

PROJECTION OF SELF-REPRESENTATION IN ADVERTISEMENTS IN THE CONTEXT OF GOFFMAN'S THEORY OF SELF- PRESENTATION: AN ADVERTISING ANALYSIS

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ABSTRACT

This study focuses on how many elements, the self and self-presentation phenomena of advertisements, which play a role in the production of value, work in the production processes and how these phenomena produce themselves. With this aim in mind, both communication studies in the Turkish market and the advertisement film of a product, which is one of the global car brands that are sold, on the Youtube has been determined as the sample of the study. In this context, the selected advertisement sample will first be analyzed with the semiotic analysis method of Roland Barthes. Afterwards, the data obtained, on the axis of the projection of the phenomenon of self and self-presentation in advertisements, in other words, the way it is coded in messages, the way it is expressed in discourses, the way it is shown in signifiers, performance, teams, regions and regional behaviors, which are components of Goffman's theory of self-presentation, out-of-character communication will be analyzed in the context of impression control themes.

Keywords: Self, Self-Representation, Advertising, Goffman Theory of Self-Presentation.

GOFFMAN'IN BENLİK SUNUMU KURAMI BAĞLAMINDA REKLAMLARDA BENLİK SUNUMUNUN İZDÜŞÜMÜ: BİR REKLAM İNCELEMESİ

ÖZ

Bu çalışma, birçok unsurun, değer üretiminde rol oynayan reklamların benlik ve benlik sunumu olgularını, üretim süreçlerinde nasıl işlediğine ve bu olguların kendilerini nasıl ürettiğine odaklanmaktadır. Bu amaçtan hareketle, Türkiye pazarında hem iletişim çalışmaları hem de satışı yapılan küresel araba markalarından olan bir ürünün YouTube'da yayınlanan reklam filmi çalışmanın örnekleme olarak belirlenmiştir. Bu bağlamda, seçilen reklam örnekleme öncelikle Roland Barthes'in göstergebilimsel analiz yöntemiyle analiz edilecektir. Ardından elde edilen veriler, benlik olgusunun ve benlik sunumunun reklamlardaki izdüşümü, diğer bir ifadeyle, mesajlarda kodlanma biçimi, söylemlerde ifade şekli, gösterenlerde gösterilme yöntemi ekseninde, Goffman'ın benlik sunumu

kuramının bileşenlerinden olan performans, takımlar, bölgeler ve bölgesel davranışlar, karakter dışı iletişim ve izlenim denetimi temaları bağlamında analiz edilecektir.

Anahtar Kelimeler: Benlik, Benlik Sunumu, Reklam, Goffman Benlik Sunumu Kuramı.

INTRODUCTION

Advertisements play an important intermediary role in delivering products/services to target audiences and making them preferable. In order to successfully perform this intermediary role and to ensure the highest level of preference for the product/service produced, the relevant product/service can be presented in any form. At this point, one of these formats is to embellish the product/service with emotions, to attribute human-specific features to the product/service, to impersonate the product/service, thus to create a human-specific identity in the product/service, in the clearest words, to personify the product/service. The concepts of self and self-presentation are also used in advertisements to promote products/services and to increase their preferability.

With the way the messages are coded, they can use the products/services as symbols that point to the position of the consumer in the social class and produce (determine) this position, as well as evaluate the products/services themselves as subjects and personify them by loading the abstract values (identity, self, etc.) that should be in a subject. At this point, the product/service becomes an "individual" with its identity and self. In other words, it replaces the real individual. Thus, the passive individual attains a real identity and self by having the product/service woven into the ideal self presented. With the personalized product/service, the consumer (individual) is called to make a choice in favor of him/her (product/service), so it is suggested to have that self.

In the literature section of this study, which was written in order to make a comprehensive assessment of the projection of self-presentation in advertisements, all aspects of self, self-presentation and Goffman's self-presentation theory, which constitute the conceptual framework, were tried to be discussed. In the methodology section, which constitutes the second main axis of the study, the commercial film chosen as a sample for the purpose of the study was analyzed with the semiotic analysis method of Roland Barthes, and the results of the analysis were analyzed with performance, teams, regions and regional behaviors, out-of-character communication and analyzed in the context of impression control themes.

