LOVE MONITORING: ANALYSIS OF VALENTINE'S DAY ADVERTISEMENTS

Aşkı İzleme: Sevgililer Günü Reklamlarının Analizi

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Abstract: Modern consumers consume signs rather than the product itself. Consumed one is the life surrounded by images rather than the actual use value or benefit of the product. Consumption also gives us the reality of life. The thing that provides the commonality related to the signs in communication is participatory social life which allows people to gain similar life experiences. Evaluations about people, objects, feelings and thoughts within this social life may contain similar acceptances and may present social insights to us. A sign is a fairly simple thing that has a special meaning for a person or group of people. It is not a thing itself, nor a sense; they are both together.

All communication works, especially advertisements that brands conduct in creation of meaning regarding consumption play a role. However, the interaction here is not one-sided; it is mutual. Insights about human, in other words, human truths are reflected in brand communications and the people who are exposed to these communications are influenced by their own reality. A large part of the signs built by the brands advertisements are related to gender, roles of men and women and their relationships. Individual integrates his/her gender identity which is gained through birth and the relationship form s/he establishes with the opposite sex with the features gained as a result of his/her social life. Thus, s/he makes interpretation related to sex and relationships they have as woman or man with common values and beliefs of society in which s/he is. It should be added that television and advertisement contribute to the learning of gender within social life. Examination of how woman and man's roles and their relationship forms are represented gives an idea about human and social realities about the subject. In order to understand and identify consumers, it is necessary to put forward the meaning in deep structure, to read advertisements and to describe signs. In semiotic analysis, researcher is concerned with the description of perceptions, not with the description of reality. In other words, while resolving texts and messages, a semiotician is concerned with the whole interpretations constituting contexts which are diversified with different expectations, experiences of the recipients, and their motives. However, to be able to analyse the reflections of social background also makes a contribution to the description of consumer.

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In this study, a section will be taken from advertisements in which specifically love and male-female relationships and their relationship understandings are represented and semiotic analysis will be applied to it within the context of gender and popular culture. Television advertisements with the content of Valentine's Day broadcasted in Turkey in the last decade will be analysed with the method of semiotics and reflections of representations of male-female roles, love and relationships in a wide cross-section of time will be interpreted. In addition, findings of semiotic analysis will be analyzed with the method of content analysis. The study is in a struggle for putting forth the conversions in understanding of advertising in that it analyses a case and the section of a period.

Key Words: *Advertisement, Gender, Valentine's Day.*

Özet: Çağdaş tüketiciler bizzat ürünün kendisinden çok göstergeleri tüketirler. Tüketilen ise, ürünün/markanın gerçek kullanım değeri ya da faydasından öte imgelerle donanmış yaşamlardır. Tüketimler bize aynı zamanda yaşam gerçekliğini sunarlar. İletişimdeki simgelere ilişkin ortaklığı sağlayan şey ise, insanlara benzer yaşam deneyimleri kazanma olanağı tanıyan katılımcı toplumsal yaşamdır. Bu toplumsal yaşantı içerisinde kişi, nesne, duygu ve düşüncelere dair değerlendirmeler benzer kabulleri içerebilmekte ve bize toplumsal içgörüler (insight) sunabilmektedir. Bir gösterge, bir kişi ya da bir grup insan için özel bir anlamı olan oldukça basit bir şeydir. Tek başına ne şeydir, ne de anlamdır, ikisi bir aradadır.

