

TV REKLAMLARINDA KORKU ÇEKİCİLİĞİ OLGUSU: 2010-2017 YILLARI ARASI TV REKLAMLARINA YÖNELİK BİR ARAŞTIRMA

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Özet

Bir iletişim faaliyeti olan reklam, belli bir ücret karşılığı medya aracılığıyla belirli bir kaynaktan şimdi ya da gelecekte eyleme geçmesi beklenen alıcının eyleme geçmesi ve/veya ikna edilmesi için yapılmaktadır. Reklam farklı disiplinlerden beslenen ve çeşitli araçlar kullanan stratejik bir iletişim biçimidir. Reklam sektörü şimdi veya gelecekte insanların satın alması için birçok yöntem kullanmaktadır. Reklamcılık literatüründe geçen kavramlardan biri de reklam çekiciliğidir (advertising appeals) ve sözlük anlamı etkilemek için tasarlanmış içeriktir. Sosyal ve kültürel normları da içeren ve reklamlarda sıkça kullanılan reklam çekiciliklerinden biri korku çekiciliğidir ve korku çekiciliği olgusunun toplumdaki yansımaları kadına ve erkeğe atfedilen rollere göre şekillenmektedir. Reklamcılık sektöründe yaşanan ilerleme toplumsal değerlendirme sisteminde de karşılık bulmaktadır. Toplumun giderek daha çok reklama maruz kaldığı günümüzde reklamlarda yer alan temsil biçimleri gerçekte toplum içinde var olmayan fakat varmış gibi algılanan bir anlam haritası yaratmaktadır. Bütün bu nedenledir ki, televizyon günümüzün en çok tercih edilen ve en çok güven duyulan kitle iletişim aracı olması nedeniyle korku çekiciliği televizyon reklamlarında sıkça kullanılır. Bu çalışmada 2010 ve 2017 yılları arasında belli başlı ulusal televizyon kanallarında gün içinde yayınlanan ve içerinde korku çekiciliği barındıran reklamlar not edilmiş ve içerik analizi yöntemi ile sınıflandırılmıştır. İçerik analiz yöntemi için "Anu Mustonen'in Media Violence and Its Audience adlı makalesinde kullanılan ölçek çalışmaya uyarlanmıştır. Dökümü yapılan reklamlar, televizyon görsel – işitsel bir kitle iletişim aracı olduğu için reklam analizinde göze hitap eden kısımlar için göstergebilimsel analiz yöntemi; kulağa hitap eden kısımlar için de söylem analizi yöntemi kullanılarak çözümlenmiştir. Sonuçta 2010-2017 yılları arasında televizyonda yayınlanan reklamlar korku çekiciliği açısından incelenmiştir.

Anahtar Sözcükler: Reklam, Reklam Çekicilikleri, Korku Çekiciliği, Temsil.

FEAR APPEAL FACTOR IN TV ADVERTISING: A RESEARCH FOR TV ADVERTISEMENTS BETWEEN 2010-2017

Abstract

Advertisement, which is a means of communication, is done from a definite source in order to make a target act and/or convince now or in the future by spending money and using media. Advertising is a strategic way of communication providing from different disciplines and using various tools. Advertising industry has been using many methods in order to make people buy now or then. One of the concepts in the literature of advertising, advertising appeals and its dictionary meaning is the content designed to effect. The progress in the advertising sector mutually finds parts in the social evaluation system. Fear appeal is one of the most handled one in advertisements that also include social and cultural norms and the reflection of the fear appeal is shaped according to the roles attributed to men and women in a society. In reality nowadays when society encounters more and more advertisements in which the representation styles create a map that is not existed but they recognized as so. Hence, fear appeal is frequently is used since television is the most preferred and reliable means of communication. In this study advertisements that are broadcasted main national television channels between 2010 and 2017 and that contain fear appeal are noted and classified in accordance with content analysis. The content analysis method is adapted from "Anu Mustonen's scale study used in the article Media Violence and Its Audience. Enumerated advertisements since television is an audio-visual means of mass communication, in the analysis for the parts that appeal to eye is semiotic method; and those that appeal to ear discourse analysis is used. In the end, the advertisements that are broadcasted between the years 2010 and 2017 are analyzed from the point of fear appeal factor in advertising.

