

Reflection of Covid-19 Pandemic on Advertisements

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ABSTRACT

The communication dimension of the Covid-19 pandemic, which has caused serious destruction worldwide, is at an important point. It is seen that there are changes in the advertising strategies of brands in this process, where different methods are used especially in the media and advertising fields. In this context, this study examines how the pandemic is used in advertisement launched during the Covid-19 process. In this direction, in this study, how the pandemic was handled in advertisements launched during the Covid-19 pandemic process and how it was used in advertisements by brands was analyzed by the method of critical discourse analysis. Therefore, the aim of this study is to reveal how brands try to benefit from a health-related issue and how this effort is revealed in advertisements. Within the scope of the research, the advertisements of three different brands that were broadcast on television channels and operating in different sectors during the Covid-19 pandemic in Turkey were examined. According to the findings, it is seen that advertisers prepare advertisements with emotional tones and consciously benefit from the appeal of fear. As a result, it should be considered as a reflection of the current system that brands try to benefit from this fear in their advertisements at a time when individuals are afraid of losing health. Even in a pandemic that threatens human health, this effort in order not to decrease of consumption rate shows once again the ravage of the capitalist system.

Keywords: Advertisement, Covid-19, Discourse, Critical Discourse Analysis, Consumption

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Covid-19 Pandemisinin Reklamlara Yansıması

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ÖZ

Dünya genelinde ağır yıkımlara neden olan Covid-19 pandemisinin iletişim boyutu önemli bir noktadadır. Özellikle medya ve reklam alanlarında farklı yöntemlerin kullanıldığı bu süreçte markaların reklam stratejilerinde de değişimler olduğu görülmektedir. Bu bağlamda bu çalışmada Covid-19 sürecinde yayınlanan reklamlarda pandeminin nasıl kullanıldığı incelenmektedir. Bu doğrultuda bu çalışmada Covid-19 pandemisi sürecinde yayınlanan reklamlarda pandeminin nasıl ele alındığı ve markalar tarafından reklamlarda nasıl kullanıldığı eleştirel söylem analizi yöntemiyle analiz edilmiştir. Dolayısıyla bu çalışmanın amacı markaların sağlıkla ilgili bir konudan nasıl fayda sağlamaya çalıştığını ve bu çabanın reklamlarda nasıl açığa çıktığını ortaya koymaktır. Araştırma kapsamında Türkiye’de Covid-19 pandemisi sürecinde televizyon kanallarında yayınlanan ve farklı sektörlerde faaliyet gösteren üç farklı markanın reklamı incelenmiştir. Elde edilen bulgulara göre reklamverenlerin duygusal tonlamalarla reklamlar hazırladıkları ve bilinçli olarak korku çekiciliğinden yararlandıkları görülmektedir. Sonuç olarak bireylerin sağlığı kaybetme korkusu yaşadığı bir dönemde markaların reklamlarında bu korkudan fayda sağlamaya çalışması mevcut sistemin yansıması olarak düşünülmelidir. İnsan sağlığını tehdit eden bir pandemi sürecinde dahi tüketim hızının düşmemesi adına gösterilen bu çaba kapitalist sistemin yıkıcı etkisini bir kez daha göstermektedir.

Anahtar Sözcükler: Reklam, Covid-19, Söylem, Eleştirel Söylem Analizi, Tüketim

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INTRODUCTION

Advertisements used for the purposes of promoting products or services, gaining a place in people's memories and creating a brand image are constantly broadcast both in traditional media and in new media. According to Dyer, the purpose of advertising is to persuade and transform potential consumers. Therefore, advertisements are messages that have been expressed intentionally and consciously (Dyer, 2008, p. 9). It is aimed to sell the advertised product directly or indirectly in the advertising messages that are expressed consciously. In this context, while issues such as the benefit and price of the product or service are prioritized in some advertisements, it is aimed to convince individuals indirectly through the brand image in some advertisements. Especially today, the fact that advertisements are broadcasted in many channels has given advertisers the opportunity to promote in different channels; on the other hand, it has also created a new field of competition. In particular, it is observed that brands in the same sector frequently resort to advertisements in order to get ahead of their competitors. One of the important reasons for placing advertisements in almost all media contents, especially in recent years, is the effect of advertising on people because advertising messages are presented by addressing the visual and auditory senses at the same time, have a strong effect on persuading people. As a matter of fact, studies examining the effect of advertisements on people also support this idea.

In the literature, Although there are studies stating that advertisements are not effective on people or advertisements' effects cannot be measured (Abernethy, 1991; Singh & Cole, 1985) the common view in this field is that advertisements are effective on people (Sindhya, 2013; Pechmann & Catlin, 2016; Sama, 2019). Advertisements are also frequently criticized by critics for this effect on people and since the early years of advertising the effect of advertising on people has been discussed. According to Pearce and et al. given the fact that too many advertisements are for influencing brand choice, it is not surprising that many of the widely voiced criticisms of advertising / marketing communication relate to their impact on brand choice in some way. The situation stated in these criticisms is that advertisements sometimes affect individual consumer behavior patterns. For instance, it is claimed that advertising leads the consumer to place emphasis on artificial differences between brands (Pearce, Cunningham, & Miller, 1971). Even in the years when advertising was made far from

today's technology, its effect on the audience can be understood from these expressions. Today, it is possible to say that with the development of alternative media channels and the advancement of communication technologies, the effect of advertisements on people has increased.

THE EFFECT OF ADVERTISING ON PEOPLE

When the studies aimed at revealing the effects of advertisements on people are examined, it is seen that not only the benefits of the product are offered in advertisements, but also the emotions of individuals are addressed through advertising. For instance, it can be presented that the perception of beauty trying to be created by advertisements and having this beauty are worthy for people. A desire for consumption is constantly created in the minds through the promises in advertisements, the images created, and the various perceptions imposed (beauty, youth, elegance, etc.) and individuals can be influenced by what they see in advertisements. Studies examining the effect of advertising on people also support this opinion and show that individuals are affected by what they see and consume accordingly (Parker, Haytko, & Hermans, 2008; Chih-Chung, Chang, & Lin, 2012; Anderson, 2007).

