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NOSTALGIC AND FORESTALGIC STORYTELLING: THE CASES OF İŞ BANKASI PARAKOD AND MERCEDES EQ ADVERTISEMENTS

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Abstract

This study explores not only the traditional nostalgic elements used in retro marketing but also forestalgia, future-oriented nostalgia, and anticipatory nostalgia—forms of longing directed toward the future— within the context of storytelling in advertising. Since the persuasive power of a well-told story was recognized, advertising has effectively utilized this technique to create emotional resonance and enhance brand recall. As a meaning-making medium, advertising employs storytelling to deeply and swiftly influence consumers through emotionally charged imagery. When individuals' longing for the past or the future is conveyed through narrative structures, emotionally powerful messages emerge. This study focuses on two digital advertisements selected through a purposive sampling method: İş Bankası's Parakod commercial (2013), which includes both nostalgic and forestalgie elements, and the Mercedes EQ commercial (2022), which solely features forestalgie storytelling. Roland Barthes' semiotic analysis model is employed as the research methodology. The relationship between the signifier and the signified is analyzed, as well as the narrative techniques used to signify temporal transitions. The findings demonstrate how emotional connections between individuals and products/services/brands are constructed and how these connections gain meaning within the frameworks of nostalgia and forestalgia. It is observed that the visual and auditory elements used in the advertisements activate not only individual memory but also collective memory. By evoking longing for the past or the future, the persuasive power of the advertisements is amplified. However, no definitive conclusion is drawn regarding the direct creation of brand loyalty through these emotional effects. Instead, the study concludes that narrative structures primarily serve to reinforce emotional engagement.

Keywords: *Nostalgia, Future-oriented Nostalgia, Forestalgia, Advertisement, Storytelling in Advertisement.*

NOSTALJİK VE FORESTALJİK HİKAYE ANLATIMI: İŞ BANKASI PARAKOD VE MERCEDES EQ REKLAMLARI ÖRNEĞİ

Öz

Bu çalışmada, retro pazarlamada sıkça kullanılan geleneksel nostaljik öğelerin yanı sıra, geleceğe yönelik nostalji biçimleri olan forestalji, beklentili ve ileriye dönük nostalji türleri de reklamda hikâye anlatımı bağlamında incelenmektedir. İyi kurgulanmış bir hikâyenin hedef kitle üzerindeki etkisinin fark edilmesiyle birlikte, reklamcılık bu anlatım gücünden yararlanarak marka hatırlanabilirliğini artırmakta ve duygusal etkileşim kurmaktadır. Bir anlam üretme aracı olan reklamlar, hikâye anlatımıyla zihinlerde imgeler yaratarak tüketiciyi hızlı ve derinden etkileyen nostalji ve/veya forestaljiye sıkça başvurmaktadır. Geçmişe ya da geleceğe duyulan özlem ile hikâye anlatımının birleşimi, yoğun duygusal anlatıların oluşmasına neden olmaktadır. Bu doğrultuda çalışma, amaçlı örneklem yöntemiyle seçilen iki dijital reklam filmiyle sınırlandırılmıştır: Hem nostaljik hem de forestaljik anlatım barındıran İş Bankası Parakod reklamı (2013) ve yalnızca forestaljik anlatı içeren Mercedes EQ reklamı (2022). Araştırmada yöntem olarak Roland Barthes'ın göstergebilimsel analiz modeli kullanılmıştır. Reklamlardaki anlatılar, gösteren ve gösterilen ilişkileri bağlamında incelenmiş; zamansal geçişlerin hangi anlatı teknikleriyle aktarıldığı analiz edilmiştir. Çözümlemeler sonucunda, birey ile ürün/hizmet/marka arasında kurulan duygusal bağların nasıl oluştuğu ve bu

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bağın nostalji ve forestalji ekseninde nasıl anlam kazandığı ortaya konulmuştur. Görsel ve işitsel unsurların sadece bireysel değil, kolektif belleği de harekete geçirdiği; geçmişe ve geleceğe özlem aracılığıyla reklamların ikna edici gücünün arttığı gözlemlenmiştir. Ancak bu duygusal etkinin doğrudan marka bağlılığı yarattığına dair net bir çıkarım yapılmamış; yalnızca anlatı yapılarının duygusal etkileşimi güçlendirdiği sonucuna ulaşılmıştır.

Anahtar kelimeler: *Nostalji, Gelecekçi Nostalji, Forestalji, Reklam, Reklamda Hikâye Anlatımı.*