Key Words: Advertisement, Advertising Appeals, Fear Factor, Representation

Introduction

Advertising has become an object, even a subject, that we meet every moment of our daily life. As a result of the rapid development of the market, advertising has become a form of communication between producers and consumers. It also improves the techniques that we use to persuade advertising in an environment that we are more and more surrounded by advertising and more and more of us are consuming. The importance of advertising and persuasion strategies is increasing both for ordinary people, for advertisers and for businesses.

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Ads that appeal to the physical, psychological, and social needs of consumers use some elements that are promoted as advertising appeals in the content and presentation of the message to make their promises more realistic. Attractiveness is a concept that has been used for many years where there is persuasive communication and is an element that speaks directly to the emotions of the consumer. Attractiveness called appeals, which is very often used in advertising literature, has subheadings such as sexuality, happiness, fear and humor.

As a concept, the way in which the “attraction of fear” was handled in the advertisement was read through selected advertisements. The scope of the research is limited to television advertisements showing between 2010 and 2017. The method of study consists of literature review as the first and reading method as the second one. In this study, advertisements that were broadcasted throughout the day on major national television channels between 2010 and 2017 and which contained horror appeal were noted and classified by content analysis method and evaluated by semiotic analysis on the other hand. This research is important in recent years as an area of interest in Turkey, primarily as an indication of the appeal of horror in advertising.

2. Concept of Advertising and Advertising Appeals

The Latin word for advertising (r'eclame) that comes from the word reclame in French comes from the word “clamare” in Latin meaning “to call” (Taş, 1996: 7).

Advertising is an informative and motivating communication technique used to direct individuals to a specific behavior. With advertisements, individuals are provided with behaviors in the direction of certain purposes such as purchasing or continuing to purchase. The positive response of individuals, the development of positive attitudes towards the product or service being advertised, or the change of negative beliefs, is due to the strong effect that advertising has on individuals (Aksulu, 1989: 165).

According to Mutlu, (1994: 186) advertising consists of persuasive messages but gives information about the qualities of products and services. The ad is like a big message in daily life surrounding people all around and images and icons that the ads use has the function of being an active component of communication activities and the advertisement is, as is known, a communication process that sends sales messages to consumers about a product or service (<http://metecamdereli.blogspot.com.tr/2012/09/reklamn-turkiye-tasavvuru.html#more>)

In addition to promoting goods and services, advertising, whose the main function is to influence human life, reflects new tendencies that are effective in establishing individual and social identity, and the ideal of life, the presentation of people and the values imposed serve to promote the product (İmançer, 2002: 121-144).

As Sabuncuğolu and Tokol briefly stated, an advertisement must be informative, persuasive, attracting attention, directing the product or service and should make people to desire and purchase ultimately (2009: 193-194) in order to achieve such objectives. In order to fulfill all of these functions, advertisers have invited their creative staff to work, but taking advantage of some value called "ad attractiveness" allows an ad to be functional so that it brings any of the above promotional, image enhancement, sales enhancement, sales stability functions. Advertising attractiveness is also important in terms of the elements that need to be advertised. Advertising attractiveness across an advertising campaign also affects the success of the campaign. In advertising, such attractiveness is called advertising appeals.

Since the 1920s, the advertising industry has started to take psychological-based steps. Consumers are thus directed to purchase products and services that they do not need at all from the basic purchasing activity. This has created the consumer mass that has not reached saturation in a short time (Schor, 1991: 120). To achieve this, ad attractiveness such as sexuality, fear, dance,

music, has emerged as a creative technique. At this point, the concept of gender has also begun to be utilized; different methods have begun to be developed for both male and female consumers.

In the English literature on the field, this concept is also met with "threat appeals" or "fear-arousing communications" (Balçı from Barth & Bengel, 2000: 23). Fear appeal to more emotional items; as an attitude-based persuasion technique (Balçı from Kalender, 2000: 132), which includes rational aspects according to the used situation. In the technical sense, when people are being persuaded to something, they are being tried to awaken fear and list the harm that can occur as a result of doing certain behavior (Balçı from Freedman, 1998:365).

