Traditional? Modern ? Or both?
Representation of Gender in Turkish TV Commercials

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ABSTRACT

TV commercials are effective culture-bound discourses using cultural ideologies and respective changes for the purpose of selling. Since the foundation of the Republic of Turkey in 1923, attempts for Westernization and modernization introduced new models for the traditional definitions of gender in Turkey. This gained impetus with the opening of Turkey into the world at the beginning of 1980s and the subsequent trends of globalization. Today, Turkish ideology of gender seems to represent a mixed profile whereby new definitions based mostly on Western models, hybrid ones where traditional and new models are integrated with each other and traditional models coexist. This study analyzes two TV commercials broadcasted in 2009 with the method of Critical Discourse Analysis in order to understand how and to what extent these models are reflected in the mass media. The results suggest that both commercials tended to employ traditional models of gender rather than reproducing new ones and thus serve for the maintenance of the dominant traditional ideology of gender in Turkey.

Keywords: Critical Discourse Analysis, Turkish TV commercials, ideology of gender

Geleneksel? Modern? Veya Her İkisi?
Türk Televizyon Reklamlarında Toplumsal Cinsiyet Temsili

ÖZET

Kültür bağımlı etkili söylemler olan televizyon reklamları, satış amacıyla, kültürel ideolojileri ve bu ideolojilerde meydana gelen değişiklikleri kullanmaktadır. Türkiye Cumhuriyetinin kuruluşundan beri yaşanan modernleşme ve Batılılaşma süreci, toplumsal cinsiyet ideolojisine yeni tanımlamalar getirmiştir. Bugün, Türk toplumsal cinsiyet ideolojisi çoğunlukla Batı modeline dayalı yeni, yeni ve eski tanımlamaların birlikte bulunduğu melez ve eski-geleneksel modelleri içeren karmaşık bir görüntü arz etmektedir. Bu çalışma, 2009'da yayınlanan iki Türk televizyon reklamında bu üç modelin nasıl ve hangi ölçüde yansıtıldığını Eleştirel Söylem Çözümlemesi yöntemi ile ele almaktadır. Elde edilen sonuçlar, her iki reklamın da eski ve geleneksel modelleri melez ve yeni modellere daha fazla yansıtma eğiliminde olduğunu dolayısıyla da bu televizyon reklamlarının geleneksel ve hakim toplumsal cinsiyet ideolojisinin yeniden üretimine katkıda bulunduğunu göstermektedir.

Anahtar Kelimeler: Eleştirel Söylem Çözümlemesi, Türk Televizyon Reklamları, toplumsal cinsiyet ideolojisi

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1. Introduction

The definition of the ideology of gender in Turkish society seems to have been exposed to significant changes since the foundation of the Republic. Historically, Turkish society has been a patriarchal one where men controlled many aspects of life, and women had limited rights. But western political and economic models, applied for modernization improved women's status; they have been granted many rights in political, economic, and social life by laws and reforms. This betterment gained more impetus with the opening of the Turkish economy to the world in the early 1980s. On the other hand, globalization beginning in the early 1990s and huge developments in mass media and technology, tended to contribute to the challenging of patriarchal models. Today, many Turkish women work in better paid jobs, have a say in many aspects of life and at home, live alone and act independently without any kind of pressure. Men help their wives at home, undertake traditional female jobs such as nursing and show more tolerance while bringing up their daughters. But, it has also been shown that traditional gender-related stereotypes still tend to dominate many aspects of life in Turkey.[1]Based on these factors, it is possible to categorize contemporary Turkish ideology of gender as follows: 1) Traditional models-Historically rooted and recurrent patterns (Mostly Eastern) 2) Hybrid models -patterns integrating traditional and new models (Western) 3) New patterns-those mostly based on Western ideals and values.[2] TV commercials with their greater and easier accessibility exploit these ideology-dependent models for effective persuasion. In this respect, a detailed analysis of commercials may reveal how mass media uses those models for consumption, and how they may help in maintaining or challenging the definitions of gender- based identities. This study updates the theoretical and methodological parts of an unpublished dissertation[3], focusing on the linguistic and semiotic representation of gender in Turkish TV commercials broadcasted between 2005 and 2007.It analyzes two Turkish TV commercials displayed in June 2009, and seeks to answer the following questions:

1) How are the ideology-based gender models constructed through linguistic and audio-visual semiotic units?

2) What is the extent of hybrid and new models of gender in comparison to traditional ones?