Tüketime dair anlamların yaratılmasında markaların yürüttükleri başta reklamlar olmak üzere tüm iletişim çalışmaları rol oynar. Ancak buradaki etkileşim tek taraflı değil; karşılıklıdır. İnsana dair içgörüler diğer bir ifadeyle insani gerçekler marka iletişimlerine yansımakta ve bu iletişimlere maruz kalan insanlar da kendi gerçekliklerinden etkilenmektedirler. Reklamlarda markalar tarafından inşa edilen göstergelerin büyük bir bölümü toplumsal cinsiyet, kadın-erkek rolleri ve ilişkileri üzerinedir. Birey, doğum ile kazanmış olduğu cinsiyet kimliğini ve karşı cinsle kurduğu ilişki biçimini daha sonra toplumsal yaşantısı sonucu kazandığı özelliklerle bütünler. Böylece kadın ya da erkek olarak sahip olduğu cinsiyetle ve ilişkilerle ilgili yorumlamalarını içinde bulunduğu toplumun ortak değer ve inanışları ile belirgin hale getirir. Toplumsal cinsiyetin toplumsal yaşantı içerisinde öğrenilmesinde televizyon ve reklamın katkısı olduğu eklenmelidir. Reklamlarda kadın-erkek rollerinin ve ilişki biçimlerinin nasıl temsil edildiğinin incelenmesi, konuyla ilgili insani ve toplumsal gerçeklikler hakkında fikir verir.

Tüketiciyi anlamak ve tanımlamak için, anlamı derin yapıda ortaya koymak, reklamları okumak ve göstergeleri betimlemek gereklidir. Göstergebilimsel analizde araştırmacı gerçeğin betimlenmesiyle değil; algıların betimlenmesiyle ilgilenmektedir. Bir başka deyişle göstergebilimci, iletileri, metinleri çözümlerken, alıcıların yaşanmışlıklarıyla, güdüleriyle, değişik beklentileriyle çeşitlenen bağlamları oluşturan yorumlar bütünüyle ilgilenmektedir. Bununla birlikte toplumsal geçmişin yansımalarını analiz edebilmek, tüketicinin betimlenmesine ayrıca bir katkı sağlamaktadır. Dolayısıyla metinleri oluşturan simgelerin yapısı gereği analizi yapılırken zamana göre değişebilen anlamlar dikkate alınmalıdır.

Bu çalışmada toplumsal cinsiyet ve popüler kültür bağlamında spesifik olarak aşk ve kadın-erkek ilişkilerinin, ilişki anlayışlarının temsil edildiği reklamlardan bir kesit alınarak göstergebilimsel analiz uygulanmıştır. Geçtiğimiz on yıl içerisinde Türkiye'de sevgililer günü içerikli yayınlanan televizyon reklamları göstergebilimsel yöntemle analiz edilerek, geniş bir zaman kesiti içerisinde kadın-erkek rolleri, aşk ve ilişki temsillerinin yansımaları yorumlanmıştır. Göstergebilimsel analiz bulguları ayrıca kodlanarak sayısallaştırılmış ve içerik analizi yöntemiyle incelenmiştir. Çalışma, bir popüler kültür örneği olan sevgililer günü örneğini ve bir dönem kesitini incelemesi yönüyle reklamcılık anlayışındaki dönüşümleri ortaya koyma çabası içerisindedir.

Anahtar Sözcükler: *Reklam, toplumsal cinsiyet, sevgililer günü*

1.   Culture, Popular Culture and Post-Modernism

One of the 19th Century anthropologists; Tylor (in Billington et.al., 2013:v34) defines the culture as a complicated whole involving the knowledge, belief, art, moral values, traditions and other skills and habits acquired by humans as a member of the society. In this definition; there are three attention grabbing points regarding the properties of culture: being a member of the society, learning and having a complicated structure. Being the member of a society brings together the process of socialization. Fulcher and Scott (2007: 868) discuss the socialization as a process in which individuals learn to be the member of a certain society and Express that in this process they acquire specific skills and capabilities and learn what kind of people they will become. In other words, individuals learn their places and roles within the society in the socialization process. By learning, an individual starts explaining the objects based on the codes of the culture in which he/she was born.

Burton (1995: 40) defines the codes as indicators, which are embraced by the society and which can be explained by non-written rules, collected in patterns such as speaking, writing or pictures and underlines that they are learned by the individuals within the socialization process. These codes vary depending on the culture and reproduced by the socialization process. Thus, culture continues by being transferred to the future generations and sometimes changing. This transfer is realized sociologically, not biologically. In fact, Eagleton (2005: 11) defines culture as everything we cannot transfer to each other through genes.