Conceptual Framework: Concepts of Self and Self-Representation

Self-presentation in social psychology is expressed as the process of evaluating how the individual is perceived in the eyes of others. Self-presentation can go beyond "acting like" and include unreal information about the individual himself/herself. Having a dynamic structure, the self is constantly changing. There are different variables of self and self presentation is only one of them (Kıran, 2021).

Self can be defined in the simplest and purest form as the state of knowing oneself, the sum of judgments about oneself (Benzer & Çolak Ünal, 2021). Since these judgments can be formed as a result of comparisons with others, they are not only individual but also a social concept. In another approach, it is stated that the self is shaped by the reactions of others to this behavior as much as by the sincere behaviors. Since adopting a choice or behavior also means rejecting different preferences and behaviors, the concept of self is also intertwined with concepts such as personal identity, social identity and the other (Özdemir, 2010).

While there is a process of establishing a balance between the individual's goals of himself/herself and the impressions of the audience about his self in self-presentation, it allows the audience to control their own goals and the context they are in by constantly evaluating them (Ünlü et al., 2020). This means that the individual must act by constantly considering external factors while forming and presenting his/her self.

Goffman's Theory of Self Presentation

Goffman (2018), explained the concepts related to the theory of self-presentation under 6 titles as Performances, Teams, Regions and Regional Behaviors, Discrete Roles, Out-of-Character Communication, and the Art of Impression Control in his book, *The Presentation of Self in Daily Life*. The themes in question are outlined below:

Performances: The situation that Goffman calls performance is the behaviors that individuals have done and exhibited. This situation means the effort individuals make for the image or photograph they want to create in their minds when they perform, which creates strong convictions that the individual is doing these performances for others.

Teams: Individuals who play a role for the performance to be displayed in front of the audience and are included in this performance form the teams. Teams can be an effective factor in the success of performances. Successful performances are often those that take place as a team. Team performances take place in front of the stage, in other words, in front of the masses.

Regions and Regional Behaviors: According to Goffman, region(s) are places that are to some extent surrounded by barriers against the perceptions of individuals, and he defines the places where performances are exhibited as showcase areas.

Discrete Roles: According to Goffman, discrete roles; Players, spectators and outsiders are individuals who access information and/or areas secretly by interfering with viewers and players outside their roles. The author also plays these distinctive roles; classified as spotter, informant, decoy, professional customer and intermediary.

Out-of-character Communication: Out-of-character communication; It is the situation where the actors stay out of the show they want to exhibit while performing their performances, in other words, they are themselves instead of the personalities they put forward. According to this definition, out-of-character communication is the interaction of individuals in situations where they can be themselves.

The Art of Impression Control: According to Goffman, the art of impression control; It is a protective, defensive initiative that prevents the disruption of the performance of individuals. In the art of impression control, actors develop various defense mechanisms to save their performance.

According to Goffman (2018:15), when people meet someone they don't know before, they either start to learn about that person or evaluate that person using the information they have. Individuals who are aware of this also want to be the creator of the opinion that the other person will form based on the information they will acquire about them. In a nutshell, they want to form their own opinion about the other person. They do this by presenting their selves. They form that self they present with the identity they have acquired as a result of what they have gathered from environmental elements.

At this point, there are many factors that play a role in the creation of the self. The individual benefits from many elements (commodities, emotions, thoughts, etc.) while forming his/her self, and many things act as a tool in the formation of this self. One of these tools is advertisements. Advertisements are an important element that plays a role in shaping this self presented indirectly. By deciphering the message encoded through advertisements, the individual acts in line with the deciphered message and completes the self that he/she wants to create by making what is included in that advertisement message and proceeds to the presentation stage. Thus, the concept of self in advertisements is an important research topic.

Use of Self-Feature in Advertisements

The intangible values, in other words, the symbolic meanings of the commodities, products and services, that shape the attitudes and behaviors of individuals, also affect their role performances and identities, thus their images, which are a part of their identities. It is advertisements that create these symbolic meanings and create such an effect, that is, commodities that are not tools that provide tangible value and benefit, and that make them a part of the individual's identity and the basic building block of their self. Advertisements aim to build a self in individuals by emphasizing the intangible values of commodities through meaning-laden signs and symbols. Thus, they offer people the values that will bring them into existence through commodities. As advertiser Leo Burnett says, "Tell people not how well you perform your products, but how well your products perform them." sentence clearly reveals this quality of the advertisement (Odabaşı, 2019). The self is implicitly constructed in the context of completely intangible values (reputable/privileged/private etc.), but the constructed self is presented through tangible values, namely the ownership of commodities. This perspective shows how the ideal self is constructed and presented in advertisements.