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[1].Hasan Volkan Güçlü, "Erkeklere Yönelik Televizyon Reklamlarının Analizi" [Analysis of Male-Orıented Television Commercials], Marmara University Institute of Social Sciences, Unpublished M.A Thesis, İstanbul, 2007; Seda Mengü, "Televizyon Reklamlarında Kadına Yönelik Oluşturulan Toplumsal Kimlik: Görüntülü Reklamlar Üzerine Bir Çözümleme Örneği"[TV Commercials' Role in Formation of Social Identity in Women: A Social Analysis on TV Commercials]; İstanbul University Institute of Social Sciences, İstanbul, 2002, Nimet Uray and Şebnem Burnaz, "An Analysis of Portrayal of Gender Roles in Turkish TV Advertisements, *Sex Roles*, Vol. 48, No:1/2, 2003, pp.77-88; Banu Yanıkkaya, "Medyada Cinsiyetçi İktidar Kalıplarına Karşı Bir Direnme Olasılığı Bireysel Özerklik Alanı Olarak Dil," in Can Bilgili and Zeynep Karahan Uslu (eds.), *Bilinç Endüstrisinin İktidar ve Siyaset Pratikleri*, Beta, İstanbul, 2009,pp.99–127.

[2].Mine Çankaya, "Linguistic and Semiotic Representation of Gender in Turkish TV Commercials", Hacettepe University, Institute of Social Sciences, Unpublished PhD Dissertation, Ankara, 2009, p. 4.

[3].Çankaya, a.g.t.

2. Gender and Discourse

Gender is generally known as the "socially defined sex" and defined as "the roles, characteristics and attributes that define what is a man and a woman in a given society."[4]To put it another way, being a male or female is one's sex but gender is a socially constructed, context and culture-dependent set of ideas about the two sexes. Gender as an "ideology "or the "ideology of gender" is not a group of arbitrary beliefs rather they are systematically organized ones referring to divergent categories such as identity, social position, appearance, actions, aims, norms, resources and group relations of two sexes.[5] During life-long socialization, individuals are taught the components of the dominant models of gender; "what is acceptable, valued and expected" for a male or female through discourses either as any "written or spoken communication or debate"[6] or the discourse of gender, "the set of statements about both sexes."[7]For instance, many families urge their sons to be an engineer or doctor during daily conversations since doctors are highly paid, and boys as "breadwinners" are expected to earn more. Likewise, mass media such as soap operas or films dictate models of action about being a male or female; for instance, many advertisements show women as thin, beautiful, and sexy, making these images ideal stereotypes for women. At the individual cognition level, each individual internalize those external messages as defining themselves and others. Therefore, any discourse about gender acts as a constructive force in the formation of one's identity s well as interaction with others. It is equally possible that discourses may challenge the dominant ideologies through oppositional or contrastive forms, and lead to the development of deviant patterns of thought. [8]To exemplify, oral and written feminist discourses of the 1970s triggered the tackling of women's problems in academic, public, or private institutions. Today, many universities, as well as governmental and non-governmental agencies have centers assigned for tackling women's problems.

Gender as an ideology is represented through gender "stereotypes" explained as "the rigid set of positive or negative beliefs about the characteristics or attributes of a group."[9]These stereotypes help to categorize people in a simple and homogenous way, and are centered on the roles, traits, physical characteristics, behaviors, and occupation. The origins of these are rooted in the biological differences, and the historical divergence of socio-economic roles. From the ancient times, men with muscular and strong bodies went hunting and fed the family, thus they were assigned as the "breadwinners" of the

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[4] Robert A. Brown, Donn E. Bryne and Nyla R. Branscombe, *Social Psychology*, 11th Edition,Boston, Pearson/Alyon &Bacon, p.170.

[5]. Teun Adrianus van Dijk, "Discourse, Knowledge and Ideology: Reformulating Old Questions and Proposing New Solutions, " in Martin Pütz, Joanne Neft van Aertsealer and Teun van Adrianus van Dijk, *Communicating Ideologies, Multidisciplinary Perspectives on Discourse and Social Practice*, Peter Lang, Frankfurt/Main, 2004, p. 6.

[6]. "discourse http://www.oxforddictionaries.com/definition/discourse, 3 May 2013.

[7]. Michel Foucault, *Archeology of Knowledge*, Tavistock Publications, London, 1972, p.80.

[8]. Norman Fairclough, *Discourse and Social Change*, Polity Press, Cambridge, 1993.

[9]. Kenneth, Bonders and Irwin A Horowitz, *Social Psychology*, 2nd Edition, Lawrence Erbaum Asoociates, Mahway/New Jersey, 2002, p.109.

family. On the other hand, nurturance, aesthetic features, and weakness in terms of physical power kept women at home. These characteristics paved the way for the division of gender roles where men were positioned as superordinate breadwinners and leaders. Women were associated with subordinate, secondary or supportive roles. In line with this, in many parts of the world, men are employed in jobs of expertise and power like engineering, administration, politics or carpentry. In contrast, women are involved in secondary roles ranging from nursing and teaching to public relations. Hence, dichotomies such as "active –passive", "independent-dependent" and "powerful /powerless," or concepts such as "gender asymmetry" and inequality of the two sexes have been employed to define many topics of gender.[10]In many parts of the world, especially in less developed countries, women suffer from inequality of payment at work, domestic violence, illiteracy, limited political representation, societal pressures and women trafficking.