1. INTRODUCTION

The narrative, as a shared cultural product, has evolved alongside humanity from oral to digital forms. This form of communication, which was a product of verbal-auditory culture when it initially emerged and hence acquired the term storytelling, eventually became an integral part of written civilization. It is now a part of the digital environment as well as appealing to all of the senses. The story serves as a mirror for social life by encouraging social communication skills and the development of thought and imagination in both individuals and communities. These skills enable people to overcome challenges in their daily lives. The importance of story in a person's attempt to comprehend and make sense of himself and the world around him cannot be overstated. This is due to the fact that the human brain maintains experiences sequentially, and as Schank states "Human memory is story-based" (as cited in Woodside, 2010: 532). The listener is unintentionally convinced through storytelling, where complicated experiences become meaningful, information transmission becomes easy, emotions are evoked, and both meaningful learning and motivation are presented. The listener before the exposition and the listener after the conclusion of the narrative is no longer the same person. From the earliest stories carved on cave walls to today's digital stories, the listener places himself in the shoes of one of the characters, creates an identification with the narrative through the mirroring effect, and finds a place for himself in the story. When it is acknowledged that real-life learning is the most lasting, stories take place in the mind with the feeling of being experienced, providing the permanence of learning. Moreover, the story provides a space for organizational communication, guiding both the individual and the community. The narrative constitutes the recollection that you possess, which coexists with your existence and engenders a sense of being integrated into a greater whole, a collective to which you are now affiliated (Baker and Boyle, 2009: 79). These experiences, filtered through thousands of years of historical experiences with the sensory richness of humanity, can be transmitted from generation to generation through stories that function as mnemonic devices. As stated by Boym (2021: 489), computer memories lack emotion, time, and the rusty structure of history, and that digital tissue is uniform. In the memories where the stories are carried, there is a common structure that is collected in the collective memory despite the feelings, time, history, memories, and differences in contrast to mechanized memories. Human beings would like to experience that "denouement" effect in the face of a problem they encounter in their own lives.

Storytelling is a popular strategy in brand marketing for establishing a shared tie with the consumer culture, ensuring memorability, and facilitating persuasion. Consumers may organically become informal brand ambassadors as a result of the mirroring and identification effect established by brands through stories that accurately reflect the brand's image and identity. These individuals internalize the brand's values and narrative so deeply that they begin to embody and communicate them in their daily lives. Their engagement is characterized by spontaneity and emotional motivation rather than formal endorsement, often leading to word-of-mouth communication, which serves as a powerful and credible method of informal brand promotion (Keller, 2007; Kozinets et al., 2010). Through emotionally charged interactions, brands may transform into "lovemarks" – entities that consumers not only respect but also feel a profound personal connection to. It is acknowledged that memories associated with brands are formulated from metaphors and stories, which are processed both consciously and unconsciously. This suggests that decisions pertaining to brands are not exclusively rational; rather, they are shaped by emotional and sensory experiences (Pawle and Cooper, 2006). The advertising that brands frequently employ to place their stories in the consumer's mind is an example of both stories in terms of content, with the inclusion of exposition, climax, and denouement parts, and storytelling in terms of the effect they have on the audience, using the story's temporal and ontological structure. In this context, storytelling in advertising is used to make a lasting change with interactive emotions in the consumer instead of a regular and temporary advertising campaign. In his argument that narratives and frames are not merely a brain structure with intellectual content but rather with integrated intellectual-emotional content, Lakoff emphasizes the

significance of emotion in a narrative structure (Lakoff, 2008, as cited in Kang et al., 2020: 48). Today, advertising that offers lifestyle beyond product/service or brand marketing employs nostalgia as an archetype in their stories, connecting the customer emotionally to them. This paper attempts to show that, as well as nostalgia, a well-known notion of longing for the past (Hofer, 1688, as cited in Anspach, 1934; Boym, 2021; Davis, 1977; Havlena & Holak, 1991; Kundera, 2021b; Pascal et. al., 2002; Stern, 1992), future-oriented nostalgia (Wilson, 2015), anticipatory nostalgia (Batcho & Shikh, 2016), and forestalgia (Barnwell, 2018) concepts are expected to be frequently confronted by consumers in the future in advertisements that are storytellers. There is evidence that nostalgia plays a pivotal role in marketing and advertising (Braun et al., 2002; Havlena & Holak, 1991; Kessous & Roux, 2008; Marchegiani & Phau, 2010; Muehling, 2013; Pascal et al., 2002; Stern, 1992; Taşkaya, 2013). However, this concept of nostalgia was mostly used before technology reached today's dizzying speed. There is a growing body of literature that recognizes the importance of future-oriented nostalgia (Barnwell et al., 2023; Batcho & Shikh, 2016; Wilson, 2015) to keep up with fast-changing daily life. As stated by Williamson (2001: 160), advertising includes no truth or now, but the audience is dragged back in time or pushed forward in time.

This study aims to determine how temporal storytelling, through the deployment of nostalgia and forestalgia, contributes to emotional engagement and the construction of meaning in advertising. Consequently, the intricate relationship among nostalgia, forestalgia, and narrative structure in the formulation of advertisements necessitates meticulous scrutiny. Within this framework, the İş Bankası Parakod advertisement (2013) will be subjected to analysis regarding its dual temporal orientation, as it adeptly integrates both nostalgic and forestalgie elements while traversing the temporal dimensions of past, present, and future from the vantage points of both the narrator and the audience. In juxtaposition, the Mercedes EQ advertisement (2022), which exclusively encapsulates forestalgie traits, will be scrutinized to investigate its implementation of future-oriented temporal storytelling.