The technological developments and innovations required by the age revealed many potential sources of fear, such as the complexity and speed of social life, a distorted physical environment, violent crime escalation, international conflicts and the threat of nuclear warfare (Balçı from Spence & Moinpour, 1972: 41). Moving from this principle, the advertising industry has gone to convince people by using horror-filled messages. Fear appeal is a result of this understanding and is often used as a way of persuasion when it comes to advertising. The main function of television commercials is to effectively organize visual narrative elements to create a positive attitude towards a product or service advertised in the consumer's mind. Advertisements are loaded with various symbolic meanings, and consumers live by reading, hearing, and seeing the symbolic meanings of advertising media anytime and anywhere. Visual narrative elements contained in a television commercial are materials for the production of symbols for goods or services to be advertised (Özgür, 1996: 234).

2.1. The Use of Advertising Appeals in the Gender of Women and Men

Each society is made up of male and female individuals whose roles are different. Gender includes social and cultural norms that are imposed and expected by society and associated with masculinity and femininity. They represent behavior coded in all societies. Every culture has its own gender identities. A culture of social norms shows a man and how a woman looks, behaves, and relates to each other (Cheng, 1997: 296). The role that one can play in society begins with family, school, the social environment and media. Especially the television "what is right and what is wrong; what is beautiful and what is ugly " (Mutlu, 1997), and also teaches and reinforces gender roles with symbolic representations. Advertisements reflect collective dominant thoughts, perspectives, modalities, and advertising is the process of attractiveness (Berger, 1990: 131). Communication studies have been carried out since the 1970s in the forms of women in the media, mostly in the home, where maternal and sexual identity dominate; the man in the outdoors, a loving family father, or sexual identity, physical force was presented to the foreground by removing.

While there are many studies on sexual interests in women and men, there is no study on how to use the target audience. Because of the gender context, women and men are afraid of events and events; The lines of gaze are different and in this respect the use of your horror charm is also different in commercial films.

3. Horror Appeal Used in Advertising in 2010-2017 in Turkey

In this study, 13 advertising films including horror from 181 commercial films, which were broadcasted in national television channels with high rating ratios between 2010 and 2017, were chosen randomly. In addition, the following questions have been sought in order to reveal how the "fear appeal" factor works in judicial advertisements, based on the gender role of women and men in television commercials. In the selection of the universe and sample, social media has benefited from Youtube.

Question 1: What kind of fear appeal was used in which ad?

Question 2: Does a man take the role in the ads that contain fear appeal, or a woman does?

Question 3: How is the woman / man represented?

Question 4: If there is no man or woman in the advertisement, how would we evaluate the advertisement?

A reading to be done for audio-visual media whose prime medium is television is purely deductive. In particular, content analysis and semiological reading are used to reveal implicit meanings. Thus, they are secondarily used for his research. Parsa also states that these two methods are used as an observation technique by the emergence and dissemination of mass media (1993: 127).

Content analysis makes an objective, systematic and quantitative description of openly written text. The text is categorized within a criterion, summaries are separated into categories, and are found in inferences (Bilgin, 1998: 1). Content analysis takes place in 3 stages. First, the categories to be analyzed are determined; then the selected ads are placed into the categories; In the final stage, the results of the coding are determined, digitized and interpreted (Gökçe, 2006: 51).