An individual's performances in front of the stage bear traces of the people or things he/she imitates. Advertisements are a mechanism that produces both the emulated elements and the individuals who emulate these elements. Individuals believe that they can easily transform into the person/persons or things they emulate with the effect of advertisements. Beyond seeing this transformation as a choice, they see it as a need, a necessity, in other words, a way of completing their identity and reaching their ideal self. In this respect, advertising becomes an element that produces, changes or completes selves. (Bauman & Raud, 2018). Because the advertisement isn't a meta promotion, but rather a guide that creates the ideal self through the meta, and shows the way and method of how to have this ideal self and how to present it.

According to the social comparison theory of social psychologist Festinger (1954), individuals compare themselves with other individuals and make a self-evaluation as a result of this comparison. They can make this comparison with the individuals around them, as well as with the artificial identities they see in the advertisements. Advertisements produce and present these identities in a desirable format. Through these identities, they present the ideal self, the privileges of the self's performance, and the ideal life. Individuals may feel incomplete when they compare themselves and their lives with the ideal self and ideal life presented. In this case, they try to reach the ideal self presented in the way and way expressed in the advertisement in order to make up for the deficiency and reach the desired identity. In this way, it is through having the commodity that the ideal self is characterized. When he/she does this, he/she has reached the presented identity (Korkmaz, 2018). In this respect, advertisements carry the mission of creating the ideal self, the desired life and perfect identities, explaining what they are and how to have them, and providing the opportunity to have them - bringing them to the ideal self. Therefore, designed and carefully prepared performances are one of the basic elements of the self that is desired to be reflected. Advertising is an important component in the construction of this reality. Advertising creates the ideal identity that predicts the ideal life and presents it to the individual as the most perfect identity they can absorb. The individual, on the other hand, creates the 'I', the 'Identity of myself' by internalizing the perfect identity produced; then he/she exhibits this me in the showcase. Advertising can thus be a self-creation machine that creates the ideal self, assimilates it to the individual, and enables it to present itself as its reality.

While the individual performs his/her real performance unconsciously, this performance, which is a part of the self and pays attention to the fake performance, focuses on directing and deceiving the audience (Goffman, 2018). Advertising is an auxiliary element that enables individuals to realize these performances by presenting their carefully prepared ideal selves to individuals. Advertisements are made with the advertisement content they prepare by considering the psychology, social psychology and many similar elements of the individuals they want to direct these ideal selves and sell the ideal selves they have created. At this point, since the purpose of the performances defined by Goffman (2018), is based on gaining the admiration and attention of others, it is stated that individuals exhibit

behaviors and take actions considering it. Based on Goffman's views, it can be deduced that the main purpose of individuals' behaviors and attitudes is to gain the appreciation of those in the external environment.

In the other part of the study, the findings related to the semiotic analysis of how the advertisement content, determined within the framework of purposeful sampling, is coded through advertisement contents in order to adopt the ideal self to individuals will be included.

Methodology

Purpose of Study

The aim of the study is to examine how messages about self, self-presentation and ideal self are coded/presented in commercials in the context of the chosen advertisement, thus revealing the relationship between advertisement and self-presentation.

Sample of the Study

Purposive sampling method was used in the study. In this direction, because it has strong brand awareness and is preferred by large audiences in Turkey (as it will provide clearer and more generalizable data with high accuracy in terms of how the self is coded to large audiences), the advertisement film of the Renault brand has been determined as the sample of the study. Another reason for choosing the expressed brand as a sample is that the content of the commercial film contains more messages that can be evaluated within the framework of self-presentation.

Method of Study

In the study, firstly, the content of the car commercial film will be analyzed by semiotic analysis method. The data obtained from this analysis will then be evaluated in the context of Goffman's self-presentation theory. Semiotic analysis will be done within the framework of Roland Barthes' semiotic analysis method. There are two planes in Roland Barthes' semiotic analysis method: The first plane gives the literal meaning, the second plane gives the connotation and myth. According to Barthes, primary plane denotation; The second plane, which includes the first string, forms the connotation plane. Thus, connotation emerges when the primary system becomes the signifier of the secondary system (Barthes, 1979).