2. ADVERTISING AND TEMPORALITY

Every advertisement tells a story, yet not in a linear sequence. Rather, it offers disjointed narratives that the audience must grasp within a constrained timeframe. In order for this transfer to be successful, as Williamson (2001: 160) points out, the consumer must leave his own reality and time, then enter the metaphysical time of advertising. In order to be drawn into this metaphysical time of advertising, storytelling is used. Nostalgia and forestalgia may enable an emotional refuge from the problems and responsibilities of everyday life. This emotional disengagement may be intricately associated with the rapid tempo of contemporary life. As Kundera (2021a: 36) pointed out "There is a secret bond between slowness and memory, between speed and forgetting". Boym (2021: 15) similarly argues that nostalgia functions as a defence mechanism in this age of accelerated speed and historical upheavals. Despite the fact that significant historical upheavals may accelerate the rhythm of life, individuals frequently encounter difficulties in their adaptation, engendering a profound yearning for a more leisurely and cohesive historical continuum. People's yearning for tradition, social cohesion, and slower pace of the past became more intense with the rapid progress of industrialization and modernization (Boym, 2021: 45). To keep this relationship in balance, people try to remember through nostalgia, while moving forward without losing speed and imagining a future with forestalgia.

2.1. Nostalgia: Escaping the Present through the Past

Nostalgia's etymological root comes from Greek origins: *nosos* meaning returning to the native land, *algos* meaning suffering. As a result, *nostalgia* means suffering with the desire to return to the native land (Hofer, 1688, as cited in Anspach 1934: 381; Boym, 2021: 14; Davis, 1977: 414; Havlena and Holak, 1991: 323; Kundera, 2021b: 10). Despite the fact that the etymological origin of the word nostalgia comes from Greek, Boym (2021: 25) highlighted that it was first used by Hofer as a medical term in 17th-century Switzerland. Nostalgia gained a negative meaning when the sad moods of the soldiers with the desire to return to their homes were considered as a disease. With the historical turning points that occurred in the following centuries, there were changes in meaning and a positive meaning was attached. "It generates positive affect, elevates self-esteem, fosters social connectedness, and alleviates existential threat. By so doing, nostalgia can help one navigate successfully the vicissitudes of daily life" (Sedikides et al., 2008: 307). According to Holak and Havlena (1998: 217), nostalgic

experience is experienced in negative emotions such as sadness and desire as well as positive emotions like sincerity, joy, love, and gratitude, but usually a positive emotional response prevails. The frequent change of spaces by means of transport and the stress created by the rapid consumption brought by the Industrial Revolution have made the past, which is a part of time, a visitable place. Nevertheless, Wilson (2015: 481) criticizes that nostalgia is mostly seen about time, thus less attention is given to place while studying it. This is perhaps because, as Rousseau and Kant pointed out, the temporal distance at the root of nostalgia is greater than the spatial distance (as cited in Kessous & Roux, 2008: 194). The secret behind why nostalgics who feel the taste of Proust's madeleine cake on their palate can suddenly take such a temporal distance quickly, perhaps lies in the fact that they accept time as a place that can be visited and shorten the distance. Halbwachs (2021) also stated that speed cannot be defined in the course of time. Consequently, when we seek a distant memory, we are often astonished by how our mind effortlessly traverses extensive intervals, dimly perceiving the representations that the past encompasses, as if adorned in seven-fold boots (Halbwachs, 2021: 123).

Nostalgics, as temporal visitors to the past, are described by Boym (2021: 16) as those who resist the irreversibility of time, while Cross (2018: 21) portrays them as romantics afflicted with a kind of cultural malaise. Nostalgia is a temporal journey, frequently revisited by individuals who idealize the past. Nostalgia represents a temporal odyssey frequently embarked upon by individuals who romanticize the past. Confronted with the psychological unease of contemporary existence, nostalgia provides a sanitized and emotionally reconciled representation of bygone eras, thereby engendering a sense of security and emotional sanctuary. Nostalgia endures not through the continuity of objective memory, but through the subject's emotional investment in a past imbued with the hope of a better future. What is recollected is less the veracity of occurrences than the affective potential they once embodied. Instead of reminiscing about particular incidents, individuals often retreat to the emotional ambience of that epoch—one molded by optimism regarding a joyful and hopeful forthcoming. It is this yearning for the anticipated happiness of that envisioned future—not the factual past—that energizes nostalgic emotions. As Tannock posits, nostalgia embodies a multifaceted emotional construct wherein favorable evaluations of historical experiences are set against the perceived inadequacies prevailing in the contemporary context (as cited in Taşkaya, 2013: 7).

2.2. Future-Oriented Nostalgia, Anticipatory Nostalgia, Forestalgia: Escaping the Present through the Future

Although "...the material of the nostalgic experience is the past" (Davis, 1979: 8), there is an unambiguous relationship between nostalgia and the future. More recent attention has focused on *yearning for future* (Barnwell, 2018; Batcho and Shikh, 2016; Boym, 2021; Srivastava et. al., 2022; Wilson, 2015). Wilson (2015: 489) mentioned that the changes in meaning of the term nostalgia, which is an experience that does not fit neatly into the usual boundaries of time and space, point to a rich history over time. "While anchoring the past, nostalgia is also future-oriented, inspiring a sense of hope" (Wilson, 2015: 489). Likewise, forestalgia (Barnwell, 2018) is defined as the opposite meaning of nostalgia, or longing for the future. Moreover, Boym labelled nostalgia as both retrospective and prospective, and pointed out that "The fantasies of the past, determined by the needs of the present, have a direct impact on the realities of the future. The consideration of the future makes us take responsibility for our nostalgic tales" (Boym, 2015: 17-18). On the one hand, much of the available literature on future-oriented nostalgia has focused on a positive attitude, while on the other hand, Batcho and Shikh (2016) emphasize the negative dimension of future-related nostalgia. They suggest that anticipatory nostalgia is a yearning for the present before it turns into the past. Although focusing on future losses has advantages like re-evaluating the present and giving more attention to it, it will also highlight the sadness that comes with the loss (Batcho & Shikh, 2016: 76).