Stereotypes of personal traits also seem to reinforce these since they represent men with positive and valuable images when compared to women. Women are believed to be gentle, crying easily, emotional, fond of arts, reluctant to use harsh and rude expressions, considerate, religious, emphatic, in need of security, talkative, conventional, dependent and passive.[11] On the other hand, men are thought to be aggressive, powerful, dominant, natural leaders, independent, fond of math and natural sciences, unsentimental, greedy, objective, rational, self-confident, reasonable, assertive and aggressive.[12] The self-presentation of the two sexes are also rooted in these traits; women generally define themselves their relationships such as being a mother, but men define themselves by their accomplishments, and by the membership of a profession. In this vein, the physical traits attributed to women define them as thin, small, beautiful, sexy and elegant, and men as tall with muscled body and broad shoulders, accompanied with rigid facial lines.

Gender is also considered as a significant variable in the patterns of linguistic choices and body language. Many sociolinguistic studies prove that both sexes use stereotypical linguistic patterns. In this context, women tend to seek for rapport, exploit tag questions, and approval statements as well as polite remarks. This is based on the fact that women are thought to be more prone to solidarity and warmth while men seek power and are urged to control.[13] Men are also reported to practice interruptions or aggressive words and declarative statements as evidence of their search for power.[14] Besides, women are found to be more talkative, self-expressive, and ready to indulge in indirect expressions

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[10]. Çankaya, a.g.t., p.79.

[11] Shelley E Taylor, Letitia Anne Peplau and David O Sears, *Social Psychology*, 12nd Edition, Prentice Hall, New Jersey, 2005, p.347.

[12] Taylor, Letita and O sears, a.g.e., p.109.

[13] Shari .Kendall and Deborah.Tannen, "Discourse and Gender," in D.Schiffrin, Deborah Tanen and H.E.Hamilton (eds.), *The Handbook of Discourse Analysis*, Blackwell, Malden and Oxford, 2001, pp.548-67.

[14].David Zimmerman and Clarke West, "Sex Roles, Interruptions and Silences in Conversation," in Barrie Thorne and Nancy Henly (eds.), *Language and Sex: Difference and Dominance*, Newbury House Publishers, Rowley 1983, pp. 89-104.

while men avoid expressing feelings, remain silent, or employ direct remarks.[15] The body language of the two sexes tends to parallel these patterns; researches suggest that men are engaged in assertive, independent actions, and occupy a larger space when sitting, but women are preoccupied with expressive, deferent, responsive, emotion-oriented and emphatic actions.[16] In a conversation, men prefer to lean forward, keep a physical distance, and use congruent gestures whereas women establish direct eye contact, sit closely, and touch.[17]

3. Gender in Contemporary Turkish Society

Traditionally, Turkish society is a patriarchal one based on Eastern conservatism and Arab-Islamic values. Breadwinning has been and is still the defining character of Turkish masculinity; men are regarded as the actual breadwinners, pressurized to earn much money, and take the leadership in family and professional life.[18] Men are not defined as "a real man" if they fail to complete military service, have sexual power, or protect the dignity of their families and even their neighbors. In this respect, Turkish men define themselves as assertive, brave, powerful, attractive, competitive, greedy, ambitious, tough, cold-blooded, determined, honorable, authoritative and rapid decision makers, reasonable, risk taking, self-disciplined and resisting injustice.[19] Likewise, as Demez[20] argues, toughness, success and emotional disposition are the defining characteristics of Turkish masculinity.

In the patriarchal structure of Turkey, women have been subordinate, and suffered from intense pressures and lack of rights. In accordance with Islamic rules, women should wear clothes covering their bodies, use headscarves, and obey the men's rules. Furthermore, women are prohibited to have sex before marriage and virginity is associated with the dignity of families, and many killings for the sake of "namus" (dignity) or "töre" (customs) are observed in rural areas, especially those of Eastern Anatolia. Turkish women have been and are still subject to the permission of their brothers, husbands or male members of the family in order to leave home, marry or work. In line with these roles, Turkish women are identified as submissive, self-sacrificing, gentle, soft,

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[15]. Paul Fishman, "Interaction.: The Work Women Do," in Barrie Thorne, Cheris .Kramarae and Nancy Henly (eds.), *Language, Gender and Society*, Newbury House Publishers, Rowley,1983,pp.89-104; Marjorie Swacker, "The Sex of the Speaker as a Sociolinguistic Variable," in Barrie Thorne and Nancy Henley (eds.*), Language and Sex: Difference and Dominance*, Newbury House Publishers, Rowley, 1975, pp.76-83.

[16].Jane T. Wood, *Gendered Lives: Communication, Gender and Culture,* 5th edition*,* Thomson/Woodsworth, Belmont, 2003, pp. 132-38.

[17]. Wood, a.g.e.

[18] Serpil Sancar*, Erkeklik: Amansız İktidar: Ailede, Piyasa ve Sokakta Erkekler,* Metis, İstanbul, 2009.