Research questions

The following research questions were developed within the scope of the research.

- How is self-presentation handled in ad texts?
- What kind of self is presented in the context of “lifestyle”?
- What is presented as the ideal self?
- Which discourses are highlighted on the basis of the self-concept?

Renault Megane “Your attitude, your lifestyle.”- Semiotic Analysis of the Commercial Film

Findings

The 20 frames taken from the commercial for which the semiotic analysis was made and the semiotic analysis table are presented below. <https://www.youtube.com/watch?v=PMOII5WGLjY>



Figure 1. *The magazine with the CEO of the year written on the cover and read*
Kaynak: Renault (2022).



Figure 2. *Digital car key without key view*
Kaynak: Renault (2022).



Figure 3. *Modern house*
Kaynak: Renault (2022).



Figure 4. *Briefcase*

Kaynak: Renault (2022).



Figure 5. *Heat sensitive tailgate*

Kaynak: Renault (2022).



Figure 6.1. *Start-stop drop and commands on the digital display*

Kaynak: Renault (2022).



Figure 6.2. *Commands on the digital screen*

Kaynak: Renault (2022).



Figure 7. *Plaza and skyscrapers (Outdoor)*

Kaynak: Renault (2022).



Figure 8. *Male/female employees in suits/formal wear*

Kaynak: Renault (2022).

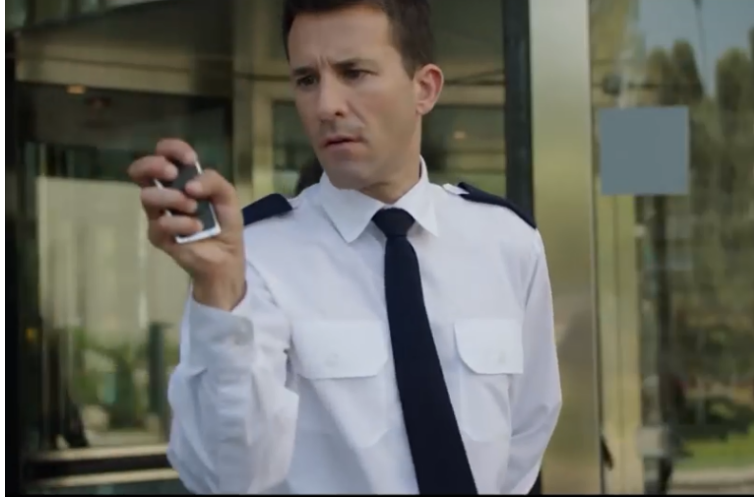


Figure 9. *Security guard in uniform*

Kaynak: Renault (2022).



Figure 10. *Office building with floor-to-ceiling glass*

Kaynak: Renault (2022).



Figure 11. *Two young women wearing the same color and type of clothing at the Consultation*

Kaynak: Renault (2022).



Figure 12. *Pressing the 30th floor button in the elevator*

Kaynak: Renault (2022).



Figure 13. *Door with CEO written on it*

Kaynak: Renault (2022).



Figure 14-15. *Meeting the old man at the door with the inscription CEO, saying
Good Morning*

Kaynak: Renault (2022).



Figure 16. *Saying "Good morning" to the other employee with whom they share the
same table*

Kaynak: Renault (2022).



Figure 17. *Office environment where everyone Works*

Kaynak: Renault (2022).



Figure 18. *Vehicle in motion on the road*

Kaynak: Renault (2022).



Figure 19. *Vehicle in motion on the road*

Kaynak: Renault (2022).



Figure 20. *Brand logo*

Kaynak: Renault (2022).

Table 1. Renault Megane “Your attitude, your lifestyle.”- Semiotic Analysis Chart of the Commercial Film

INDICATOR	SHOWING /LITERAL MEANING	SHOWN/SIDE MEANING
Object (Picture 1)	The magazine with the CEO of the year written on the cover and read	It is meant to be in business life and having high-level positions.
Object (Picture 2)	Digital car key without key view	The identification of technology and modern objects with high positions
Object (Picture 3)	High-walled, angular, symmetrical, gray-painted, well landscaped house with a large garden with a pool surrounded by trees, with seating areas in green areas	Being in senior positions means that they have/should have similarly superior living spaces. It symbolizes material power.