Whether nostalgia is past- or future-oriented, it provides a kind of escape from the uncertainty and problems of the present, promising a more adaptable time, one in the past and the other in the future. Based on Goulding's quote "Nostalgia is more than memory; it is memory with the pain taken away" (as cited in Barnwell, 2018: 27), the present is negated by the claim that the future can be constructed more ideally based on the lessons learned from the past. In the same vein, Srivastava et al. (2022: 12-13) state that present-oriented nostalgia is a reaction to the unsatisfying present, while future-oriented nostalgia emerges as a reaction to situations in which the expectation will not be met in the future. However, the superiority of future-oriented nostalgia is that the

reality of past-oriented nostalgia cannot be changed because it includes experienced events, whereas the future-oriented nostalgia can be ruled as desired because the future has not yet been experienced. "Individuals who are very optimistic and see their future as very promising and fulfilling would not generally experience future-oriented nostalgia" (Srivastava et al., 2022: 11). Therefore, it can be concluded that if the present does not meet the needs of the individual in the desired way, s/he seeks what s/he lacks in the typologies of nostalgia that are found in the temporal direction determined by his or her point of view. These studies further support the idea that future-oriented nostalgia will often be used in advertising in today's digital world, where time is defined by speed and access. Nostalgia, for periods when slowness in time was acceptable, was judged to be useless when time gained speed. "The problem with pre-produced nostalgia is that these nostalgias do not help us deal with the future. ... There is nostalgia for the past not as it really is, but as it could be. It is this perfect past that we are striving to achieve in the future" (Boym, 2021: 494-495).

While experience belongs to nostalgia, expectation belongs to forestalgia. Nostalgia is a desire for yesterday from today, whereas forestalgia is longing for tomorrow from today. Although the direction of departure and temporal stops of the two are different, their common points of departure and escape are today. Advertising strategically leverages the emotional responses evoked by nostalgic and forestalgie narratives to attribute them to the advertised product/brand/service. If nostalgia is understood as a longing for yesterday, advertising shows us ways to satisfy our longing for yesterday (Taşkaya, 2013: 11). Similarly, it also shows us a more intense desire for the future and a quick way out of the domination of the present to quickly reach the imagined future. As Williamson (2001: 165) states "... advertising hangs forever between "our" past and "our" future; but by touching slightly our present". Since man cannot control the flow of time, he is incapable of constructing the present. However, the stillness of the past and the unforeseen future make it easy to wander through these two time periods and construct them over and over again. The memories that people carry from the past and idealized expectations of the future can be narrated in the advertisement, drawing consumers to the mythical time of the advertisement.

2.3. The Use of Nostalgia in Marketing

To date, several studies confirmed the effectiveness of nostalgic appeal in advertising and marketing (Barnwell et. al., 2023; Havlena & Holak, 1991; Havlena & Holak, 1996; Hirsch, 1992; Holak & Havlena, 1998; Kessous & Roux, 2008; Marchegiani & Phau, 2010; Muehling & Pascal, 2012; Muehling, 2013; Pascal et al., 2002; Srivastava et al., 2022; Stern, 1992; Taşkaya, 2013). In the context of consumption and marketing, one of the first definitions of nostalgia offered by Holbrook and Schindler is that it involves an emotional, positive attitude and reaction to popular and fashionable people, places, or things, covering the periods of childhood, adolescence, and early adulthood, including the time before birth (as cited in Muehling, 2013: 99). Moreover, from a sociological perspective, Davis (1979) divided nostalgia into simple, reflexive, and interpreted. Simple nostalgia is the "belief that things were better *then* than *now*" (Davis, 1979: 18). While in reflexive nostalgia, the person questions the accuracy of the nostalgic call, the person analyses the nostalgic feeling in interpreted nostalgia (Davis, 1979: 21-24). The marketing literature on simple nostalgia highlighted that it should be prioritized due to its appeal to emotions without questioning (Davis, 1979: 27; Havlena & Holak, 1991: 327; Muehling, 2013: 99).