[19] S.Altan, Altan, "Cinsiyet Rol Ölçeğini Türk Kültüründe Geliştirme Çalışması", Ankara University, Unpublished Unergraduate Thesis,Ankara, 1993; Zehra Dökmen, "Bem Cinsiyet Rolü Envanteri Kadınsılık ve Erkeklik Ölçekleri: Türkçe Formunun Psikometrik Özellikleri", *Kriz Dergisi*, Vol 7, No: 1, 1999*,* pp.27- 40.

[20]. Gönül Demez, Değişen *Erkek İmgesi: Kabadayıdan Sanal Delikan*lığa, Babil, İstanbul, 2005, p.155.

child-loving, admissive, honey-tongued, emphatic, supportive, patient, calm, polite, courteous, elegant, faithful, understanding, loyal, and productive.[21]

Within contemporary Turkish society, conflicting totally with the traditional models, many professional Turkish women may divorce their husbands easily, compete for the improvement of their rights, wear modern and sexy clothes, or raise their children alone, ignoring the societal pressures for remarriage. As a binary opposition, Turkish men tend to diverge from traditional stereotypes; men are more empathetic to their wives, they undertake domestic roles, respect their partner's sexual freedom, make decisions in a joint manner and allow their daughters to get a university education away from their hometowns. Besides, triggered by the factors of consumption-oriented capitalist economy and the greater role of "image presentation", Turkish men tend to lead different lifestyles where they spend more time on their physical appearance and prefer stylish , technology friendly modern offices and houses.[22] These men are generally blue-collar workers working in the metropolis, and are identified as "heterosexuals." They tend to prefer trendy clothes in traditional female colors, go on a diet when they gain weight, have manicures and pedicures, grow their hair or have a blow dry.

These new models are usually seen in urban areas, and these areas also witness hybrid models where new and traditional models are observed together. In these hybrid models, despite the fact that women work and have freedom in many aspects of social life; they are still seen as the domestic caretakers and are still pressured to continue traditional domestic tasks such as cooking, taking care of children, cleaning or ironing, while men are assigned paying bills, fixing things or gardening.[23] Economic empowering did not end the violence against women: 38% of women living in urban areas are reported to suffer from domestic violence.[24] Likewise, a significant amount of Turkish men confess that they have cheated on their wives, and 93% of Turkish men say they have never tried a diet product and brush their teeth once a day.[25]

4. Method
Critical Discourse Analysis (CDA) is a type of problem-oriented social research investigating the relation between language, ideology, power and ideology through qualitative and quantitative studies.[26] It is based on the assumption that "discourse does

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21. Altan, a.g.t.
22. Sancar, a.g.e.
23. Mustafa Orçan, *Kır ve Kent Hayatında Kadın Profili: Kırıkkale Araştırması*, Harf Eğitim Yayıncılığı, Ankara, 2008, p.47.
24. Kadının Statüsü Genel Müdürlüğü,, Türkiye'de Kadının Durumu,
 http://   ://www.ksgm.gov.tr/Pdf/tr_de_kadinin_durumu/trde_kadinin_durumu_2011_temmuz.pdf,   22 April 2013.
25. Efes Pilsen, *Türkiye Erkek Profili,* İsmai*l* Gülgeç Karikatürleri ile, Efes Pilsen, İstanbul*,* pp.33-71.
26 Norman Fairclough and Ruth Wodak, "Critical Discourse Analysis",in Teun Adrianus van Dijk (ed.), *Discourse as Social Interaction*, Vol, 2, Sage, London, pp.258-283; Norman Fairclough, *Language and Power,*

ideological work,"[27] implying that any agent producing the linguistic elements reflects his opinions, views or beliefs explicitly or implicitly. Thus, CDA supports that discourse is mediation for power, ideology, inequality and dominance, and aims to demystify those taken for granted.[28] Within the framework of CDA understanding, discourse is constructive and conditioned; it constructs social reality while producing any kind of ideology based semiotic discourse. On the other hand, it is being shaped by ideology and power relations.

CDA scholars have a subjective stance conflicting with objective scientific approaches; they aim to support those who are pressurized, unequally treated or neglected. In this context, they are found to be subjective and are criticized for selecting the text in which they can find applicable data to prove their unneutral views. Their analyses are called just "textual interpretation"[29] or "textual commentaries[30]" Qualitative studies of CDA scholars are challenged since such studies contrast with the recent and widely-accepted quantitative paradigms of linguistics. However, as van Leuwen[31] puts forward:

> .. Traditional sociolinguistic and stylistic approaches to the study of language in social life succeed well in describing patterns of language use and patterns of language change, but they have not explained them. They have treated them as more or less meaningless conventions or autonomous evolutionary processes. Critical Discourse Analysts are seeking to explain why texts are the way they are and why they change the way they do.

In addition, CDA scholars argue that all academic work is implicitly subjective and CDA researchers just do reveal their subjective views.[32] . Their writings are centered on important issues for the society and thereby they follow the tradition of "reasoned debate" of the first democratic societies

CDA does offer a variety of schools, each of which is originated in various traditions of sociology and philosophy and makes use of diverse linguistic methods. The method of the dissertation on which this article is based is the discourse historical method

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Longman, London, 1992; Ruth Wodak and Michael Meyer (eds.), *Methods of Critical Discourse Analysis*, Sage, London, 2002.