In the Covid-19 process, it is seen that the contents of the media and advertisements also change. This change is understood by the advertisements prepared by the brands are shaped on the axis of the pandemic. Taylor states that the advertising industry is going through tough times during the pandemic process and many companies will experience huge revenue loss. On the other hand, media habits have also changed. According to Taylor, it is likely to come across advertisements that use emotional appeal more during the pandemic process (Taylor, 2020). An interview with Jaysen Gillespie, vice president of criteo, was published in Forbes magazine. In this interview, some methods of how brands will communicate with their customers during the Covid-19 process are discussed. In the interview, it is stated that advertising messages that will be prepared by focusing on the human can be effective. Here is an example of the latest commercial of Hyundai which states that it will pay six months for people affected by Covid-19. It is thought that this approach will create a high fidelity for those who need help (Forbes, 2020). How message strategies are formed in Covid-19 advertisements has been examined. According to the findings, it is desired to persuade the audience via storytelling in most of these advertisements. These narrative advertisements try to show audience a situation of health they may not have experienced before. Audience who experiences Covid-19 in their environment are likely to

be impressed by messages such as masks, distance and hygiene (Deng, Ekachai, & Pokrywczynski, 2020, p. 7). From this point of view, it is possible to say that the storytelling technique seen in brand advertisements is also seen in Covid-19 advertisements.

Advertisers, who are aware that persuasion is an important factor, carry the messages produced consciously to the advertisements by trying different methods for this purpose. It is possible to say that especially emotional messages are also used for this purpose. Dillard and Peck focused on the effect and persuasive role of emotion in their research. According to the findings of the study, it was revealed that collective and individual emotions have a strong effect on persuasion and considering emotions separately is beneficial in many situations. According to another finding obtained from the study, the effectiveness of the message mediates on the attitude of the cognitive and emotional responses (Dillard & Peck, 2000, pp. 489-490). Since there is such a strong relationship between emotion and persuasion, messages and emotional messages that can activate emotional reactions are used in advertisements. Emotional messages can affect people at every stage of life. Even small babies are affected by emotional messages transmitted on the television screen (O'Shaughnessy & O'Shaughnessy, 2004, p. 27). Emotion is an important factor in persuasive advertising aimed at changing perspectives. Also, emotion does not just show reasonable results of the data. Emotionally resounding advertisements have a greater chance of creating a change of belief, value, motive, desire, desire than advertisements based on logic alone (O'Shaughnessy & O'Shaughnessy, 2004, p. 27). Persuasion is an important concept for advertising because it can create behavior change on individuals and arouse desire for an object or a product. However, when the methods used by advertisers to convince the audience are viewed from a different perspective, it will be seen that there are different messages underlying the advertising messages. In this context, it is extremely important to analyze advertisements with critical discourse analysis method in order to detect what is not said in advertisements.

ADVERTISEMENT AND PERSUASION

In order for people to be led to a product or service and thus purchase it, they must first be persuaded. Advertising aims to create behavioral changes in people in line with this purpose since the first time it emerged. The persuasion factor plays a role in social life and human relations. It is possible to find works that mention the importance of persuasion even in the past years. Kağıtçıbaşı and

Cemalcılar state that the Greek philosopher Plato examined human and society relations and that his student Aristotle put forward principles of persuasion that apply even today (2014, p. 26). It is seen that there are many methods used in advertisements to persuade the audience when we look at the advertisements in accordance with the subject of this study rather than the place of persuasion in social life and social relations. Advertising attractiveness can be given as an example of these methods, which are used to make advertisements to make an impact on people and to attract people's attention. Pollay has revealed their advertising attractiveness in 23 main titles and most of them under sub-headings. These attractiveness of Pollay are listed under many headings such as practicality, cheapness, popularity, sexuality, wisdom, and health (Pollay, 1983, pp. 80-84). These concepts, known as advertising attractiveness, are used explicitly or implicitly in advertisements and the viewer does not always notice this situation. While some advertisements emphasize direct ad appeal, some advertisements use indirect ad attractiveness and subliminal advertising messages are sent. The horror appeal among the emotional advertising appeal and in a different position than other positive appeals is also deliberately used in some advertisements. Some advertisements are designed to cause fear. Such attractions have proven effective in increasing consumer interest and remembering an advertisement. Fear appeal with threatening information motivate people to follow safer or more recommended behaviors (Chiang, Chan, & Milan, 2018, p. 72). Therefore, it is seen that the audience's interest towards the advertisement is high in the advertisements where the fear appeal is used and that the advertisement can create a change of behavior in the audience. According to Mackenzi, Lutz & Belch, qualitative factors associated with the content and implementation of the advertisements have an impact on the effectiveness of those advertisements. Advertisers think that even small improvements made to an ad before broadcast can have a significant impact on an ad campaign (MacKenzie, Lutz, & Belch, 1986, p. 130). The qualitative factors mentioned here refer to the attitude towards the brand and the factors that affect the purchase intention. These factors that can create a behavioral change in the audience are actually the concepts mentioned above as advertising attractiveness. These concepts, which are placed directly or indirectly in advertising messages, can create an impulsion on the audience.

According to Morris, the role of emotion as a response to persuasive messages and as an indicator of later behavior is a relatively new area of interest for researchers. Some of the early research influencing communication and attitudes have ignored the effect of emotion (Morris, 2012, p. 86).

Although the importance of responses to emotions and emotional messages in advertisements was not understood at first, the importance of emotional reactions began to be understood better in the following periods. As a matter of fact, the number of advertisements carrying emotional messages and aiming emotional reactions has been increasing in recent years. Morris states that research shows that emotional response affects attitudes, intentions, and behavior, and further studies measure emotional response to identify important information about advertisements (Morris, 2012). As can be understood from these expressions, the role of emotion in advertisements is increasing and advertisers are trying to get emotional reactions that can affect behavior. Therefore, not only advertisements with rational messages, but also advertisements that contain both rational and emotional messages or only address emotions are preferred by advertisers.

CRITICAL DISCOURSE ANALYSIS

Critical discourse analysis reveals what is invisible when a text is first viewed, and allows to understand what is hidden in the text. Researchers often prefer these methods when looking at an advertisement, news, or text from a different perspective. Critical discourse analysis offers a systematic analysis of many issues concerning society. Critical discourse analysis by Fairclough, one of the important figures of the method, describes it as follows:

“CDA is analysis of the dialectical relationships between discourse (including language but also other forms of semiosis, e.g. body language or visual images) and other elements of social practices. Its particular concern is with the radical changes that are taking place in contemporary social life: with how discourse figures within processes of change, and with shifts in the relationship between discourse and more broadly semiosis and other social elements within networks of practices. We cannot take the role of discourse in social practices for granted, it has to be established through analysis. And discourse may be more or less important and salient in one practice or set of practices than in another, and may change in importance over time.” (Fairclough, *Analysing discourse: Textual analysis for social research*, 2003, pp. 205-206).