Object (Picture 4)	Briefcase	It is given the meaning of a human profile who does serious and important work.
Human (Picture 5)	Reaching his feet under the trunk and opening the trunk	Advanced technology that provides comfort means getting to work quickly with very little effort and having the power to obtain the device that carries this technology.
Object (Picture 6)	Start-stop drop and commands on the digital display	The power to do everything desired in a short time comfortably on a single platform and the added power of using that power
Object (Picture 7)	Plaza ve gökdelenler (Dış Mekan)	Competition, ambition, promotion, being strong. Bourgeois living space, sterile and privileged modern life
Humans (Picture 8)	Male/female employees in suits/formal wear	Corporate structure, top class employees, masculine business life, important jobs
Human (Picture 9)	Uniformed security guard	Hierarchical business life, lower classes, socio-economic level,
Object (Picture 10)	Office building with floor-to-ceiling glass	Modern and ostentatious business environment, workplace of the elite, upper class workers, bourgeois production centers
Humans (Picture 11)	Two young women wearing the same color and type of clothing at the consultation	Socio-economic level differences, serving class, lower class workers
Object (Picture 12)	Pressing the 30th floor button in the elevator	It is created the meaning that those in high positions, those who belong to the upper class, are at the highest levels in every sense, under all circumstances and everywhere.
Object (Picture 13)	Door with CEO written on it	The perception that one can feel and be made to feel like a CEO with attitudes and preferences, even if one is not a CEO.
Humans (Picture 14)	Old man walking out of door with CEO written on it and young man meeting him	Despite the perception that the CEO may be a relatively old person in the official sense and in terms of experience, the perception that a young person can destroy these general judgments with their attitudes and feel like a CEO.
Linguistic (Picture 15)	Calling the old man "boss" who came out of the door with the word "CEO"	To have the self-confidence and privilege that can come to work after the boss, and the discourse and attitude that reflects these
Linguistic (Picture 16)	Saying "Good morning" to the other employee at the same table	For those in the office, it means that the good morning phase is far ahead of time, but the day has just begun for him/her.
Object (Picture 17)	An office environment where	A working environment where the work

17)	everyone works	has already started and everyone is in an equal position from the design of the working environment.
Object (Picture 18)	Vehicle in motion on the road	Dynamic, fast and variable situations,
Linguistic (Picture 19)	Vocalization of the slogan "Your attitude, your lifestyle"	The message is given that you can exhibit the lifestyle you want with your attitudes, and that the way to do it well is the tool pointed out with the linguistic message.
Object (Picture 20)	The brand's logo	The source of his/her attitude and lifestyle is given here.

When we analyze the visual texts in the advertisement frames and the semiotic analysis table, it is understood that the message is aimed at the upper class from the very first scene of the advertisement. So much so that when the expression "CEO OF THE YEAR" (Picture 1) on the cover of the business magazine "Top Management Magazine", which appears in the opening scene of the commercial, is analyzed linguistically, the concept of "CEO" here refers to a hierarchy, classification, segmentation. In the next scene, the character's taking the key with a stylish design that does not look like a classic key (Picture 2) is not independent of the previous "CEO" emphasis, it complements it. With that scene, the message that the key of the vehicle, which shows the class of the "CEO", will be like this, is imposed on the key of the car before the car enters the image. In the scene where the character appears with a briefcase in his hand (Picture 4), the image of a house with a large modern look with angular, symmetrical walls, a good landscape, a pool, a large garden with sitting groups, surrounded by trees, surrounded by high walls (Picture 3) It is a symbol of power, material power and hierarchical power. Opening the trunk of your vehicle with a small foot movement (Picture 5), starting the vehicle with a practical digital command instead of a key, scenes showing the mode options on the digital screen of the vehicle (Picture 6); It emphasizes the technology used / can be used by those subject to the specified upper class. The message is given that the indicator (device) that is subject to the relevant class will show that they are subject to that class and that they can display the class to which they are subject. The character's choosing the comfort option among the mode options also includes an emphasis on class. It is stated with this emphasis that being subject to the upper class is to have good comfort, and everything offers them a good comfort zone.