[27] Fairclough and Wodak, a.g.m., p. 272.

[28] Fairclough and Wodak, a.g.m., p.273.

[29] . Henry Widdowson, "Discourse Analysis: A Critical View", *Language and Literature*, Vol. 4, No:3, 1995, pp.157-72 cited in van Leuwen, a.g.m.,p.279.

[30] Michael Stubbs, "Whorf's Children: Critical Comments on Critical Discourse Analysis," in Ann Ryan and Alison Wray(eds.), *Evolving Models of Language* , Multilingual Matters, Cleydon, 1997, pp.100-16 cited in van Leuwen, a.g.m., p..279

[31] Theo van Leeuwen, "Critical Discourse Analysis," in Jan Renkema (ed.), *Discourse Of Course:An Overview of Research in Discourse Studies*, John Benjamins, Netherlands and Philadelphia, 2009, p.278.

[32] van Leuwen, a.g.m., p. 279.

designed by Ruth Wodak and her colleagues, namely the "Vienna School."[33] This method is preferred because of its wider coverage of linguistic means when compared to the narrow scope of other schools. It is based on three tenets: contents, strategies, and means of realization. Contents are defined as the units or themes constructed through linguistic means, strategies are the conscious or unconscious plans designed to achieve certain kinds of representations, and linguistic means of realization are linguistic units (nouns, adjectives, sentence structure, transitivity, speech acts, implicatures etc.) that are used for building those strategies.[34]

The method divides the analysis into three parts. First, the transcription of commercials and a brief narrative account of the scenario are presented. Second, the contents are built and then strategies and linguistic as well as semiotic means of realization are examined. Strategies are categorized as macro, intermediate and microstrategies in terms of their contributions to the construction of representations Linguistic means of realization cover any type of linguistic unit while semiotic means bear audio-visual signs such as body language, music, actions or colors. Each commercial is divided into two parts in each of which there is a change in terms of topic pertaining to the flow of the scenario. Then strategies and means of realization are discussed in reference to each part.

5. Selection of Data

The data is chosen from a web database called "Reklamlar TV "["Commercials TV"] (www.reklamlar.tv.) broadcasting recorded Turkish TV commercials. The two commercials are taken from the part called "En Yeniler" ["Most Recent Ones"] located at the introduction page of the site. The commercials are taken from this part since they may offer the most current information about the topic. The two commercials are defined as the most recent ones as of June 2009 among6 other commercials. 4 commercials are excluded from the analysis because they are either shown on foreign channels or fail to offer sufficient linguistic information.

6.1. Commercial 1-Product: Turkcell Mobile Phone Network Operator
6.1.1. Transcription

Part 1
Woman: (1) "Sarp Bey!" ["Mr. Sarp!"] "(2) "Aman Allahım !" ["Oh my God!] (3)"Sarp Bey!" ["Mr. Sarp!"] "Napıyosunuz?"["What are you doing?"]
"Aaa! Şirketin tüm bilgileri gidiyor!" (4) ["Aah, all of the company's data is being thrown away!"]
(5) "Sözleşmeler, bütçeler, e-mailler!**"** ["Contracts, budgets, e-mails"!]
(6) "Sarp Bey!"["Mr. Sarp"!] (7) "Neler oluyor bize? "["What is happening to us?"]

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[33] Ruth Wodak, Rudolf De Cillia, Martin Reisigil and Karin Liebhart, *The Discursive Construction of Natonal Identity*, Edinburgh University Press, Edinburgh, 1997.
[34] Wodak, a.g.e., p.31.

Part 2
Man: (8**)** "I got the power**!** "
Man: (9) "Bütün bilgiler bunda."["All our/the data is in this."] (10) "Bu da cepte." ["And this is in the pocket/phone."]
Woman :(11) "Peki ama keçeli kalemlerimi onları nereye koyucam Sarp Bey"? ["Ok, but where will I put my felt- pens Mr. Sarp?"]
Voice-over :(12) "Mobil ofis çözümleriyle ofisinizi yanında taşıyın." ["Take your office with you with the help of mobile office solutions."]

6.1.2. Scenario
The commercial is formulated as a dialogue between a male and a female professional in an area between office towers resembling a garbage dump. The man is carrying all the office equipment, such as computers, files or documents, to the place and the woman tries to understand why he is doing that. In the end the man pushes all the information with a bulldozer and loads them to his cell phone, emphasizing that there is no need for such equipment. The network operator enables users to store all information concerning their business in cell phones.