3.1. Horror Appeal Used in Advertising in The Context of Gender Concept

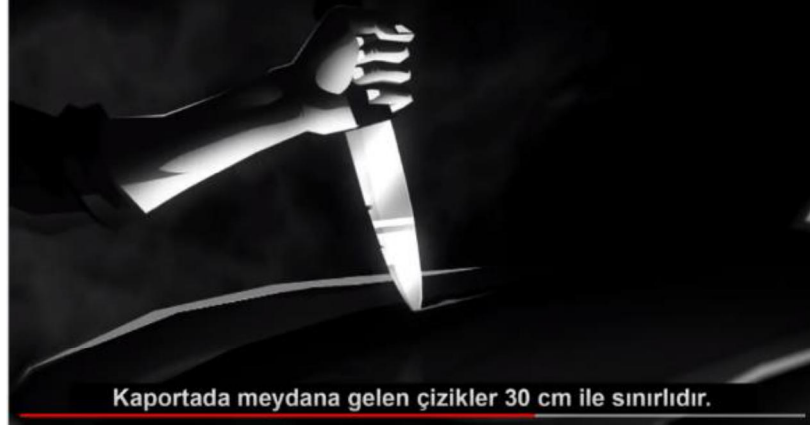
A majority of studies on media has examined how exposure to media violence influences viewers. In addition, traditional studies of effects have treated violent media content and its audience as a uniform entity. Therefore, this study was designed to further specify the variation in violent media content, and to analyze the dispositional and motivational base of various media content choices of individuals presented in the TV ads. Finally, it tested the causal links between the viewing of violence and behavioral characteristics. Literature on the effects of media violence were utilized in developing ways to operationalize relevant themes of TV violence. Consequently, this analysis focused on analyzing TV ads. It was hypothesized that the analysis of intensity and attractiveness of violence produce in TV ads important information regarding the affective and attitudinal content of media violence.

In order to develop a valid content analysis scheme that links the coding categories to themes shown to be theoretically and empirically relevant for viewers it was being carried out extensive pilot work of Mustonen and Pulkkinen's tale of violence that included several program analyses and a viewer interview. The process consisted of reflexive movement between concept development, sampling, data coding, and interpretation. In addition, some new concepts and categories were discovered as a result of the analysis process.

In this study we defined TV violence as *actions causing or designed to cause harm to oneself or to another person, either physically or psychologically, including implicit threats, nonverbal behavior, and outbursts of anger directed towards animals and/or inanimate objects*. The analysis of the nature of TV violence focused on specifying the elements of intensity and attractiveness of portrayals. The coding scheme also includes a suggested method of summing up the information on both the intensity and attractiveness dimensions.

Within this frame selected ads are as follows:

ANADOLU SİGORTA– Trafik Sigortası/ Kasko Reklamı (Traffic Insurance/ Automobile Insurance Ad); https://www.youtube.com/watch?v=DWicMrmGM_E_-AXA– **Bireysel Emeklilik Reklamı**, (Individual Retirement Insurance Ad); <https://www.youtube.com/watch?v=z6YXZ9FEfHE>

Picture 1

DOMESTOS Çamaşır Suyu Reklamı (kötüyüm ben kötüyüm), (Laundry Water Ad);
https://www.youtube.com/watch?v=SUSwgo_2sRM

Picture 2

REXONA BLACK&WHITE Leke Yapmayan Deodorant Reklamı; (Non-Stain Deodorant Ad)- https://www.youtube.com/watch?v=Sh_gFNKo-4

Picture 3

DOVE Deodorant – sađlıklı koltuk altları – Reklamı, (Healthy under - arm Deodorant Ad) <https://www.youtube.com/watch?v=IEqDtAV1dNU>

Picture 4



EXCİLOR Tırnak Mantarı Reklamı, (Nail Corn Ad) <https://www.youtube.com/watch?v=98HxZVh0iJ8>

Picture 5



NESCAFE 3'ü bir arada extra, Kahve Reklamı; (Coffee Ad) <https://www.youtube.com/watch?v=STxIXn9jNAA>

Picture 6



NESTLE NESFİT Diyet Yiyeceği Reklamı, (Diet Food Ad)
<https://www.youtube.com/watch?v=Tz4rACGy7Ww>

Picture 7



TÜRK TELEKOM Mobil Operatör Reklamı, (Mobile Operator Ad)
<https://www.youtube.com/watch?v=k9YafAd3MAg>

Picture 8



BİOXİN Saç Dökülmelerine Karşı Etkili Şampuan (Shampoo Ad)-
<https://www.youtube.com/watch?v=0C8j9wIB-EU>

Picture 9



ACE çamaşır Suyu Reklamı, (Laundry Water Ad)
<https://www.youtube.com/watch?v=u8jWJEdPW04>

Picture 10



CALGON (kireç önleyici) Reklamı; (anti-calc ad) -
(<https://www.youtube.com/watch?v=qr7bGbuuMw>)

Picture 11



SENSODYNE Diş Macunu Reklamı, (Toothpaste Ad)-
(<https://www.youtube.com/watch?v=IXraEsWWRJ0>)

Picture 12



QUESTION 1: What kind of fear appeal was used in which ad?