There is a mutually dependant relation between communication and culture. İn fact, Erdoğan and Alemdar (2010: 351) underline that culture cannot be produced without communication and communication's nature explains the culture it communicates. One of the most explicit appearances of the culture is, beyond any doubt, language. Language is evaluated as a both material and immaterial culture element. Primary and basic function of the language is interaction and communication and it realized this function in the social context. At this point, it is evaluated as a system which socializes the individual and enables communication between individuals (Vardar, 1982: 41). Bahar (2009: 56) suggests that individuals perceive the world through symbols and these symbols are given meaning by the language. Objects don't have a meaning on their own, for example; while a flag doesn't mean anything on its own, the symbols expressed by the flag enable giving meaning to them.

Günay and Sönmez (2012: 110) Express that it is not possible to think language and culture differently an done cannot exist without the other. Alemdar and Erdoğan (2010: 349), who discuss the culture as a pattern of expression, actually emphasise the linguistic dimension of the culture. Semiology, which is a research and application area of linguistics, which examined the place of culture in linguistic indicators (Günay and Sönmez, 2012: 110) deals with meaning in texts and while doing this, tracks the indicators within the society. Barthes (quoted by Aktulum, 2013: 13), puts forth that the text cannot be defined by sharp borders and all meaningful practices can generate texts. In this context, everything can be assessed within the scope of text and all cultural formations can be read just like written texts.

Structuralist and post-structuralist text approaches bring different definitions for giving meaning to a text. The foundation of the structuralist view was laid by the Swiss linguist Saussure in 1950s. According to the structuralist view, there is a structure behind every text. Coward and Ellis (1985: 29-30) remark that there is something about this structure which enables giving meaning to the indicated by the indicator and this is formed in the differentiation process of these. According to Saussure, who is deemed as the father of structuralism, language should be examined scientifically and therefore, the language should be made an object. Within this approach, the language is not the tool of thinking, but vice versa. Language is the appearance of thinking and the primary indicator of being an individual (İnceoğlu and Çomak: 2009: 23). Two notable points at this point are; the language is discussed by a positivist approach and it is evaluated as an

object. Also, structuralist text approach doesn't deal with what the world is, but with how people give meaning to the world. İn such a text approach, codes come to the front in explaining how the meaning is produced and codes mediate the meaning (Fiske, 2003: 151).

While structuralist approach focuses on common structural properties of texts, post-structuralist approach works on the differences of every text and underlines that it is the differences what forms the text, not the similarities. In addition, what is important in post-structuralist understanding is the moment of reading the text (İnal, 1996: 155). Thus, this approach is the text-oriented and the reader is in the center contrary to the structuralist view, which disregards the reader. In structuralist approach, the writer is dead, in post-structuralist approach, the action of killing is expanded, text and reader gain strength. With the announcement of the death of the writer by Barthes, the development of structural view regarding language towards newly emerging post-structuralism, led by Barthes, indicates a gap in the place where the subject once existed (Trombley, 2013: 317). After the text leaves its written, the only source of meaning is the reader. These texts enabling communication indicate cultural indicators in terms of linguistics and the meaning is formed via these indicators.

Post-modern culture is primarily expressed as "mass mediated experience and new patterns of cultural representation" (Erdoğan and Alemdar, 2010: 415-419). Life styles help explaining what individuals do, why they do what they do and what it means to do it for themselves and others (Channey, 1999: 14). Thus, individuals declare who they are or who they want to be via their life styles and gain social identities. In other words, while individuals gain social identities via their life styles, they define these identities based on the consumption models. The identity depending on the consumption models acquired in post-modern world and symbolic meanings attributed to this identity are represented via new cultural patterns. The newly formed culture structure of the industrial society, which is believed to be monotype, is called mass culture. The concept of popular culture emerged as a result of incapability of mass culture theorists to explain the concept. Popular culture is a consumption-oriented culture. Although the lexical meaning of popular is "belonging to the public", popular culture (like mass culture) is not produced but consumed by the public. Popular culture has the capacity to commoditize almost every social thing, it has tendency to put individuals in a Standard pattern, no matter what their own choices are and it forces them to live based on consumption. İn this context, the individual shifts from the position of a part and developed of the culture, to the position of consumer as a result of the phenomena offered and imposed by popular culture.