To explain Fairclough’s expressions a little more, social events and texts or social cultural structures and discourses and the relationship between them can be intertwined. At this point, critical discourse analysis is used to analyze the power relations underlying the discourse, the source of the discourse or the thought that is actually intended to be expressed. In this context, Fairclough, with the term "Critical Discourse Analysis", refers to systematically investigating the relationships between

discursive practices, events and texts, social and cultural structures. These connections are discovered using a three-dimensional analysis framework (Fairclough, 1993, pp. 135-136). The statements of van Dijk, another important figure of critical discourse analysis, are in this direction. van Dijk states that critical discourse analysis is a critical view on science and a thrifty discourse. It focuses on social problems and especially the role of discourse in production, the abuse of power or the reproduction of domination. Critical discourse analysis also struggles with groups that support the struggles of inequality between oppressed groups and power holders in society and abuse texts and speeches to establish dominance in society (van Dijk, *Multidisciplinary CDA: a plea for diversity*, 2001a, p. 96). Also, according to van Dijk, critical discourse analysis focuses on the effect of discourse structures on mental representations. At the level of universal discourse, topics affect the information that people see as the most important in texts or speeches (van Dijk, 2001b, p. 358). Therefore, discourse structures can affect what is important and what is not important in people's minds. Critical discourse analysis also focuses on analyzing the messages given in these discourse structures. In critical discourse analysis, while these detailed analyzes are made, intertextual relations are also considered. Intertextuality analysis is required to analyze references from one text to another. According to Wodak, the discourse-historical approach texts pay regards to the intertextual and interdiscourse relationships between texts, genres and discourses (Wodak, 2015, p. 5). Intertextuality, proposed by Wodak as a concept related to discourse analysis, is basically a method used to make references to other texts through a text and to activate people's memories.

Allen states that intertextuality is used for various critical situations and that it is not a term used only in written works. Intertextuality is used to capture society and human relations, to understand a certain segment of the society, to interpret and understand its characteristics (Allen, 2000, p. 5). According to Wodak, in critical discourse analysis, researchers discover how discourses and texts change due to sociopolitical change. When intertextuality is analyzed within discourse analysis, it can be realized that texts sometimes directly refer to a topic or how similar events are transferred from one text to another through implications (Wodak, 2015, pp. 5-6). Therefore, in critical discourse analysis, in some cases, different texts can be referred to in the text, previous events are reminded, or references can be made to situations that have a place in people's memory through implications.

According to Fairclough, intertextuality greatly complicates the interpretation process of the text. Fairclough states that intertextuality and constantly changing intertextual relations in discourse are central to understanding the processes of the formation of the subject (Fairclough, 1992a, p. 290). From these expressions, it is understood that intertextual relations are in a central position in making sense of the formation process of the subject. In other words, understanding the subject and the formation process of the subject, which is an important element in the text, becomes possible by analyzing the intertextual relations. When this issue is considered, it will be seen that in the critical discourse analysis for advertisements, references are made to situations that have a place in people's memories within the discourse. At this point, changes in social life and social events can be given as examples that take place in people's memories. Therefore, the resulting texts are formed by the effects of certain social structures and social events. According to Fairclough, when texts are examined as elements of social events, the determination of language by other social elements becomes much greater. Texts are formed not only by the effects of linguistic structures and discourse orders, but also by the effects of other social structures and practices. Therefore it becomes difficult to separate the elements that form the texts (Fairclough, 2003, p. 25). The dialectical relationship between language and discourse and the impact of social events on language are also reflected in the texts. Therefore, it becomes difficult to decompose the factors that form texts and discourse analysis method is used to analyze the texts. It is seen that critical discourse analysis is used as a method in the studies of advertising field conducted in Turkey in recent years. These studies show that the critical discourse analysis method is used to reveal how advertising discourses are shaped (Yaktıl Oğuz, 2010; Ayvaz & Livberber, 2019; Zambak, 2019). In this study, how the Covid-19 pandemic is used by brands in advertisements will be revealed with the method of critical discourse analysis.

AIM AND METHODOLOGY

The aim of this study is to reveal how the Covid-19 pandemic is used in advertisements and how advertisers are trying to benefit from a social problem related to health. In this research, in which qualitative research technique is used, changing advertising contents during the Covid-19 process will be analyzed. In this research, in the process of Covid-19 that is still ongoing the advertisements broadcast on television channels in Turkey between June and October were analyzed. Among these

advertisements, advertisements of three different brands (Arçelik, İstikbal, Akxa) were determined using the purposeful sampling method. The purposeful sampling method was preferred in the research so that the data to be analyzed consisted of the most suitable examples for the research subject. As Şimşek stated, purposeful sampling is "to determine the sample by selecting from the population in line with the researcher's own goal. While determining the sample, attention is paid to the selection of the most suitable items for the research problem (Şimşek, 2012, p. 121). In this context, in order to determine the sample that can reflect the problem of the research in a best way, attention has been paid to the processing of the Covid-19 pandemic in advertisements in an explicit or hidden manner, the brands to be selected from different sectors and the long advertising durations.

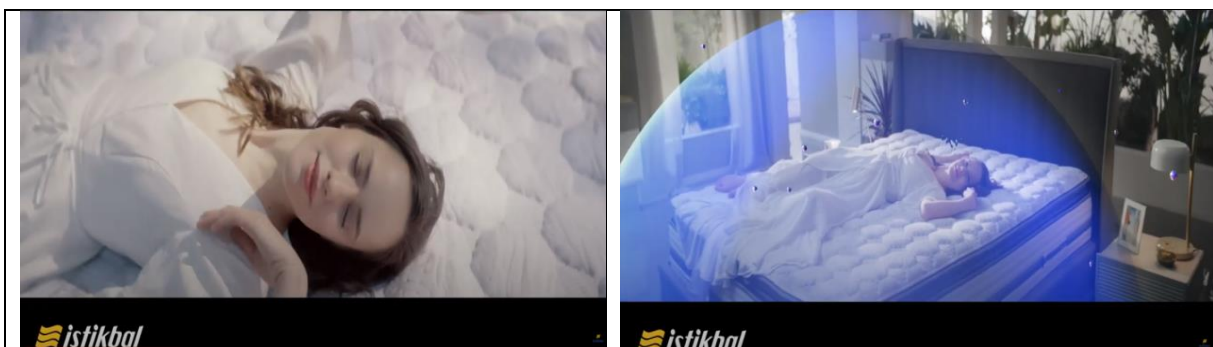
In order to show that each sector can use the pandemic for their own purposes in their advertisements, the advertisements to be analyzed were selected from different sectors while determining the sample. In addition, long advertisements were preferred in order to make critical discourse analysis and to analyze the indicators used in advertisements. Therefore, the advertisements of Arçelik, İstikbal and Akxa brands were determined for research, since they use the Covid-19 pandemic in their advertisements and operate in different sectors and their advertisement durations are longer than 25 seconds. Three advertisements determined by purposeful sampling method were analyzed through Fairclough's critical discourse analysis method. Fairclough states that every discursive event has three dimensions or aspects and uses these three dimensions to analyze complex social events. Each discursive event is a verbal or written language text, an example of a discourse practice involving text production and interpretation, and part of a social practice (Fairclough, 1993, p. 136). According to Fairclough, the three dimensions of critical discourse analysis are as follows: **Description:** It is the stage that deals with the formal features of the text. **Interpretation:** It is about the relationship between text and interaction. The text should be seen as the product of a production process and as a resource in the interpretation process. **Explanation:** It is about the relationship between interaction and social context. It is about the determination and social effects of production and interpretation processes (Fairclough, 1989, p. 26). In line with this information, the dimensions that Fairclough suggested in the critical discourse analysis are as follows: "Text dimension (Description)", "Discourse practice dimension (Interpretation)" and "Social practice dimension (Explanation)". Critical discourse analysis was determined as a method in this study because it is a type of analysis that is used to reveal what is hidden