In the scene where the character is shown arriving at the workplace (Picture 7-8-10-11), throwing the car key to the security guard in front of the workplace (Picture 9) from afar, without communicating or saying anything, and heading straight for the door, this coincides with the high-class message throughout the advertisement. In other words, if you are subject to the upper class, it indicates that those subject to the lower classes behave as if they have responsibilities to you even if they do not have duties and act accordingly. (the person to whom the key is thrown is not the valet, but the security guard) In the scene where the character gets on the elevator and presses the button for the 30th floor, which is the top floor (Picture 12), and the images showing that he is descending on that floor alone, the message is given that only a certain number of people can access the upper classes. The scene where the character says "Boss" while walking through the corridor to the old man who comes out of the door on which the CEO is written (Picture 13) is displayed (Picture 15); With both visual and linguistic messages, it means that even if you are not the CEO, you can be in a position like the CEO with your attitude. It is emphasized that it is the car you own that provides this position. The car here represents a step towards the upper class.

Cultural object affiliations such as body, clothes, speaking style, behavior patterns, attitudes, leisure time, food and beverage preferences, home, automobile and holiday choices (Pictures 17-18) are indicators of an individual's lifestyle (Ayvaz & Livberber, 2019). It is the manifestation of the way of

life. With the slogan 'Your attitude, your lifestyle' (Picture 19), the brand promises a lifestyle to the consumer through the product it offers. The attitude of the consumer is expressed as an indicator of his/her lifestyle. It is stated that the element that will form the basis of this attitude is the commodity(s) owned by the consumer. The car advertised here becomes the source of this attitude, the reason for the attitude, and the symbol of the lifestyle created by that attitude. Therefore, here the reason for the existence of the car is taken out of context and based on another element. It is a spiritual need rather than a material need. In summary, the car is positioned here as part of the character's identity. It gives the message that owning a car will indirectly enable the character to have a status that they cannot have under normal conditions. The car becomes a definition of class in the social order. In other words, it is a device that determines and displays the hierarchy.

The words in the foreign song played in the background throughout the commercial also contain messages parallel to the message the advertisement wants to convey and the perception it wants to create. "Ooo come with me now, Come with me now, Walk, come with me now, I'm gonna take you down, Walk, come with me now, I'm gonna show you how". When the words in the song and the role of the main character are compared, the following phenomenon emerges. The car gives the main character the message "come with me, walk with me and I'm gonna show you how to do it". The expression I'm gonna show you how to do it expresses how to go to a higher class, how to show that you belong to that class, how to be equal/seen with those who are in positions that they don't/won't have under normal circumstances. The manifestation of this inference is in the commercial; It is also understood that the main character greets the senior official who comes out of the door with the word "CEO" as if he were in the same position with him (Picture 16). In summary, the car is personified with those superior qualities shown in the advertisement and shows the way how to treat the main character, who is a real person, as if he has that personality that he does not have.

Renault Megane "Your attitude, your lifestyle."- Evaluation of the commercial film within the framework of Goffman's Self-Presentation Theory

In this title, in line with the results obtained from the semiotic analysis of the Renault Megane "Your attitude, your lifestyle" commercial, the analysis of the commercial in the context of Goffman's self-presentation theory will be included.

Performance and Showcase: The actor in the commercial, throwing his/her car key to the security guard from a distance, walking between the glances of the women working in the information section at the entrance of the building and working in low positions, and calling out to the manager who came out of the door with the CEO written without hesitation, coincide with the concepts of performance and showcase. Therefore, the relevant scenes can be given as examples of these concepts because in these scenes, it is seen that there are actions that exactly overlap with Goffman's definition of "*all the activities and activities that individuals exhibit in front of observant audiences and have an impact on their audience.*" In these scenes, the character exhibits the behaviors of belonging to the upper class, which he does not actually have, but thinks he has acquired through the vehicle he owns. In other words, it presents a performance that is outside of its true identity.