6.1.3. Contents
The commercial is composed of the following thematic units:
1-Visual semiotic construction of the man as a professional
2-Visual semiotic construction of the woman as a professional
3-Linguistic and audio-visual semiotic construction of the man as a male
4-Linguistic and audio-visual semiotic construction of the woman as a female
5-Visual semiotic construction of the setting
6-Linguistic and audio-visual semiotic construction of the product-the cell phone

Table 1 -Strategies-Commercial 1/Part 1

Strategies
Macro-strategies: Strategies of Predication
Intermediate Strategies: Strategies of stereotyping
Visual semiotic construction of the woman as an urban and unsexy professional woman
Visual semiotic construction of the man as an urban, good looking and masculine professional man
Strategies of stereotyping
Linguistic and visual semiotic construction of the man as active, superior, strong, ambitious and self-confident
Strategies of stereotyping
Linguistic and visual semiotic construction of the woman as panicky, passive, curious, subordinate and emotional
Strategies of negativization
Visual semiotic production of the office equipment as useless

Table 2-Strategies-Commercial 1/ Part 2

Macrostrategies: **Strategies of Perpetuation**   **Intermediate Strategies: Strategies of Predication**   **Strategies of stereotyping**   Linguistic and visual semiotic construction of the man as active, powerful, controlling and clever   **Strategies of stereotyping**   Linguistic and visual semiotic construction of the woman as passive, sexy, easily influenced, unreasonable and stupid

The commercial mainly encompasses four units; a man, a woman, the garbage area, and the product. At the beginning of the scenario, a man carries a computer, and is followed by the woman expressing her surprise with the interjection and interrogative sentences "Sarp Bey! Aman Allahım! Sarp Bey napıyorsunuz?"["Mr. Sarp! Oh my God! What are you doing?"]. Strategies of stereotyping are applied visually; the man is dark brown, short-haired, young and strong wearing a white shirt and black trousers, signifying a stereotypical young professional. On the other hand, the woman is a nice, short-haired professional, wearing glasses, a white shirt and knee-high black skirt. The woman does not wear sexy or colorful clothes since they do not suit her professional image. Then, the man puts the computer into a pile where computers, files and documents are dumped together as if an office has been dismantled. The man does not answer the woman's question and is seen bringing another computer accompanied with files and documents, in a self-confident manner. The linguistic expression "Sarp Bey" ["Mr.Sarp"] indicates the existence of a formal business relationship between the two; it is equally possible that the woman may be in a junior position. The name of the man "Sarp" feels compatible with the representation of a "young and modern university graduate or "white collar man." This name does not tend to be preferred in villages or towns; rather it is given to the children of urban families who are generally well-educated working parents. Furthermore, this name means "rigid, strong, and insurmountable" in Turkish, and thus fits with the "strong and powerful" male stereotype. Then, the man dumps what he has brought to the pile, again ignoring the woman, who is hurrying after him. The declarative sentence "Tüm şirket bilgileri gidiyor" ["All the company's data is being thrown away"] with the exclamation remark "Aaa" is associated with her curious and desperate facial expression. Then, she lists what he is throwing away,and these are manifested in the linguistic expression" sözleşmeler, bütçeler, e-mailler" ["contracts, budgets, e-mails"]. Such elliptical structure and decreasing intonation through the ends of the sentence also signify her anxiety and waeakness. This utterance and the preceding linguistic and semiotic actions aim to stop the man; that is to say, they exhibit a perlocutionary force for stopping the man. Following that, she catches the man's hand and asks "Sarp Bey, neler oluyor bize"?["Mr. Sarp, what is happening to us?"] ; this interrogative structure indeed alludes to nostalgic and classical Turkish films where female characters express their sadness and

disappointment after a series of unexpected or tragic events. It defines a nostalgia for the past and, the collapse of those good days.

In the second part, linguistic and semiotic means build strategies of predication allowing perpetuation of stereotypical images. The popular American song "I got the power" is heard and the man starts to dance in a self-confident manner. He repeats the lyrics of the song "I got the power" while dancing. At this point, the woman seems to be surprised, but her looks change upon the man's dance. Here, the dance, the man's self-confident style and cool attitude seems to make the man attractive to the woman. This is manifested in her seductive facial expressions while the man is dancing. Following this, the man bulldozes the pile, zips everything into the cell phone and happily states that all that "Tüm bilgiler bunda. Bu da cepte."["All our/the data is in this. And this is in the pocket/phone."] and shows the phone. At this point, the quantifying adjective "tüm " ["all"] contrasts with the small "mobile phone"; storing all data related to the company in such a small instrument is nearly impossible. By these sentences, the man is constructed as clever, practical and powerful. In the last scene, the woman asks a very stupid question, compatible with the stereotypical "unreasonable, unpractical and unclever/stupid woman image" and wants to learn where she can now keep her felt-tip pens. She seems to fail to understand the technology and advantages of the cell operator.

The commercial is based on new definitions of gender in terms of the occupations of the sexes. The woman is presented as a young working woman, but this new form is associated with stereotypical traits such as being inferior to the man, emotional, unreasonable, being seductive or influenced by powerful men. On the other hand, the man does not exhibit a deviant pattern; all the linguistic and other semiotic elements help to create a stereotypical man who is practical, clever, ambitious, self-confident, masculine, and strong. At this point, it is important to underline that the man ignores the reactions of the woman, verifying his superiority and leadership.