in the text and aims to analyze the meanings in the given message with a systematic analysis. Covid-19 is a current issue as it is still an ongoing pandemic. When the existing studies are examined, it is seen that there is no study in which critical discourse analysis was made for the content of the advertisements published in this process. For this reason, this study is important for being the first study in this field.

FINDINGS

İstikbal

İstikbal, which was established in 1957, is a brand serving in the furniture industry. İstikbal has approximately 700 stores in Turkey and 110 stores in many European countries. The brand that operates internationally also sends products to more than 70 countries (İstikbal, 2021). The detox bed advertisement launched by İstikbal during the Covid-19 pandemic process is different from the bed advertisements published in the pre-pandemic period. In the 7th second of the advertisement, the player lies on the bed in the same environment. In the advertisement that mentions a feature called Bentonite technology is explained to the audience with the advertisement. As these images begin, the bright items seen moving towards the bed standing in the forest area are shown on the screen. Then, the properties of bentonite technology are shown in detail with the help of close-up image of the bed and animation. Afterwards, the actor lies on the bed and the bacteria flying in the air are depicted with the help of animation. It is explained that this technology, which is a fabric technology, helps to remove organic components harmful to the human body from the environment. Afterwards while the actor is lying on the bed, a blue shield appearing as a circle on the bed is shown to the audience in the 12th second of the advertisement. In other words, it is stated that detox beds protect people against organisms that may contaminate people through the air. In the 23rd second of the advertisement, in the last frame, it is seen that the actor started the day in a smiling, happy and energetic way.



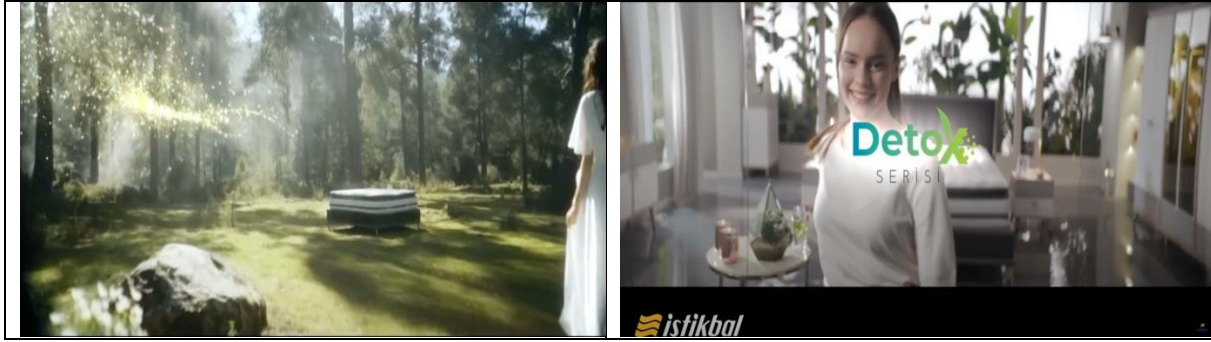


Figure 1 İstikbal detox bed advertisement images

Description

Fairclough states that text analysis is an analysis of form and meaning. Textual features such as the analysis of these intertwined meanings in the texts, the relationships between sentences, and the grammar of the sentence are examined in this dimension (Fairclough, 1993, p. 136). In the definition dimension, the text should be examined in terms of its formal features. In particular, the formal analysis of the advertisement and the analysis of the sentences are important in order to get important details about the advertisement. It is seen that a sentence is formed with the second person singular in the introduction sentence of the advertisement. The words in the sentence *"If you really want to feel that you are breathing, you need a special bed"*, primarily remark to the breathing reflex, which is vital for human health. The brand tries to create a more intimate relationship with the audience by using the second person singular sentence. Then, by using a plain language, the product is conveyed to the audience by the voice-over. These features are also supported by images. The advertisement starts with footage in a forestland and the actress wears a white dress. Small details such as bird calls and sunlight also draw attention. Towards the end of the advertisement, the same actress woke up from her sleep and started the day with a smiling face. Flowers appear in the background, and both the outfit of actress and the home decoration are white.

Interpretation

Fairclough states that the dimension of discourse practice is related to the production and socio-cognitive aspects of the text. Here, details about how the text is produced and interpreted should be analyzed (Fairclough, 1993, p. 136). In the interpretation dimension, it is important to analyze the indicators in the description dimension. This analysis helps to understand the source of the text and why such a text was produced. While the advertisement starts with the forestland, bird sounds, daylight and

light music, it is aimed to pass feelings such as calmness and peace to the audience with these details. In addition, the frequent use of white color represents concepts such as "cleanliness" and "hygiene". Similarly, in the last frame, the same environment is created in the house of actress. In the interpretation dimension, who the advertiser is and what the advertisement message is should be examined. In this context, İstikbal as an advertiser claims that it provides protection against harmful volatile organic compounds with its new product. A circle shaped image like shield is presented to the audience and it is aimed to convince the audience. The human has a breathing reflex in order to continue life activities due to human nature. This reflex continues when a person sleeps and İstikbal uses it in its advertisement. It is seen that the sentence formed as "if you want to feel that you are breathing", which is also specified in the description dimension, is an indicator of this. It is seen that the fabric technology called bentonite technology is used in this bed and the bed is presented as a protective equipment. The advertising message is that the bed provides protection against components that threaten human health.