Commenting on the typologies of nostalgia, Stern (1992) divided nostalgia into personal and historical. While personal nostalgia describes the remembrance of the past in the way it is personally idealized, historical nostalgia represents an escape to the past, which is seen as superior to the present and called "the golden age" (Stern, 1992: 13-16). Stern (1992) classified nostalgia using literary criticism. According to him, personal nostalgia is rooted in fictionalized happy childhood memories and typically follows a circular plot, similar to romance. In contrast, historical nostalgia follows a linear plot, akin to a novel, and evokes a collective yearning for a golden age. Despite the realistic and self-aware nature of personal nostalgia—centered on ordinary people, love, security, and memory—historical nostalgia seeks to evoke a sense of collective identity and shared cultural ideals through its long-lasting, adventurous, and melodramatic qualities, often relying on imagination and emphasizing valor and noble virtues associated with an idealized past. (Stern, 1992: 14). While ads that tell stories about products/brands use historical nostalgia that includes a fictional past to create a shared dream and emotional closeness (Stern, 1992), in experimental studies, it was found that as the degree of personal nostalgia increased,

the participants' interest in the brand and ads also increased (Marchegiani & Phau, 2010). In this case, it can be said that personal nostalgia is active nostalgia and historical nostalgia is passive nostalgia. As Muehling and Gilal state although personal nostalgia is seen to be more effective, it has been found that historical nostalgia is more effective in ads describing the reawakening of brands (as cited in Srivastava et al., 2022: 7).

On the other hand, Baker and Kennedy (1994) suggested three levels of nostalgia: real, simulated, and collective. While real nostalgia is an emotional or bittersweet feeling for the experienced past, simulated nostalgia involves an indirect emotional or bittersweet longing for the past through the perspective and stories of a loved one. Collective nostalgia is nostalgia for the past, representing a culture, a generation, or a nation (Baker & Kennedy, 1994: 171). Collective nostalgia brings individuals from similar backgrounds together to create a collective unity of feeling. "Collective nostalgia should not be limited to generations, it could also be used to explain similar emotions experienced by members of a culture or members of a country" (Baker & Kennedy, 1994: 171).

A four-way typology of nostalgia as personal, interpersonal, cultural, and virtual was pointed out by Havlena and Holak (1998). While they say virtual nostalgia may be more common and appropriate in marketing practices, they are of the opinion that it can be difficult and unpredictable for personal nostalgia to evoke in people (Havlena & Holak, 1998: 224). Personal nostalgia is in common with the structures of simple nostalgia of Davis (1979) and real nostalgia of Baker and Kennedy (1994), in which real experiences are dealt with and direct individual experience is conveyed. Interpersonal nostalgia is nostalgia that is based on the experiences of others and is acquired indirectly. Interpersonal nostalgia and simulated nostalgia are common due to their indirect acquisition. Cultural nostalgia, which has similarities with the collective nostalgia of Baker and Kennedy (1994), is formed by the direct acquisition of common experiences between the members of a group. Virtual nostalgia, which constitutes the nostalgic dimension of virtual reality, is a kind of nostalgia obtained from imaginary and indirect experiences (Holak et al., 2005: 195-196).

In addition to these multi-dimensional classifications, a more philosophical and affective approach to nostalgia is offered by Boym (2021). Boym (2021) points out that longing is common in all humans, but the sense of belonging or not makes different kinds of stories to tell. This relationship between the human and his/her past could be told through two kinds of nostalgia: restorative and reflective (Boym, 2021: 76). While restorative nostalgia emphasizes *nostos* (home) and strives to restore the lost home over time by closing the gaps in memory, reflective nostalgia emphasizes *algia* (the longing itself) and wistfully and ironically postpones the homecoming with the imperfect process of remembering (Boym, 2021: 76). Wilson (2015: 480) emphasizes that Boym's restorative nostalgia is similar to Davis's simple nostalgia, although reflective nostalgia is more in line with his reflexive and interpretive nostalgia. It is possible, therefore, that advertising creates stories that give importance to Boym's restorative nostalgia as well as Davis's simple nostalgia.

3. METHODOLOGY

3.1. Purpose of the Research

The aim of this study is to examine how narratives constructed with nostalgia and forestalgia, a new concept often used in advertising, are assimilated into the narrative frameworks of advertising. By analyzing selected commercials, the research explores how emotional appeals associated with both the past and the imagined future are employed to build a connection between the consumer and the brand. These emotional narratives will be scrutinized through visual and auditory signifiers employing Roland Barthes' semiotic analysis, focusing on denotation (what is seen/heard) and connotation (what it means culturally and emotionally). As Boym (2021: 495) notes, "the disease of this millennium will be called chronophobia or speedomania," thereby underscoring the escalating cultural anxieties related to the concepts of time and speed. Within this framework, forestalgia, in conjunction with nostalgia, may emerge as a significant mechanism in modern advertising practices to confront issues of temporal dislocation and collective memory.

3.2. Population and Sample of the Research

The universe of this study consists of advertisements that employ nostalgic and forestalgie narratives to construct collective memory and temporal emotional experiences. Specifically, the universe includes advertisements from major brands that integrate both past-oriented nostalgia and future-oriented forestalgie through semiotic and narrative methodologies. The selection of these advertisements is predicated upon their deployment of visual and auditory stimuli, including retro aesthetics, iconic public figures, futuristic minimalism, and emotional resonance. The study's primary focus is directed towards advertisements originating from the banking and automotive sectors, as exemplified by İş Bankası's Parakod featuring Cem Yılmaz and Mercedes EQ with Kivanç Tatlıtuğ.