6.2. Commercial 2: Algida Cornetto Ice Cream-Kornetto Disk
6.2.1. Transcription

Part 1
Girls: (1) "Hadi anlat, hadi ama."["Come on, tell us all about it.."]
The girl: (2) "Onu ilk gördüğümde sahildeydim."["I was on the beach when I first saw him."] (3) "Ortam çok romantikti."["The atmosphere was so romantic".] (4) Birden onu fark ettim. ["I suddenly noticed him."] (5) O kadar tatlıydı ki. ["He was so cute."]

Part 2
The boy: (5) "Onunla ilk karşılaştığımda sahildeydim." ["I was on the beach when I first met her."](6) "Ortam çok kalabalıktı, kızlar falann."["The atmosphere was so crowded, girls etc."] (7) "Bir de baktım en güzeli bana doğru geliyor, elinde kornetto."["Then, I saw that the most beautiful one was coming towards me with a cornetto."]

Voice-over: (8):"Yeni Kornetto**,** yaz aşklarının buluşma noktası." ["New Cornetto, Chocolate Disk, the meeting point of summer loves."]

6.2.2. Scenario
The commercial is formulated as two dialogues between the members of a young heterosexual couple and their same sex friends. The dialogues are held at different times. First, the girl of the couple tells her girlfriends how she first met the boy to her at a beach bar, and a flashback method is used to reconstruct the past. At a different time, the boy explains the same story in a masculine style to his male friends at the same place. The couple both emphasize that each of them was eating a Cornetto on that day, presenting the product as a symbol and common point of their love. The commercial ends with the meeting of the partners and their friends at the same bar eating Cornettos.

6.2.3. Contents
The commercial is composed of the following thematic units:
1- Linguistic and audio-visual semiotic construction of the girl as a female
2- Linguistic and audio-visual semiotic construction of the girl's friends as females
3-Audio-visual semiotic construction of the setting- the beach
4-Linguistic and audio-visual semiotic construction of the boy as a male
5-Audio-visual semiotic construction of the boy's friends as males
6-Audio-visual semiotic construction of the young couple
7-Linguistic and audio-visual semiotic construction of the product-Cornetto

Table 3-Strategies-Commercial 2/Part 1

Macro-strategies: Strategies of Construction
Intermediate Strategies: Strategies of Predication-Strategies of Stereotyping
Linguistic and audio-visual semiotic construction of the girl as an urban, young, thin, beautiful, emotional, self-expressive and romantic girl
Linguistic and audio-visual semiotic construction of the girls as young, thin ,curious, romantic and supportive
Visual semiotic construction of the product as delicious, enjoyable and a symbol of friendship
Macrostrategies: Strategies: Strategies of Perpetuation
Intermediate Strategies: Strategies of Stereotyping
Linguistic and audio-visual semiotic construction of the boy as a young, urban, athletic, tall and good-looking boy
Linguistic and audio-visual semiotic construction of the beach as romantic
Visual semiotic construction of the product as a symbol of romance
Microstrategies: Strategies of intensification

The first scene of the commercial starts with the chatting of four young girls sitting at a beach bar in asummer time. The girls are urban, thin and attractive, with dark

brown and blonde hair, and dressed in bikinis and shorts. They all stand very close to each other; their shoulders are touching each others, expressing friendship and solidarity. Three of the girls look at the girl in a red bikini with curious eyes and utter the sentence "Hadi anlat ama, hadi!" ["Let's tell it, come on! "] The sentence is an exclamative one, but the transitive verb "anlatmak" ["tell"] does not have an indefinite or definite object. Therefore, the sentence implies that there is something shared between the friends previously. The interjection "hadi" ["Let's"]and the repetition of it twice with the reinforcing conjunction "ama" ["but"] display the curiosity and excitement of the girls. The sentence as an expressive type of illocutionary act serves for persuasive effect on the perlocutionary level. Then the young girl begins to tell the implied story, and a new scene runs through with sentences S.1., S. 2 and S.3. All of the sentences are declarative and assert existential process with noun predicates. The qualifying adjectives "romantic" ["romantic"] and "tatlı"["cute"] with the quantifying adverb "o kadar" ["so"] indicate the expression of her feelings in an overt way. She defines the atmosphere in which she met the boy in a style fitting to the stereotypical linguistic style of women. She describes the place (the beach) as very romantic and the atmosphere is presented with respective visual semiotic elements including an empty beach, the sun sinking, and the sky colored red and gray. In this scene, the boy is shown as young, tall, athletic, short-haired and good looking, wearing a white shirt and black short reflecting stereotypical ideal male images. In parallel with this, the girl is represented as thin, sexy, long-haired, light-brown, and beautiful, wearing little or no make up and dressed in a sexy red bikini and pareo. They see each other when they are walking alone on the beach; she is eating an ice cream, and the boy approaches her and looks at her all over, especially her eyes. To sum up, strategies of stereotyping are applied in the first scene to introduce the units; the girl, her friends and the boy visually comply with stereotypical ideal images for girls and boys. The linguistic style and body language conversation between the girls seem to fit with typical female patterns.