Adorno and Horkheimer (2010: 6-9) declare that the culture itself is transformed into an industry, it is produced and circulated just like the goods in factories. In this context, the cultural goods produced by the culture industry serve to the desires of culturally dominant people and they are used as tools for social control. The primary objective of this industry is to create false consciousness and false needs in the consumer for the consumption of the production. The products of the culture industry are circulated via mass communication tools. Thus, they reach large masses, become common and they are consumed. Popular culture products are ephemeral and they are consumed very fast. The concept of new defines a very short period of time. Popular culture brings daily life under control via popular texts it creates. Such that, even resistance to popular culture is realized using its tools. Such a culture brings along the phenomenon of consumption. Within popular culture, which is also a consumption based pattern of culture, individuals gain meaning based on what they consume. This process is realized by circulating and teaching popular meaning of the texts.

In post-modern world, individuals gain social identity via their life styles and consumption models. Thus, they become members of certain groups. Life style and consumption are actually formed depending on each other and transform each other. Meanwhile, popular culture offers a frame to the individuals regarding "what they will become when they consume what". This is mostly done by using mass communication tools.

When discussed as a cultural text, the advertisements can be indicated among the most important tools through which the popular is produced or disseminated.

Berger (2014: 63) states with a Marxist approach that the individuals are indoctrinated to work in order to meet the desires that constantly stimulate them, which he defined as unreal needs, and the stimulating effect creating these needs is the work of the advertisement industry. At this point, the advertisement institute has a central importance as advertisements are what give symbolic meaning to the products and services and inform people about the products they have to own. Advertisements essentially create fashion and present the sense of style to people. It also provides information about what kind of goods should be produced in order to createa certain image. Hans Magnus Enzenberger (quoted from 1974 by Berger, 2014: 64) suggests that the real objective of the advertisement is not selling the goods, but selling the political order which makes consumption culture possible. Advertisement industry is a culture of capitalism (Berger, 2014: 64) As it is seen in this definition, there is an economic relationship in which what the individuals should spend their energy, skills, time and force is determined by capital owners and this is not made by force (in the appearance) but via joyful games of post-modernism.

The concepts of consumption and life style, brought by popular culture, also indicate an identity construction process. The consumption of individuals makes them members of certain social groups and these groups provide them with social identities. With popular culture, advertisement texts reproduce and generalize this. While critical works evaluate this situation as terror, destructive action, power struggle, liberal approaches relate it to the power of media and define it as natural.

Valentine's Day on February 14 incorporates many elements of today's popular culture (Arık, 2004: 82). In modern society, the most popular power of popular culture production is mass communication tools. This day, which is celebrated in February, how it will be celebrated and what should be done on this day are reminded to the individuals by messages given by the media. In this study, the objective is to explain the representation of the Valentine's Day, which becomes a consumption period, based on advertisement texts. In addition to this, it is celebrated in Turkey, but it does not pertain to Turkish culture. Sakarya (2006: 271) handles this issue in two basis and according to her gift giving tradition is seen locally in Turkish culture in not only transition periods including birth like visiting woman after childbirth, celebrating 40th day of babies; circumcision; soldier farewell ceremony; new marriages like engagement ceremonies, wedding ceremonies; pilgrimage; and the death ceremonies, but also in Turkish socio-cultural special days including religious special days, ritualistic seasonal festivals, visiting someone in their house.

Ateş (2013: 126) states that gift giving is vaccinated to mass by advertising text in terms of revealing individuals' social statues and having prestige. So, individuals give gifts which have been advertised to someone in order to demonstrate themselves. Coşar (2008: 41-45) states that in Turkish culture giving a gift complimentarily is a merit, but it is emphasized that gift giver will always have a positive return.