Teams: Goffman argues that if individuals act in cooperation while performing, a joint performance can be a question; means that this situation will be defined as a team. Based on this definition, the scene of throwing the car key to the security guard in front of the workplace entrance door can be an example for the teams. Because it is shown that the main character of the advertisement is subject to the upper class in socioeconomic terms, through the security guard and the way the key is thrown at him/her. The security guard played an important role in the performance here. In other words, it became a tool for the main character to display the ideal identity he/she created for himself/herself and to present the self he/she produced. When considered in the context of the concept of teams, the security guard is both a subject and an object. With his/her subject position, he/she took part in the presentation of the performance as a teammate. Because it helped to exhibit the identity created by means of other vehicles (car). Object location, on the other hand, consists of being a tool rather than an

intermediary. As it is clearly expressed in the commercial, the message that he is subject to the upper class in socioeconomic terms was given over the security guard, especially through the attitude towards him/her.

Regions and Regional Behaviors: Goffman defines social life as a theatre, and the individuals in that life as actors who take on different roles and perform them. Individuals can perform different roles in different parts of this scene. In other words, they can behave differently depending on the location and situation. This is conceptualized as regions and behaviors according to these regions. Both the scene of throwing the car key to the security guard in front of the entrance door of the workplace and the scene in which the behavior exhibited when the manager is encountered at the door with the word CEO can be exemplary for this concept. Because the main character is able to exhibit a behavior that he/she wouldn't normally exhibit under normal conditions with the behavior of throwing the key, with the right and freedom he/she has given himself/herself from the superiority of belonging to the upper class, which he thinks he/she has achieved through the commodity (car) he/she owns. Therefore, one of the situations in which an individual can express that he belongs to the upper class is to exhibit behaviors towards the class he wishes to belong to when he encounters individuals belonging to the lower classes. It is the need to show him that the manager is subordinate to the class to which he belongs, for the same reason (having a commodity makes him feel that he is subject to the upper class) in the behavior he exhibits in the scene he meets with the manager.

Exceptional Roles: Goffman Exceptional Roles; defines actors, spectators and outsiders as individuals who access information and/or areas secretly by interfering with the audience and players outside their roles. These distinctive roles are; classified as spotter, informant, bait, professional customer and intermediary. There is no role in the commercial that contradicts the main presentation purpose.

Out-of-Character Communication: Goffman defines out-of-character communication as the situation in which the actors are themselves instead of the personalities they put forward, in other words, they are excluded from the show they want to display while performing their performances. According to this definition, it can be concluded that out-of-character communication is the interaction of individuals in situations where they can be themselves. The commercial film as a whole, with all its scenes, presents a situation in the opposite direction of non-character communication. Because the main character takes on an identity that he is not completely in the commercial. It carries an identity produced outside of its own identity. That this identity is the presentation of the artificial, manufactured character is kind of confirmed by the words expressed in the music played in the background throughout the commercial (Ooo come with me now, Come with me now, Walk, come with me now, I'm gonna take you down, Walk, come with me now, I'm gonna show you how). Therefore, in the advertisement, the character becomes the individual, and the non-character communication becomes the car on which the identity is drawn.

The Art of Impression Control: Goffman defined the art of impression control as a protective, defensive attempt to prevent the disruption of individuals' performances. The commercial film as a whole can serve as an example of the art of impression control. Because in the advertisement, the message is given that the profile drawn over the main character can only be accessed if the commodity (car) that is the reason for the advertisement is owned. Therefore, the individual can make it sustainable to experience the feeling of belonging to the upper class he/she wants to be subject to and to exhibit this feeling only if he/she owns that commodity (car). This shows that that commodity (car) is a protective shield, a defense mechanism to prevent the performance of appearing belonging to the upper class. The fact that the commodity (car) is the protective factor that prevents the performance from disrupting is also evident in the words expressed in the music played in the background throughout the advertisement.

In the art of impression control, actors develop various defense mechanisms to save their performance. In this commercial, it is shown as if it is possible to be subordinate to the upper class, in other words, to impersonate a manufactured identity, to perform with that identity, to act, by owning a vehicle; It is also stated that the failure of that performance is also done by doing what that commodity (car) requires. In summary, advertising emphasizes that the commodity (vehicle) is a protective mechanism in order to sustain the performance based on the identity produced.