TABLE 1

Table 1 was constructed for the question 1 which handles the applied fear appeals in the selected ads. The used fear appeals were categorized and ads were noted.

FEAR CATEGORY USED	AD
Relatively pain / burning size/ sickness / death	1.SENSODYNE 2.DOVE DEO 3.AXA 4. ANADOLU HAYAT 5. TÜRK TELEKOM 6. DOMESTOS 7. EXCİLOR 8. BİXCİN 9.CALGON
Being ugly or stupid, not being appreciated (even disgusting and disqualified)	2.REXONA BLACK AND WHITE DEO 3. NESTLE NESFİT 5. EXCİLOR 6. TÜRK TELEKOM
Psychological / mental health impairment	1.ANADOLU 2. AXA
Protection of your loved ones (living and non-living assets)	1. ACE 2. AXA
Inability to be found in social environments	1. EXCİLOR 2. REXONA BLACK AND WHITE 3. NESTLE NESFİT 4. BİXCİN 5. DOVE DEO

QUESTION 2: Does a man take the role in the ads that contain fear appeal, or a woman does?

TABLE 2

In Table 2 we analyzed the distribution of contained fear appeal from the point of social genders. It is also possible to see distribution yet once again we note that women were 14 times; men 16 times were used in the selected 13 ads. Mostly women were represented as victim and/or facing the trouble, danger or difficulties; whereas, men were noted as the rescuer.

Category Ad	Representation
ANADOLU	- Female victim / male criminal - speaking: male
AXA	-Couples, male dominant -convicted: male
DOMESTOS	- creature no birth sex -convicted: male
REXONA BLACK&WHITE	- woman -convicted: woman
DOVE DEODORANT	-convicted: woman

EXCİLOR	-speaking man
NESCAFE	-speaking man
NESTLE NESFİT	-speaking: woman Woman with a husband
TÜRK TELEKOM	-man and his mother -speaking man
BİOXİN	- erkek -speaking man
ACE	- speaking: woman & erkek - Barber, wife, son and Aunt Ayşe
CALGON	- woman, repairman and woman's daughter -training male mechanic -speaking man
SENSODYNE	-victim woman; 3 women & 3 men

QUESTION 3: How is the woman / man represented?

TABLE 3

In Table 3 it is demonstrated that the gender roles and the promised message in the ads.

Category	Gender Roles	Message Promise
ANADOLU INSURANCE	Female Passive and Victim The phrase used: "an innocent woman unaware of everything" A young woman screaming when the ghost of the bell falls and the horror falls and the vehicle is drawn The ad is animated; black and white but woman used red lipstick and nail polish	Nondiscrimination insurance, discount paint service for vehicles
AXA Individual Retirement Insurance Advertising	Woman is passive; male active The phrase used is: "the pension comes quickly from your wish"; "Bored, narrowed" - a husband who does not fit into the image of the detached image, who hits the head on the corridor as he walks in the corridor and leans from the door to the waist, and a wife who does not fit in the table and does not have a small cup in his hand	Woman man; young-old individual pension and economic freedom
DOMESTOS (İ AM BAD)	Animation; creature; the creature speaks with the male voice. First he cheerfully sings: "Everyone sick, I do diarrhea, vomit, abuse" ...	I die with 5 times strong domestos
REXONA İNİSİBİL	The woman is angry, aggressive and prone to use violence because she is dressed in black with care, but there are white stains on the underarms Outside voice woman	There will be no deodorant stains in blacks
	"To lift your armpits safely", "your skin may be irritated", Irritated skin	