2. Method

This study seeks for an answer of how Valentine's Day advertisements, broadcasted in Turkey, are seen. So, in this study, all Valentine's Day commercials in television channels that broadcasted in Turkey between 2006-2015 were analysed in terms of semiology. Analyzed ads were obtained from Nielsen Turkey archive. Then, obtained cultural codes were transformed into a coding scale and the technique of qualitative content analysis was implemented. Thus, advertisements became comparable to each other.

Basic examination axis was valentine day rites in advertisement texts. In this context, examinations criteria are brand category, product, sales approach of the advertisement, narrative style, use of people,

celebrity testimony, use of voice-over, jingle, production technique, narrative pattern, message strategy, type of attractiveness, gift clichés according to genders, reason for consumption, consumer behaviours and rites and finally the use of metaphors. 5 main categories obtained by Close and Zinkhan (2006) in their studies used as base with their sub-elements as a criterion for consumer behaviour and rites: gift exchange, indication of loyalty, going out, preparing food/drink and clothing/preparation.

Repetitive advertisements, types other than advertorials and advertisement non-relevant to valentine day weren't included in the study. After this elimination, a total of 98 advertisements were examined being 6 from 2006, 8 from 2007, 6 from 2008, 10 from 2009, 15 from 2010, 10 from 2011, 10 from 2012, 9 from 2013, 10 from 2014 and 14 from 2015.

The first limitations of the study can be expressed as only TV commercials are analysed. So, this study cannot provide a comparison opportunity among different media. The second limitation of the study is other kinds of television advertising like advertorial, product placement, or strip ads are not analysed.

2.1. Findings
Semiotic analysis is textual based and purely qualitative technique. However, this study aims to compare changes in advertising texts within years. By this way, it is required to quantify the qualitative data. Examination axes used in content analysis are obtained at the end of semiotic analysis. In other words, by using semiotic analysis it is determined what we seek, what ads say how meaning is constructed in advertising texts. Then, these axes provide us to generate coding scheme.

The first examination axis of the study is the category of the advertising brand. Brand category axis comprises 16 sub-categories: durable consumption; banking/insurance/finance; mass merchandising; cosmetics; e-trade; jewelry/watch; furniture/home textile/home tools; supermarket; activity; food and confectionery/ chocolate as food sub-category; technology/telecommunication; digital platforms; publishing; personal care; trips/tours; toys. The brand category with highest number of advertisements is jewelry/watch category comprising %18,37 of the examined advertisements with 18 advertisements. This category is followed by supermarket category with %12,24. A notable element in brand category is especially the banking and finance sector advertisements. These advertisements convey the messages like "you have to buy a gift even if you don't have money", "you have to consume in order to be loved more" to the consumer and offer special loan products for valentine day. Thus, they encourage the consumption making capitalism possible and especially the consumption over income.

The second examination axis is the sales approach. Sales approach is divided into two as direct and indirect. While direct sales approach focuses on a persistent sales inducement, the essence of indirect sales approach is sales by connotation by addressing to the emotions. While %57,14 of the examined advertisements have direct sales approach with 56 advertisements, %42 of them have indirect sales approach. There is no meaningful difference depending on the years.

The third examination axis is the narrative style. The sub-categories of the axis of narrative style are rational, emotional, serious, humorous, exaggerated and simple. Most frequent narrative style in the examined advertisements is simple with %37,76 and this style is followed by emotional narrative with the rate of %36,73. Exaggerated style was never encountered. The characteristics of simple narrative are directly encouraging sales and target of action. In emotional narrative, the essence is creating connotation by addressing to the emotions instead of direct inducement for sales.

The fourth examination axis is the use of people. This category focuses on who the people used in the advertisement are. Sub-categories are: couples, family with children, single people/with no valentine; animation characters, absence of characters and other. The common pattern in all advertisements is the ones with no people are used with %67,35.

The fifth examination axis is the celebrity testimony. In this category, it is interrogated if the celebrities have the role of opinion leadership. In other words, while an advertisement featuring a celebrity isn't evaluated within the scope of celebrity testimony, references by celebrities about the advertised product or service are discussed within this scope. Celebrity testimony isn't used in any of the examined advertisements.