Explanation

Fairclough states that the social practice dimension is related to the context of the situation, the institutional context and the wider social context (Fairclough, 1993, p. 137). The explanation dimension should be considered in the context of the social effects of the subject and requires looking at the text from a broader perspective. While the risk of transmission of the disease by air causes fear in people, İstikbal has identified this fear with the product in a different way. The advertisement shows that harmful organisms can be transmitted through the air. It is explained with images that people can get the virus through the air even during sleep. Airborne transmission is approved as the main way of spreading viral infections, including Covid-19 (Sosnowski, 2021, p. 2). Progressive respiratory insufficiency progresses immediately after the onset of difficulty in breathing in many patients with Covid-19. Acute respiratory distress syndrome, defined as pulmonary edema, is seen in these patients (Berlin, Gulick, & Martinez, 2020). As stated in this study, Covid-19 can substantially damage the respiratory system. When the literature is analyzed, there are many studies on the effects of Covid-19 on the respiratory system (Brosnahan, Jonkman, Kugler, Munger, & Kaufman, 2020; Hu, Guo, Zhou, & Shi, 2020; Tufan, Avanoğlu Güler, & Matucci-Cerinic, 2020).

In this advertisement prepared during the pandemic process, people's fears are indirectly addressed. According to Serttaş Ertike, fears are also used in advertising and they are effective. Consumers' fears are addressed by using topics such as social exclusion, loneliness, financial fears, maternal instincts, drug addiction, health problems, etc. (Serttaş Ertike, 2009, p. 23). When media contents are analyzed with the method of critical discourse analysis, it should be considered as a text. Therefore, when the texts are analyzed in detail under the language, style and meaning categories, the message to be conveyed becomes clearer. According to Fairclough, the analysis of texts involves an interdiscourse analysis that reveals how genres, discourses and forms are articulated to each other. In addition, analysis of texts includes linguistic analysis and semiotic analysis of visual images (Fairclough, 2012, s. 457). Therefore, while analyzing the text, attention should be paid to visual images along with elements such as texts, words, and grammatical structures of sentences. The semiotic analysis of the images used in the advertisement is also important in this context. Some of these visual images are the organisms that may be harmful to human health and the protection of the human bed in the form of a protective shield. In this advertisement, especially "fear of losing health" which has become the fear of many people during the current period is addressed.

Arçelik

Arçelik, which was established in 1955 in Turkey, operates in the field of white appliances and technology. The brand has 30,000 employees and 18 production facilities in 7 different countries. Arçelik offers products and services in more than 130 countries (Arçelik, 2021). Some products of the Arçelik brand under the name of ultra hygiene series are introduced in the commercial film published during the pandemic period. One of these advertisements is the advertisement of Arçelik brand ultra-hygiene refrigerator. In the first second of the advertisement, the model and image of the product is displayed on the screen, accompanied by a music playing in the background. From the very beginning, the background is used as black in the advertisement and the music continues throughout the advertisement. While the voice-over, which started to speak in the 14th second of the advertisement, starts to promote the product, the close view of the refrigerator and especially the ultra hygiene label is brought to the screen. While the features of the refrigerator are described in the advertisement, a section shown as ultra hygiene compartment is opened. Along with this image, the voice-over describes that

the ultra-hygiene compartment kills bacteria and viruses on the surfaces of packaged foods. In the 25th second of the advertisement, the image of the packaged foods inside the refrigerator is reflected on the screen, while the voice-over describes the features of the refrigerator and how the ultra-hygiene compartment works. The voice over mentions that hygiene is provided with ultraviolet rays and bacteria are destroyed without the need for any other process. Towards the end of the advertisement, the image of the refrigerator is projected on the screen on a black background, and the phrase *"It kills bacteria and viruses by 99.9%"* is written in large fonts. The message that is intended to be given during the advertisement is repeated in the last frame, both with words and in text, in order to position it in the mind of the audience. In addition, by using numerical data, it is desired to give the audience that the product offers a mostly definitive solution.

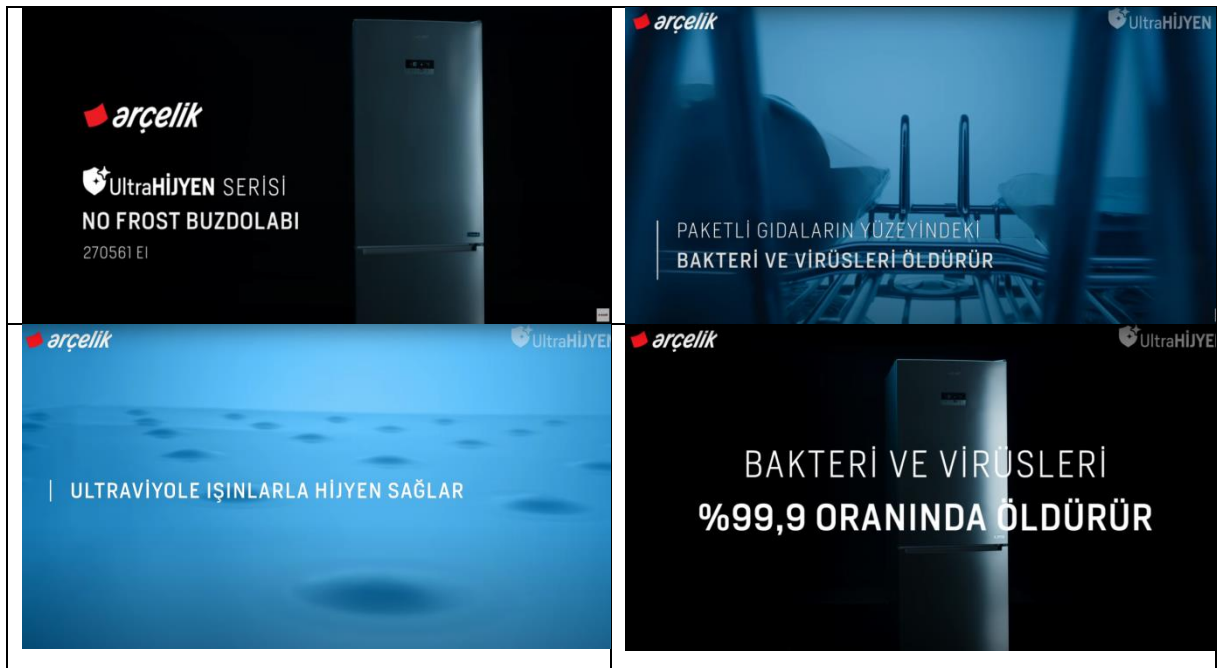


Figure 2 Arçelik ultra hygiene series refrigerator advertisement images

Description

When the advertisement is analyzed with Fairclough's method, attention should be paid to the formal characteristics of the advertisement in the description dimension. The background is used completely black and the camera focuses only on the refrigerator. In addition, from the beginning of the commercial, a soundtrack similar to action movie music has been played. The music rises and falls according to the characteristics of the voice-over and the images shown on the screen. After the ad starts, only music is played for 13 seconds and the image of the refrigerator is displayed on the screen.