These two advertisements were chosen due to their significant cultural and ideological ramifications within their respective sectors. The banking advertisement reconstructs collective memory through restorative nostalgia, while the automotive advertisement envisages a forestalgie future anchored in technological advancement and sustainability. Such advertisements are prevalent in contemporary advertising methodologies, where emotional appeals concerning temporal identity are routinely employed to bolster brand loyalty, consumer attachment, and brand differentiation.

The advertisements chosen for analysis encompass a diverse range of timeframes, extending from the early 2010s to the early 2020s, thereby reflecting a contemporary branding strategy within a swiftly transforming digital and consumer landscape.

The target demographic for both advertisements includes middle-to-upper-class individuals aged 25 to 55, a group likely to engage with both nostalgic sentiments and aspirational futures. A purposive sampling method was used to select the cases, ensuring they effectively embody the thematic concerns of the research and provide contrasting temporal frameworks for analysis.

3.2.1. Selection of Advertisements

Two advertisements were chosen for this study due to their explicit representation of nostalgic and forestalgie narrative elements:

İş Bankası Parakod (2013): This advertisement employs a hybrid of nostalgic and forestalgie signifiers. It alternates between past and present, using historical memory to shape current experiences and perceptions of financial reliability.

Mercedes EQ (2022): This advertisement exclusively embraces forestalgie themes. It envisions a technologically advanced, sustainable future, framing progress as both inevitable and emotionally fulfilling.

Both advertisements hold significant relevance for the research, as they facilitate a comprehensive examination of the integration of temporal transitions along with nostalgic and forestalgie elements within advertising narratives.

3.3. Research Method

This study employs semiotic analysis as its principal methodological approach to examine how advertisements formulate meaning through signs and symbols. Semiotics, the study of signs, furnishes both a methodological and theoretical groundwork for examining the processes through which meaning is produced and conveyed within visual and textual media. This analytical framework is anchored in the structuralist paradigms established by Ferdinand de Saussure, who articulated the concept of the sign as a dyadic relationship between the signifier (the physical form of the sign) and the signified (the conceptual content it represents), thereby underscoring the arbitrary and conventional characteristics inherent in this relationship within a specific linguistic framework. Additionally, Charles Sanders Peirce's triadic model offers a more nuanced interpretation of signs, comprising the representamen (the form), the object (the referent of the sign), and the interpretant (the meaning derived by the observer). Peirce's classification of signs as icons, indexes and symbols broadens the analytical scope by capturing the various ways in which signs produce meaning.

Building upon these foundational theories, Roland Barthes extended semiotics into the analysis of culture, ideology, and temporality. The objective of semiotic analysis is to deconstruct media texts by elucidating the underlying codes, myths, and ideological constructs that inform audience interpretation. In the context of advertising, semiotic analysis reveals how specific visual, linguistic, and auditory elements are strategically composed to create connotative meanings that resonate with collective memories, desires, and identities.

This study utilizes semiotic analysis, based on Roland Barthes' theoretical framework, to investigate how advertising create meaning through the interplay of signifiers and signifieds. According to Barthes (2016: 188), every advertisement operates on two interrelated levels: the denotative level, which encompasses visible and auditory signs (the signifiers), and the connotative level, which refers to the culturally and emotionally constructed meanings these signs convey (the signifieds). Within this framework, the study explores at how nostalgic and forestalgic codes are integrated in advertising texts to create compelling and emotionally evocative narratives. The analysis seeks to discover the methods by which these advertisements use temporality—drawing on both past and future references—to elicit emotional responses and drive brand engagement through the semiotic decoding of imagery, language, music, and character representation.

Using Barthes' approach, the study delves deeper into the mythological structures and ideological functions that underlay the formation of meaning in advertising, notably those concerning nostalgia and forestalgia.

3.4. Data Collection and Analysis

The visual and auditory components, including imagery, sounds, language, and symbols, will be discerned as crucial signs that contribute to the construction of the narrative. These components will be scrutinized regarding their function as signifiers and signifieds and how they interact to shape the emotional resonance of the advertisements. A meticulous analysis will be conducted on the management of temporal transitions among the past, present, and future within the advertisements to elicit emotional reactions pertinent to nostalgia and forestalgia. The outcomes will concentrate on the mechanisms through which emotional affiliations between individuals and the products/services/brands are forged via nostalgic or forestalgic narratives.

3.5. Limitations of the Research

While this study aspires to provide a thorough analysis of the utilization of nostalgia and forestalgia in advertising storytelling, several limitations warrant acknowledgment:

Limited Sample Size: The research is predicated upon two advertisements, which, although emblematic of the themes under scrutiny, do not encapsulate the complete diversity of advertisements that employ nostalgic or forestalgic elements. This constrained sample size may diminish the generalizability of the findings to other advertisements or sectors.

Cultural Context: The chosen advertisements are entrenched in particular cultural frameworks (i.e., Turkish and global brands). The influence of nostalgia and forestalgia within advertising may differ across varying cultural environments, and the outcomes of this study may not comprehensively reflect these discrepancies.