The sixth examination axis is the use of voice-over. There is a quite meaningful difference between genders in the use of voice-over. While the advertisements in which the off-voice is male comprise %69,39 of total advertisements, the rate of advertisements with female off-voice is %18,37. No voice-over was used in %11 of the advertisements and in %1 of the advertisements, both male and female off-voices were used. The seventh examination axis is the use of jingle. Jingles weren't used in 86 of 98 examined advertisements. Jingle use was encountered in only 12 advertisements.

The eighth examination axis is the production technique. Production technique is comprised of 6 sub-categories. These are: animation, cinematic narration, desktop narration, live-action, special effects and other. It was seen that %60,20 of the examined advertisements were prepared using desktop advertisement technique and second most common production technique was cinematic narration in which the advertisement was recorded by a camera with %25.

The ninth examination axis is the pattern of narration. This category comprises 12 sub-categories. These are: product; indication/demonstration; problem solving/slice of life; host; constantly used character; testimony; documentary; story; irony; musical; symbolization/ simulation and other. In %53 of examined advertisements, the narration in which the product itself exists was used and this rate was followed by symbolization with %18,37. Indication/demonstration, host, testimony, documentary, irony and musical patterns were never encountered.

The tenth examination axis is the message strategy. Message strategy axis comprises 3 main categories. The first category is informational advertisements. This category includes the sub-categories of generic, comparison, single sales advice, leader superiority, exaggeration, promotion and other informational advertisements. The second main category is transformational advertisements and the sub-categories are brand image, user image, opportunity of use, generic, social responsibility, teaser and other transformational advertisements. The last category comprises advertisements with both informational and transformational contents. Of 98 advertisements, 64 were in informational category and 34 were in transformational category and no advertisement was encountered with the content of both types. In informational advertisements, promotion strategy was observed in %86 and no advertisement was encountered in the sub- categories of generic, comparison, single sales advice and leader superiority. %29 of transformational advertisements was in user image sub-category and %29 was in brand image sub-category. No teaser type advertisement was encountered. That a considerable part of informational advertisements included promotion strategy underlined that the valentine day indicates a time for consumption. Not all of these advertisements were promotions for a valentine day gift. Consumption encouraging promotions were frequently encountered.

The eleventh category is the type of attractiveness. Attractiveness type comprises two sub-categories as rational and emotional. While %53 (%54,08) of the examined advertisements was evaluated as rational; %45

(%45,92) was evaluated as emotional. This situation can be justified with the majority of promotional advertisements.

The twelfth category is gift clichés. The category of gift clichés is comprised of 5 sub-categories as for female, for male, both for you and your valentine, no cliché and undefined. Female gift clichés comprise chocolate, cosmetics, flowers, jewelry, white appliances/home tools, personalized gifts, technology, personal care and insurance/ individual retirement. Male gift clichés comprise technology, cosmetics, personalized gifts and watches. The category of both for you and your valentine comprise technology, home textile/furniture, cosmetics, activities and other. Finally, the undefined category included personalized gifts, cake/confectionery, technology, trips/tours, toys, home textile/furniture, cosmetics, food and watches. The most common category of gift clichés was gift for female with 33 advertisements (%33,67). This category was followed by no cliché category with 29 advertisements (%29,59). The highest rate in gifts for female was jewelry with %19,39, this was followed by the category of white appliances and home tools with %6,12. These gifts indicate parallelism with the roles of traditional female definition. Such that, in advertisement representations, women has a forgiving role who becomes happy with expensive gifts and whose heartbreak can easily be mended by jewelry. On the other hand, it was seen in the examined advertisements that personalized gifts were replaced with white appliances and home tools in time. This situation reinforces and in a way rewards the domestic role of women. The most explicit example for this was the reproduction of the generally accepted concept of "husband/wife material, woman/man for fun" with "the man serious about his girlfriend" by Arçelik advertorial series broadcasted in 2015. Clearly the women were contained within a domestic life style and rewarded for realizing her role. While the highest rate in gift for male clichés is in technology, the male characters had a informative and guiding function in gift representations.