A person doesn't have unlimited power and ability to manage the impression he/she will leave on others. In some situations and times, he/she can make an effort to express himself/herself with pre-designed arguments in order to create the impression he/she wants. At this point, he/she needs tools that will play a mediating role in creating the impression he/she wants to create. He/she tends to choose these tools from among the tools that will reflect the profile he/she wants to display. Advertisements can be tools with content that comes into play at this stage and supports individuals in creating impressions in the desired direction. The commercial film, which constitutes the sample of the study, also gives the message(s) that set an example for this evaluation. By presenting a characterized lifestyle and the ideal profile in that life through a character, the commercial embodies in the advertisement how the impression created by the ideal lifestyle can be. Thus, it encodes the ideal self that should be while presenting the ideal life, and shows how the 'individual-controlled' impression created by this ideal self is and how it contributes to the individual. From this point of view, based on the analysis of the codes of the commercial and the evaluations of the relevant codes, the research questions developed in the context of the research, what kind of self is presented in the context of "Lifestyle"? What is presented as the ideal self? Which discourses are highlighted on the basis of the self-concept? is answered.

On the other hand, Goffman; sees phony performances as something made up of meticulously put together, fake elements, in other words, as designed reality. Based on this view, the following conclusion can be made. These designed, meticulously crafted performances are one of the key elements of the self to be projected. The design self woven from these produced performances creates the desired reality. Advertising is an important component in the construction of this reality. Advertising creates the ideal identity that predicts the ideal life and presents it to the individual as the most perfect identity to assimilate. The individual creates the "I", the "Identity of Me" by internalizing the perfect identity produced. Then it exhibits this me in the showcase. Advertising can thus be a self-creation machine that creates the ideal self, assimilates it to the individual, and enables it to present itself as its reality. The advertisement film, which was determined as the sample of the study, creates an ideal identity through the coded message and the way the message is coded, the main character of the advertisement and the behavior of that character. In other words, it produces and presents an ideal self. This ideal is knitted from the behavioral codes of the life style that is desired, desired to be achieved, desired to be lived in, and imagined in the self. In the commercial, these codes and the actualized versions of the codes are shown very clearly. Through the key-throwing scene, the message is given to the target audience that when they have the identity of the class they desire, they will have the right to do what they do and behave in their own way. Through the coding of the way of addressing and behaving to the senior manager who comes out of the door written as CEO; Although you may not technically have the qualifications to be a CEO, in other words, Even if you don't have such an identity, the message is given that you may have the right to behave as one of the class they belong to, to those who have those qualities and that identity. It is clearly emphasized that the way to have the ideal self coded with visual and auditory messages and to present it is to have the commodity (car) positioned as the source of that ideal self. Therefore, based on the analysis results of the commercial film, it can be concluded that the ideal self and its presentation are processed through the ownership of a commodity in advertisements. In the context of these results, the research questions developed within the scope of the research; "How is self-presentation handled in advertising texts?" and "What is presented as the ideal self?" are answered.

RESULTS

The aim of this study, which focuses on the phenomenon of self and the projection of self-presentation in advertisements, is how the concept of self-presentation is processed in advertisements, what is presented as the ideal self in advertisements, what kind of self is presented in the context of lifestyle, and which discourses come to the fore on the basis of self-concept in advertisements, through the semiotic analysis of the commercial film and to evaluate it in the context of Goffman's theory of self-presentation. This evaluation was made by evaluating the analysis results obtained by the semiotic analysis method of each scene of the commercial film selected as a sample in the context of self-presentation theory. Therefore, advertisements encode what is desired, and what is desired is coded over commodities. This supports the idea that the obtained result can be generalized. As the ideal self, the statuses acquired/to be acquired through commodities are presented. Discourses on the self and self-presentation develop within this framework.

As a result, when the projection of the phenomenon of self and self-presentation in advertisements, in other words, the way it is coded in messages, the way it is expressed in discourses, the way it is displayed in signifiers, that is, the way it is processed as a whole, is analyzed through the sample in the coded messages, traces of the concepts of performance, teams, regions and regional behaviors, out-of-character communication and the art of impression control, which are the themes of Goffman's theory of self-presentation, are found. In this direction, it can be concluded that Goffman's self-presentation theory finds its place in the codes of advertising messages while designing advertisement contents for self and self-presentation, in other words, the presented messages bear traces of the themes of the theory.

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