Subjectivity of Semiotic Analysis: While semiotic analysis is instrumental in comprehending the meaning-making processes inherent in advertisements, it is intrinsically subjective. The interpretation of signs and symbols may vary among researchers, potentially leading to divergent conclusions. This limitation underscores the necessity of acknowledging the researcher's perspective in the analysis and interpretation of the data.

Temporal Scope: The advertisements chosen for this analysis embody a representation of advertising trends from two distinct temporal intervals (2013 and 2022). This constrained temporal framework may not adequately encapsulate the evolution of nostalgia and forestalgia utilization in advertising throughout time, nor may it foresee potential transformations in the future.

Emotional Impact Measurement: The investigation predominantly employs qualitative analysis to comprehend the emotional ramifications of the advertisements. Although this methodology yields significant insights, it may

not encompass the entirety of emotional reactions from a heterogeneous audience. Subsequent inquiries that integrate quantitative methodologies or audience input could facilitate a more exhaustive understanding of the emotional influences exerted by these advertisements.

4. RESULTS

4.1. Analysis of Cem Yılmaz İş Bankası Parakod Advertisement (2013)¹



Image 1. Sections from İş Bankası Parakod Advertising Film

The advertisement gives the impression that it begins in the present, but the stage and dialogues change rapidly, positioning themselves in the nostalgic stop and going to the past. After this passage of time where the first stop is in the past, it returns to the future of the advertisement, which is the present of the consumer. The story of the advertisement is dealt with through the technique of play-within-play (mise-en-abyme)². As if the present were imagined from the past, the advertisement film is within another advertisement film. The advertising narrative itself is about shooting an İş Bankası advertisement. While, in the first scenes, Memet Ali Alabora introduces the Parakod application to the audience with his mobile phone in a shopping center reflecting today's world, the reality of here and now has suddenly become fiction. The transition from present-day reality to a constructed version of the past reveals the advertisement's dual temporality, blurring the line between lived experience and idealized memory. Sabahattin Bey, who plays the role of an actor in the first scene, and the clothes of the people shopping in the background also reflect today's world. However, when Cem Yılmaz says "Mark!", the time is carried back to the 1970s. However, within the advertisement, this mythical present is receded to the background of the image, creating a viewpoint that delves into the core of the page (Williamson, 2001: 169). Memet Ali Alabora also refers to those years of Turkish cinema by wearing his dressing gown and revealing his thin moustache. These visual clues elicit particular cultural memories of the 1970s, establishing a connotative connection to Turkish film tradition. All these nostalgic elements immerse the viewer in the

¹ https://www.youtube.com/watch?v=ml4mf_65c5U (Accessed: 03.06.2022)

² This technique, which was often used in Shakespeare theatre of the Elizabethan Era, was particularly used in the interrelated subtexts to refer to signifiers throughout the text.

narrative time of those years and constitute an intriguing introduction to the narrative of the advertisement. The director, who is in the role of a mentor, asks questions that remind the audience nostalgic Turkish cinema films. While they are talking about Darülbeyaz, which is the old name of İstanbul City Theatres, they turn back to backstage from the shopping mall set, and then a complete transition to the nostalgic space happens. This transition from a modern shopping mall to a nostalgic theatre setting establishes a symbolic relationship between capitalism and cultural memory. Old spotlights, handwritten workshop names and clappers, Turkish coffee cups, steamed mirrors, cologne bottles in front of the mirror, and the black-and-white photographs in the mirror are nostalgic indexes. The integration of these historical indexes and content in advertising corresponds with Niemeyer and Siebert's (2023: 2) argument that the existence of historical styles and content in modern digital contexts fosters nostalgic yearnings and the imitation of analogue media and methods. However, the nostalgic tone gradually shifts as Selahattin Bey remarks, "You told me that advertising would take place in the future. I'm wearing a tidy jacket, a box in my hand". The director answers: "The mobile phone is here, as İşbank, our future looks bright". This dialogue introduces the advertisement's forestalgie theme, which underlines the positive future represented by modern technology. It shows that the director, who longs for the future of those days, which is today, has made the transition from nostalgia to forestalgie. While the director represents technological advancements, forestalgie, and the future, Selahattin Bey represents nostalgia and the past. The juxtaposition of the two characters represents a narrative dichotomy—nostalgia for the past versus a desire for the future—creating a dual temporal framework in which the audience actively navigates. In their dialogues, they use allusions and humour to make viewers laugh. Supporting this view, Yıldırım & Kalyoncuoğlu Baba (2020: 4269) determined that the most important element that positively affects inclusion in the narrative is humour. One of the biggest factors in Cem Yılmaz's position as the brand face of İş Bankası is his effective use of humour. This aligns with Alden et al.'s (as cited in Yıldırım & Kalyoncuoğlu Baba, 2020: 4274) finding that humor increases comprehension and emotional connection, making advertisements more memorable and effective.