The thirteenth and fourteenth categories are about the presentation of consumption reason by advertisements inducing consumption. Thirteenth category indicates for whom the consumption will be made and its sub-categories are valentine/spouse, for himself/herself, both and undefined. Fourteenth category is about for whom the consumption will be made and its sub-categories are making somebody happy, feeling good, protection from bad attitude, therapy/calming/gap-filling, reasonless/consumption, celebrating the time/day, keeping love alive, promotion, catching/finding love and announcing/expressing/explaining love. Consumption for valentine/spouse is the first category with 48 advertisements 848,98) in the category of consumption for whom. In the category of reason for consumption, keeping love alive was the most common category with 28 advertisements (%28,57). Consumption reason category is quite important in terms of framing gender roles. Valentine day is one day but it has different meanings. The meanings gathered from the advertisements are: making somebody happy, feeling good, protection from bad attitude, therapy/calming/gap-filling, reasonless/consumption, celebrating the time/day, keeping love alive, promotion, catching/finding love and finally announcing/expressing/explaining love. Although making somebody happy, expressing love and keeping love alive are natural reasons of purchase, categories like feeling good, protection from bad attitude, therapy mechanize the valentine day and limits it with rules.

The fifteenth category comprises the application of the concepts of valentine day consumer behaviours and rites obtained from the study of Close and Zinkhan (2006) to examined advertisement texts. These categories are exchange of gifts, indicating loyalty, going out, clothing/preparing and preparing food/drink. Common gift exchange rites in gift exchange category are symbolization and jewelry. However, the highest rate of the category is the advertisements in which the gift exchange rite isn2t seen with %39,8. The category of indicating loyalty wasn't seen in advertisements with %85,71, this is the same in going out category with %95,92, preparing food/drink category with %92,86, clothing/preparation category with %95. The mentioned categories vary depending on the culture, however, gift exchange rite is the most commonly embraced rite in our culture.

The last category includes the metaphors obtained from the advertisements. The mentioned metaphors are heart, flowers/roses, teddy bears, jewelry, chocolate, perfume bottle, wrapped gift, red color, fire, cake and pillow. The most commonly used metaphor among these is the heart metaphor encountered in 80 of 98 advertisements. This is followed by the use of red color.

Conclusion

Socialization is a process in which individuals learn who they are, who they should live and behave. This is a quite complicated and comprehensive process and one of the most important compounds of this process is gender roles. Gender indicates the characteristics gained in time in the society in which an individual was born, differently from biological sex indicating anatomical properties. Being a male or female varies from society to society. Every society has different expectations from males and females. Individuals learn these roles primarily in their families and then in their social environment via mass communication tools penetrating every area of life.

As media texts serve to the sustainability of the dominant ideology, they frequently reproduce these roles and advertisements are the most important production areas among all. Advertisement texts are affected by the culture comprising them and they affect it considerably as they owe their existence to their skill to use social codes. These social codes are formed within the process of socialization.

Valentine day advertisements, which were examined within the scope of this study, form an area in which the male and female roles are presented via the practice of gift. Although some advertisements have the functions of simply celebrating the day, making the loved one happy or getting rid of loneliness by shopping, there is no doubt they mostly include the promise to be happier with more consumption. Such that, while conveying message "consume more even though you don't have money", finance advertisements don't encourage celebrating love but over-consumption which makes capitalism possible. On the other hand, they direct the activities and positions the women inside the house. Home tools are presented to women as gifts to make her spend more time at home and be more successful in household activities. Thus, the gifts are becoming distant from the function of being personal in time. Protection from bad attitude, which is among the reasons for gift purchasing, is an example of the dissatisfaction created by consumption culture and material happiness. The function of the gift becomes stimulating the forgiving side of women. The fact that the jewelry products comprise the most common cliché of gift for female supports this situation. On the other hand, males have a role of wisdom, directing and guiding. The male is the consulted party and he doesn't lose his position of decision-maker. In advertisements, female prepares herself for a male and the male will have the idealized women if he shows the behaviours expected from him.

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