Later, the features of the refrigerator are explained by the voice-over with the following long sentence: *“Arçelik ultra hygiene series no frost refrigerator kills unhealthy bacteria and viruses on the surface of packaged foods placed in the ultra-hygiene compartment without the need for any further processing by means of ultraviolet rays”*. In general, the voice-over describes the features of the product similar to this sentence. The advertisement was prepared only with the images of the refrigerator and the speeches of the voice-over.

Interpretation

In the interpretation dimension, what the indicators given in the description dimension represent should be examined. During the pandemic process, many doctors and scientists have stated that viruses can live on the surfaces of packaged foods and can be transmitted to humans from these surfaces. As a solution, it has always remained on the agenda that products should be washed after shopping. By using this situation in the refrigerator advertisement of the Arçelik brand, the hygiene of the product is presented to people both by the voice-over and in text. Although Covid-19 virus is not mentioned in the advertisement, Covid-19 is meant by bacteria and virus. In addition, in the interpretation dimension, the text is seen as a product of a production process and a resource in the interpretation dimension. The three-dimensional framework that Fairclough provides in critical discourse analysis is important in understanding the source of the text in discourse analysis. According to Fairclough, this three-dimensional framework shows how in a discursive event text producers and interpreters make use of the sources that form the discourse scheme. Discursive events are dependent on and shaped by these sources while reconstructing them (Fairclough, 1995, p. 10). As Fairclough states, it is important to know the source in order to interpret and analyze a text, as texts are formed by the sources that compose the discourse order. In this context, it is possible to say that the social resource that shapes this advertisement is the Covid-19 pandemic. The basic element that shapes this advertisement is that viruses can live on the surfaces of packaged foods and people feel anxious about this. The main theme used in the advertisement is on bacteria and viruses. It is explained that the refrigerator destroys bacteria and viruses and plays an important role in providing hygiene. The reason why the text was established in this context is based on a situation known to the general public in the current period. In its

advertisement, Arçelik brand conveys to the audience that the products it has produced under the name of ultra hygiene series are useful in eliminating bacteria and viruses.

Explanation

In the explanation dimension, advertisement should be considered in its social context and its social effects should be evaluated. Arçelik advertises the information that viruses can survive on the surfaces of packaged foods in accordance with the product it produces. Experts have stated that especially at the beginning of the pandemic, the packaged foods that are taken from outside should be cleaned hygienically and then put into the refrigerator. Although this information is known by many people, it repeats this situation in brand advertisement and reminds people again. During the pandemic process where human health is much more important, the fear of getting sick and getting the virus has taken place in the society, Arçelik uses this fear in its advertisement. The fear appeal used in advertisement can motivate people to avoid the message in some cases and in other cases it can be activated. According to Simpson, theories about fear appeal focus on both the context of the message and the nature of the behavior suggested by the communication and the characteristics of the audience receiving the message. However, all three of these aspects are important, and focusing on one direction may lead to uncertain results (Simpson, 2017). Considering the images used in the advertisement and the advertisement message in line with these expressions, the desired effect on the audience can be understood. The context of the advertising message is that bacteria and viruses are killed by the hygiene series refrigerator. During the pandemic period, bacteria and viruses, a subject that all people fear, were placed in the advertising message. It is expected that the audience perceives the thought intended to be given in the advertising message and takes action, as the behavior style suggested by communication. As stated by Simpson, Arçelik prepared a commercial by focusing on all three directions. In other words, in the commercial film in which the fear appeal is used, it is aimed to sell the product considering the characteristics of the audience and the behavioral change that may be created by communication. Considering the context, behavior and characteristics of the audience, the advertisement is broadcast during the pandemic, and the target audience is aimed to act with fear. When looked with a critical perspective, the questions of how effective the product actually is or why such a product has not been produced until now come to mind.

Aksa

Aksa was established in 1968 in Turkey. The brand that produces generator is the leader of the generator market in Turkey. The brand, which exports its products to 173 countries, also has production facilities in different countries (Aksa, 2021). Aksa Generator tried to create an emotional resonance in the advertisement prepared during the pandemic process. The advertisement starts with sentences voiced by the voice-over in the first second and continues with the footage of an old woman and a young child watching from their home simultaneously. In the 5th second, the image of the Maiden's Tower is displayed on the screen to refer to empty streets and normally crowded areas. From the 7th second of the advertisement, the image of a doctor in the hospital, the image of a doctor sitting tired and the images of the doctors operating in the hospital are shown on the screen. In 14 seconds, the production facility of the brand and the workers are brought to the screen. Then, hospital projects supported by the brand are shown with the images taken outside. After the hospital images, the amount of energy of the brand provides to Turkey and other countries is shown with the list. This information, called "Global hospital projects", aims to show the audience that the brand is also working in the international arena. In the last frame after this image, it is seen that a truck sets off in the 35th second of the advertisement and the employees send off the truck with applause.



Figure 3 Aksa generator advertisement images

Description

In the description dimension, the formal features of the text and the use of language should be examined first. The following sentences are voiced by the voice-over at the beginning of the advertisement: *"Even though our lives are interrupted today, we know that these streets will be filled again one day. How do we know? Of those who spend their night in their day to save a life, those who never give up struggling, and know that there is no difficulty that we cannot overcome when we join hands..."* Throughout the advertisement, sentences similar to these sentences are made by the voice-over. At the same time, instrumental music plays while these sentences are vocalized. The advertisement uses images of empty streets, people staying in their homes, doctors and workers. Therefore, the advertisement was prepared with images of different places and different people. With the pronoun "we" in the advertisement, the brand means itself. In the following sections, the studies made by using the brand name are conveyed to the audience. At the same time, a message of unity and solidarity is tried to be given with the pronoun "we".

Interpretation

When the indicators in the description dimension in the interpretation dimension are analyzed, it is understood more clearly what the advertising message is and how it is presented to the audience. Along with the empty street images from the beginning of the advertisement, the sentences voiced by the voice-over are referred to the Covid-19 pandemic process. Showing empty streets and people staying in their homes in the advertisement is a situation experienced by all people during the epidemic process. By starting its advertisement with these images, the brand aims to attract attention by the audience and prepare the audience for the emotional message it will give. These images give the viewers a "stay home" message and refer to the viewers' memories. When examining how the advertising message is presented to the audience, it is seen that the brand creates emotional tones. Messages established with emotional resonance can be effective on the audience, as they can activate memory. According to Percy, when exposed to advertising, both the conscious associations in the memory and the non-declarative emotional memories associated with these memories will be activated. In fact, emotional memories will pass into the working memory of cognitively based hippocampal-dependent memories (the region that plays a role in memory and orientation) to process the message. When the

advertisement activates the associations in memory associated with the brands and images presented, emotional memories associated with these explicit cognitive memories will immediately and unconsciously pass into working memory (Percy, 2012, p. 71). When the advertisement is considered again in line with this information, it is likely that the advertising message given with emotional resonance will be effective in the pandemic process.