Table 4- Strategies-Commercial 2/Part 2

Macro-strategies: Strategies of Construction
Intermediate Strategies: Strategies of Predication-Strategies of Stereotyping
Linguistic and audio-visual semiotic construction of the boy as a young, urban, athletic, tall , good-looking, self-confident and popular
Linguistic and audio-visual semiotic construction of the girl as thin and sexy
Visual semiotic construction of the boys as young and athletic ones wearing shorts and shirts
Visual semiotic construction of the boys as shorter thus inferior to the boy, admiring the boy, accepting his leadership
Macrostrategies: Strategies: Strategies of Perpetuation
Intermediate Strategies: Strategies of Stereotyping
Linguistic and audio-visual semiotic construction of the beach as crowded full of girls
Linguistic and audio-visual semiotic construction of the product as a symbol of attraction
Microstrategies: Strategies of intensification

Following this, the scene shifts and the boy is shown standing at the same beach bar with his male friends telling the same story. The boy bends his back to the bar and looks at the beach in a self-confident and happy manner. The style and the content of the story offer sharp contrasts than that of the girl. First, the boy says"Onunla ilk karşılaştığımda sahildeydim."["I was on the beach when I first met her."] Here, verb "karşılaşmak" ["meet"] denotes incidentally and lack of control over the actions. However, the girluses the transitive verb" görmek" ["see"] and "fark etmek "["notice"] the boy expresses the atmosphere as "çok kalabalıktı, kızlar falan" ["The atmosphere was so crowded, girls etc."] rather than the romantic expressions employed by the girl. Here, the visual semiotic elements support the boy's utterances; the story is set in the day and the beach is presented as enjoyable and crowded full of sexy girls. He is presented as walking alone among many beautiful girls looking at him admiringly. He continues " Bir de baktım, en güzeli bana doğru geliyor."["Then suddenly I saw that the most beautiful girl is coming towards me."] Here, the adverb "bir de baktım", ["Then suddenly"] the expressions "bana doğru geliyor" ["The most beautiful is coming towards to me."] again underlines his lack of control and signals his superiority. He gives the impression that he is naturally attractive and adorable; girls, even the most beautiful ones, are chasing him. The visual elements also reinforce this image; his male friends look at him in an admiring manner, and they surround him rather than standing close to him as the girl and her friends. His being taller, more handsome and the flow of the story help the construction of a popular and superior male image. The boy also avoids making any emotional statement about the girl or the atmosphere, which goes along with the stereotypical idea that men are closed and do not express their feelings since feelings may serve as a threat to power and control. Another point differing from the first scene is the nature of the relationship between the girl and her friends and that of the boys. The proximity between the boy and his friends is not close as compared to that of the girls and they do not touch each other. Rather they stand alone. Furthermore, they do not say anything or insist on the details of the story as the girls did. This fits with the independent and more closed friendship models between males. To sum up, it may be argued that the second scene of the commercial employs a strategy of contrast in order to reveal the differences between the girl and the boy and makes use of stereotypical definitions. Strategies of stereotyping act as helping units for the macrostrategies of contrast and perpetuate the stereotypical images.

The commercial ends with the meeting of the girl and the boy, and with their friends at the same bar in the day-time and having fun. The boy is seen embracing the girl in a loving and protective manner, expressing his power, while the girl cuddles up him, expressing her vulnerability. In this profile, the man signifies the powerful and the superior one, while the girl seems weak, subordinate, and in need of protection. The commercial ends with the slogan "Cornetto, yaz aşklarının buluşma noktası". ["Cornetto: The meeting point of summer loves."]. By this way, the ice cream is interpreted as the common point of the girl and female thus becomes a symbol of love

7. Conclusion

Both of the commercials incorporate traditional stereotypes for both sexes at a greater degree than the hybrid or new models. Women are constructed as subordinate, unreasonable, beautiful, emotional characters without authority or control over events. They are also represented with higher degree of talkativeness, solidarity, closeness, and romanticism. On the contrary, men are engaged in powerful and dominant positions with reason and courage but limited emotional disclosure. In line with traditional stereotypes, they are characterized by actions, distance and self-confident manners. Both of the commercials seem to encompass limited hybrid models; women are depicted as having professional positions or wearing modern clothes and dating with men, but these do not prevent their being identified with subordinate and negative models.

Within this context, this study reaffirms the results of previous research to show that Turkish TV commercials tend to preserve the traditional ideology of gender representation. In this respect, they work for the promotion of the hegemonic traditional models, in order, most probably, to sell more rather than initiate new trends and help to transform society. An increasing number of critical researches into the representation of gender in the mass media may heighten the awareness about how we subconsciously adopt dominant models of gender. Furthermore, those studies help to question the validity and accuracy of those "unquestioned" ideologies leading to the elimination of gender differences and inequality between two sexes.

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