DOVE (healthy skin)	An irritated, red armpit In the linguistic code, irritated skin is used, while women with visually healthy skin have boldly lifted their arms and showed their underarms	Effective protection against turf Soft and smooth underarms
EXCILOR	"Do not let the corn bite your fingernails and toes" "You can lose your fret" Madure is a woman's right foot Outside sound men.	You struggle, you can see the difference when you nail
NESCAFE	2 men, one older, black-faced and serious; the other is young and red. Speaking among them, the black-faced person gives fear in the dark room, such as "what happened", "torn", "emptied", "water boiled thoroughly" with horrible facial expressions on the face. In the second half of the ad, the gymnast nescafe 3 gives a match. The younger one also becomes active and strips of the madur identity. Outside voice: male.	Having plenty of coffee Stay awake at night
NESTLE NESFİT	"Are you really ready for bikinis" The young woman is busy collecting her suitcase for the holiday but at some point her eyes are caught in a bloated stomach, panicking with fear. When his wife enters the room, he keeps the magazine and the stomach from the hand. Dergide is a bikini woman. Outside voice: woman	Get ready for your fitness and beauty in your dreams.
TÜRK TELEKOM	Two men, one woman One of the males helps with the calm personality of the ad; other open field fears are obviously transmitted to the spectators	Closed-field high gravity Fear of indoor space
BİOXİN	Cüneyt Arkın and the outside sound. Cuneyt Arkın encourages the use of bioxcin on one side by showing white and lush hair, leaving your hair in the pictures, keeping it in your hands, and on the other side it reminds you of the unwanted end Cuneyt Arkın's lush and black-haired youth photos look at the present.	A trust environment is created by insuring the hair, but at the same time the insurance and the bad result are being sent
ACE (AUNT AYŞE)	Aunt Ayşe and the housewife who misused laundry The woman's expensive and valuable white blouse is torn by the lift of the arm	Does not wear laundry remove stains
CALGON (anti-calc)	The woman used another brand of lime remover according to her own mind, but at	Keep calgon machine; support the housewife

	last the washing machine breaks down and buys her house; daily life hurts	
SENSODİNE	Men and women suffering from cold water and eating ice cream suffer	Not being hurt or injured

QUESTION 4: If there is no man or woman in the advertisement, how would we evaluate the advertisement?

TABLE 4

Table 4 shows the answer of the question 4. The animated figure used as the fear element in the laundry water shows the illness or death and the creature is voiced by a man, thus the one who extends fear related to a male.

Category & Ad	Representation
DOMESTOS	Male voice accompanied by germ (or bacteria) cheerfully sings

Conclusion

Advertisements reflect collective dominant thought structures, perspective lines, modalities (Berger, 1990: 131). Advertising is the most important place in market. It is intended to familiarize the product, promote it and use it, but it does not have to be product oriented. Advertisements can be used to add value to the brand, to position the brand, to create brand awareness, to help create an institutional impression, image and reputation.

This study focuses on the use of fear attraction as a particularly persuasive message strategy that is often preferred in television commercials. One of the most important persuasion techniques used in the field of advertising, appealing for fear appeal has always been manifested. According to the content analysis results, the pain/ burning dimension/ disease/ death in relation to the element of fear; Ugly or stupid to be seen, not to be appreciated (even disgusted and despised); Psychology/ impaired mental health; The protection of your loved ones (living and non-living assets); Topics such as the inability to be found in the social environment were examined in advertisements. It was seen that the advertisements mainly used man as an external sound and that the women were treated as an element of fear as the ones with bad feelings and incapacity.

This research has shown that fearfulness among advertisers with a wide range of presentations is an important aspect of attracting people's attention, while not being able to pinpoint why those who use the factor are increasing sales. Therefore, the advertising campaigns to be prepared from now on will provide helpful information for the message strategies.

In terms of gender, there is parallelism between the findings of similar studies done both at home and abroad, and the findings recorded in this study.

Among the women's representations in the ads are women submitting to the early years, dealing with home affairs, interested in physical attractiveness, women in the position of sexual object, using products for men.

According to the results of the research, people generally have positive thoughts about the ads they are attracted to. As in the case of Domestos, the use of cartoon characters, or other horror elements, is thought to be as striking, creative, visually large and effective as advertising using other advertising appeal such as sexuality or happiness.

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