Explanation

In the description dimension, the situation described in the advertisement is evaluated in the social context. In the process we are in, many parts of daily life have been seriously interrupted, especially in the first phase. With the precautionary restrictions and prohibitions, mobility was tried to be reduced as much as possible. It summarizes all these interruptions in the brand advertisement and emphasizes that it is in an intense effort to keep life flowing. As a matter of fact, it gives a social message by combining the brand name as a slogan at the end of the advertisement. An important detail is that the advertisement gives hopeful messages for the future. The messages given from the first sentence are that this difficult process passed as a society will end one day and return to normal life. In this way, emotional messages are given consciously by advertisers. Chandy et al. state that the audience has information about the products they already know and this may reduce their motivation to process the advertisement. Therefore, factors that can increase personal participation in advertising are used. The use of these factors, such as emotion-oriented attractiveness and positive messages, increases the likelihood of the advertisement creating a behavioral response (Chandy, Tellis, MacInnis, & Thaivanich, 2001, p. 411). The sector that the brand serves is known by almost all of the society. Therefore, emotional appeals and positive messages were used in order to increase the interest of the audience for advertisement. When the end of the advertisement is examined, the employees wear clothes with the Aksa generator logo and applaud the truck by standing in a social distance. There is an intertextual situation in this part of the advertisement. There is an intertextual situation in this part of the advertisement, as it refers to a topic that is in people's memories. For a long time during the epidemic process, most of the citizens went to the windows of their homes every evening and applauded the healthcare professionals. This activity, which is announced both through social media and through authorized people, is a support for healthcare professionals struggling in the front stages of the

epidemic. In the last frame, the brand both applauds its employees with the truck with the Aksa logo and positions itself in an important place, similar to the position of healthcare professionals. According to Fairclough, intertextual analysis provides a basis for understanding what social resources and experiences are used in the reception and interpretation of media, and to which other sources the messages are linked during interpretation (Fairclough, 1992b, p. 204). Therefore, it is possible to say that there is an intertextual situation in these images placed at the end of the advertisement. In other words, it is conveyed to the audience that the brand is constantly working and undertaking an important task so that people can continue their lives without interruption during the epidemic process. It is seen that an emotional tone is created when the topic and way of processing of the advertisement are examined in general.

DISCUSSION

It is significant for the capitalist system that a certain balance can be maintained in the production-consumption relationship and the consumption rate does not decrease. Because with the development of production techniques, the increase in production speed creates product abundance. Therefore, it is important that the consumption rate does not decrease in order to maintain the supply-demand balance and the operate to the system. In order to maintain this consumption culture, people must be in a purchasing behavior. In order to change behavior in people, they must first be persuaded. In this context, advertisements are an important tool to persuade people and direct them to purchasing behavior. In the words of Baudrillard, "Advertising achieves the marvellous feat of consuming a substantial budget with the sole aim not of adding to the use-value of objects, but of subtracting value from them, of detracting from their time-value by subordinating them to their fashion-value and to ever earlier replacement" (Baudrillard, 1998, p. 45). Considering this function of advertising, it is understood why advertisers have invested so much. Because there is always a competitive situation in the market where the brands are located. At this point, advertisements can be used effectively in order to get ahead in the competition and to direct individuals. Cook states that advertising is closely related to the values of the competitive market economy, and therefore it is one of the most controversial of contemporary discourse. According to Cook, in a world fed by social and ecological problems, advertising appeals to greed, anxiety and ambition and encourages people to consume more by making them feel unsatisfied

or inadequate (Cook, 2005, p. 11). These expressions are especially valid for advertisements that aim to influence human psychology and use it. The content of the advertisements is always up-to-date and changes according to the current period.

In this study, a critical discourse analysis method was used for the advertisements prepared during the Covid-19 pandemic process. As Cook stated, the fact that advertisements try to influence people by touching their moods and encourage them to consume more is one of the reasons that explains the changing advertising content in this process. For example; in the advertisements where the fear factor is used in the Covid-19 pandemic process, people can direct to the advertised product as a precaution, psychologically affected by the current situation. It is aimed to benefit from the current situation in such advertisements, which are tried to create an effect on the fear of the individual. Similarly, it is seen that many advertisements prepared during the Covid-19 pandemic process are prepared with emotional intonation and situations that take place in people's common memory are used in this process. Referring to information that takes place in the memory of the human brain is frequently used in advertisements as an intertextuality technique. Subjects such as empty streets, social distance, still life, etc. are covered in advertisements to attract the attention of the audience and to increase the effect of the message. However, the use of this method in an epidemic process that threatens human health and the preparation of advertising messages with emotional tones is evidence that the system sees everything as a commodity. Therefore, it is seen that the advertisements serve their permanent purpose in some way and try to obtain the highest benefit by using the current situation. As a result, every way is tried in order not to slow down the consumption rate even in a pandemic that affects the whole world and seriously changes human life, and ultimately, the wheels of the system are turning constantly. In this process, it is understood once again that capitalism is a system that tries to gain profit from every situation and sees the continuation of consumption as the dominant element regardless of the conditions.

GENİŞLETİLMİŞ ÖZET

Üretim-tüketim ilişkisinde ibre tüketim lehine dönmeye başladığından beri tüketim hızının düşmemesi kapitalist sistem için hayati derecede önemli hale gelmiştir. Tüketim hızının düşmemesi ve mümkünse sürekli olarak artması için reklamlar önemli bir aracı konumdadır. Reklamların bireyler

üzerinde etkisinin olmadığını ya da sınırlı bir etkisinin olduğunu belirten görüşler olsa da bu alanda yaygın olan düşünce, çalışmanın kavramsal çerçevesinde belirtildiği gibi, reklamların bireyler üzerinde güçlü bir etkisi olduğudur. Öyle ki tüm dünyayı etkisi altına alan bir pandemi sürecinde dahi tüketim hızının düşmemesi adına sürekli olarak reklamlar yayınlanmaktadır. Bu çalışmanın amacı covid-19 sürecinde yayınlanan reklamlarda pandeminin kullanılma biçimini ortaya koymaktır. Bu bağlamda araştırma kapsamında üç markanın pandemi sürecinde yayınladıkları reklamlar incelenmiştir. Belirlenen reklamlar farklı sektörlerde faaliyet gösteren, reklam süreleri 25 saniyeden uzun olan ve covid-19 pandemisinin açık ya da gizli biçimde kullanıldığı reklamlardan oluşmaktadır. Araştırma verilerinin analiz edilebilmesi için Fairclough'un eleştirel söylem analizi yöntemi kullanılmıştır. Fairclough'un eleştirel söylem analizi yöntemi metinlerin biçimsel ve anlamsal açıdan daha detaylı çözümlenebilmesine olanak tanımaktadır. Çünkü söz konusu yöntemde tanımlama, yorumlama ve açıklama boyutları altında metinler biçimsel açıdan, anlamsal açıdan ve toplumsal etkileri açısından derinlemesine analiz edilebilmektedir.

Çalışmadan elde edilen bulgular doğrultusunda reklamverenlerin bireylerin psikolojik durumlarından yararlandığını söylemek mümkündür. Çünkü içinde bulunduğumuz pandemi sürecinde bireylerin hissettiği ortak duygulardan birisi korkudur. İncelenen reklamlarda hiçbir şekilde covid-19 ya da korona ismi geçmese de bakteriler veya virüsler denilerek covid-19 virüsü kastedilmektedir. Reklamlarda korku faktörünü kullanan markaların önceki reklamları incelendiğinde bakteriler ya da virüsler odağında reklamlar yayınlamadığı görülmektedir. Bununla birlikte bu markaların özellikle bakteri ve virüslere karşı koruma sağlayan ürünler üretmedikleri de görülmektedir. İstikbal reklamında yatağın etrafında net bir biçimde gösterilen daire şeklinde koruyucu bir kalkana benzer görüntü bulunmaktadır. Uyku hali insanların en korunmasız olduğu anlardan birisidir. Marka, uyku anında dahi virüslerin bulaşabileceğini ve reklamı yapılan yatağın insanları koruyabileceğini göstermeye çalışmaktadır. Benzer biçimde Arçelik buzdolabı reklamında da paketli yiyecekler de bakterilerin ve virüslerin uzun süre yaşayabileceği ancak buzdolabının özelliği sayesinde insanların bu virüsten korunabileceği mesajı verilmektedir. Her iki reklamda da insanların son derece hassas olduğu bir dönemde korku çekiciliği kullanıldığı görülmektedir. Ayrıca reklamda bakteri ve virüslere karşı koruma oranı net bir yüzde ile ifade edilmekte ve izleyicinin ürüne güven duyması amaçlanmaktadır. Dolayısıyla reklamı yapılan ürünlerin covid-19 virüsüne karşı koruma sağladığı ve bireyin kendisini korumak için bu ürünleri alması gerektiği

mesajı verilmektedir. Sağlıkla ilgili endişe duyulan pandemi sürecinde bile ürün satma amacıyla insan korkularının üstüne gidilmesi kapitalist sistemin her unsuru tüketime çevirebildiğini göstermektedir.

Elde edilen diğer bir bulgu ise reklamverenlerin covid-19 sürecinde insanların yaşadıkları ortak duygulara göndermeler yapmalarınıdır. Boş sokak görüntüleri, sağlık çalışanları, sosyal mesafe, kısmi kapanmalar gibi pandemi sürecinde insanların ortak belleğinde yer edinen konular da reklamlarda kullanılmaktadır. Fairclough'un sunmuş olduğu eleştirel söylem analizi yöntemine göre açıklama boyutu altında metin toplumsal ve sosyal etkileri bağlamında değerlendirilmelidir. Reklamlarda kullanılan bu unsurlar açıklama boyutu altında değerlendirildiğinde reklamverenlerin duygusal tonlamalar yaratarak covid-19 sürecini izleyiciye tekrar gösterdiği görülmektedir. Burada amaçlanan izleyicinin ilgisini çekmek ve izleyiciyle duygusal bağ kurmaktır.

Bir başka dikkat çeken unsur ise markanın izleyici ile bütünleşme çabasını yine covid-19 odağında yapıyor olmasıdır. Aksa jeneratör reklamında duygusal bir müzik eşliğinde dış ses tarafından söylenen cümleler ve ekranda gösterilen görüntüler bu kanıyı destekler niteliktedir. Günlük vaka sayıları artmaya başladıktan sonra alınan tedbirler ve günlük hayatı önemli ölçüde değiştiren kısıtlamalar insanların en büyük gündemini oluşturmaktadır. Dolayısıyla bireylerin psikolojik açıdan zor zamanlar geçirdiği bu süreçte reklamverenler özellikle "Biz" zamiri ile izleyiciyle bütünleşmeyi hedeflemektedirler. Bu sayede hem izleyicinin markaya olan yaklaşımını olumlu yönde değiştirmek hem de duygusal mesajlarla akılda kalmak amaçlanmaktadır. Bununla birlikte Aksa jeneratör reklamının sonlarında çalışanların Aksa logolu kamyonu alkışlaması ve sosyal mesafeli durması da salgın sürecinde yapılan bir göndermedir. Marka kendisini sağlık çalışanları ile benzer sağlık bir yerde konumlayarak yapılan işin önemine dikkat çekmektedir.

Çalışma sonucunda elde edilen bulgular araştırmanın çıkış noktasının doğru olduğuna işaret etmektedir. Bununla birlikte çalışmada tercih edilen eleştirel söylem analizi yönteminin de uygun olduğunu söylemek mümkündür. Çünkü incelenen reklamlarda ne tür mesajlar verildiği ve covid-19 pandemisinin kullanılma biçimi ilk bakışta anlaşılabilir değildir. Ancak Fairclough'un alana kazandırmış olduğu üç boyutlu eleştirel söylem analizi yöntemi tanımlama, yorumlama ve açıklama boyutları altında kapsamlı bir analiz imkanı sunmaktadır. Kapitalist sistem için tüketim kültürünün bozulmaması ve tüketim ivmesinin daima yukarı yönlü olması önem taşımaktadır. Çünkü sistemin çarklarını birbirine

bağlayan en önemli faktör tüketim ve tüketicidir. Markaların ürün satışı için reklamlar yayınlaması olağan bir durumdur. Ancak insanların psikolojik olarak yıpratıcı bir süreçten geçtiği pandemi döneminde reklamların da pandemiye uyarlanarak hazırlanması sistemin geldiği durumu gözler önüne sermektedir. Reklamlarda insan korkularının üzerine gidilerek ya da duygusal mesajlarla pandemi sürecine göndermeler yapılarak tanıtım yapılması ve bunun sonucunda bireylerin ürüne ihtiyacı olduğu mesajı verilmesi kapitalist sistemin her durumdan fayda sağlamaya çalıştığını göstermektedir. Dolayısıyla insanların acıları, korkuları, istekleri, psikolojik durumları hatta hayatları bile değersizleştirilmektedir.

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