From now on, the advertisement goes on with forestalgie discourse. "When our dreams are ahead, İş Bankası is with us" says the director, and Sabahattin Bey replies "When we say İş Bankası, we always look forward. It is evident that the longing for the future and the dreams established in the 1970s actually seem to have built the present. With words such as "dream", "future", and "looking ahead", the forestalgie structure of expectation from the future is supported for those who have not yet been experienced but are hoped to be lived. Providing credibility with his role as a mentor, strengthening the bond between the consumer and the bank with the positive emotions he creates with his humour and gaining a place in the collective memory with his nostalgic and forestalgie storytelling as an encomiast, it is possible that Cem Yılmaz carries the brand forward in many ways in the eyes of the consumer and society. The positive emotions and thoughts created are transferred to the advertised bank and service. This transfer of emotion from the character to the brand strengthens the link between nostalgic characteristics and brand identification. Placing brand personalities in the role of teacher or mentor, as in areas (such as health care and financial services) where trust is actually a core element of the relationship, is important (Herskovitz & Crystal, 2010: 22). The advertisement's usage of Cem Yılmaz as a mentor figure promotes trust and security, which are crucial in financial advertising. Sectors with fragile and rapidly changing conditions, such as the financial sector, appear to arouse a sense of confidence in the consumer and use various methods to attribute this feeling to the brand. Taşkaya (2013: 17) said that advertisements, especially those seeking to emphasize the roots of their corporate identities, appealed to nostalgia, and that the financial sector also frequently used it, while Barnwell et al. (2023: 206) find that when the desired outcome is abstract and happens in the long term in future-oriented services offered by banking, insurance, and financial instruments for utilitarian products, forestalgie is used; while for hedonic products nostalgia is used. In this advertisement, attention is paid to corporate roots and collective memory with nostalgic elements, as well as the message that the future and sustainability of trust are guaranteed by a forestalgie narrative.

Cem Yılmaz is one of today's encomiasts and "a master of voice change, narrative and humour" (Nutku 1997, as cited in Özdemir, 2002: 50). By casting him as the narrator of both the past and the future, the advertising creates a seamless narrative bridge between time and technological progress. Cem Yılmaz comes to the forefront as a storyteller and makes a curtain between imagination and reality, bringing the viewer to the present, that is, the time when the advertisement is watched, and the discursive time of the future. Time and space also

provide transitivity between each other as in the play-within-play technique. As Williamson states “an imaginary collapsing of past and present in memory” (as cited in Demirci, 2016: 105). This collapse, both in memory and in the advertising structure, exemplifies how the advertisement blurs the distinction between historical nostalgia and the future goals. In the same vein, Demirci (2016: 105) adds that the time converted in the advertisement creates a conversion by differentiating the time between the date the advertisement was published and the time it was fictionalized.

After Cem Yılmaz handles the narrative, technological devices such as a mobile phone, a swiping machine, a computer, QR code; places like a café and an office in skyscraper, which represent today’s digital world, come to the screen. At this point, nostalgic and forestalgic indicators have been replaced. The replacement of nostalgic indicators with contemporary technological symbols underlines the temporal shift and the transition from nostalgia to forestalgia. When Sabahattin Bey dreams of all this with longing and says “What a technology!” while looking with astonishment, the director identifies İşbank with technology and emphasizes forestalgia, saying “They are very ambitious in mobile banking”. This line serves as both a narrative pivot and a metaphor for how the bank sees itself in the future of digital banking. Walking behind the scenes of the 1970s, where the nostalgia happens, they transit between times and places to the scene where the forestalgic indicators are. In the meantime, Servet Bey says “I swear that the continuation of this film will come, your grandchildren will play,” and Sabahattin Bey answers surprisingly “Who? Mustafa’s child?” which changes the time of the film with a humorous narrative. Then, “Le Bankamatique” comes to the screen, referring to French—once a global lingua franca.

Table 1. Table of Signifier and Signified in “Cem Yılmaz İş Bankası - Parakod Advertising Film”

Signifier	Signified
Shopping Mall	Shopping culture in the present, modern architecture, collective consumption
Mobile phone	Communications, technological apparatus
Suit and necktie	Modern men business clothing
Gramophone	Mechanical musical instrument used generally in the 19 th and 20 th century
Waistcoat and sweater, Stetson	Business clothing for men in the 1970s
Analog Camera	A type of camera used in the past
Dressing gown	Used frequently in Turkish cinema, it has its origins in France
Moustache like Ayhan Işık	The way of shaving in Turkish cinema in the 1970s
Turkish coffee cup	An old-style cup used for cultural drink
Black-and-white photo	Memories in the past
Cologne bottles	Artificial fragrances were used instead of perfume in the 1900s
Swiping machine	Digital payment that replaces physical money
Laptop	Today’s technology, communication and data storage equipment
Skyscraper	Today’s working and living spaces

4.2. Analysis of the Mercedes EQ - Kivanç Tatlıtuğ Advertisement (2022) ³



Image 2. Sections from the Mercedes EQ Advertising Film

Unlike the first commercial examined, the recent commercial only focused on forestalgie elements. The title “Oceans have the cleanest waters of the last 10 years” read by Kivanç Tatlıtuğ, who is selected as the brand persona and known for his interest in cars, attracts interest in the introduction of the advertisement. The introduction of the advertising, which is the exposition part, has piqued the interest of the consumer, who has become increasingly conscious of environmental issues in recent years. With the dream of this positive news, Kivanç Tatlıtuğ smiles and prefers a bicycle as an environmentally friendly means of transportation instead of a car on the way to the set. Along the way, there are indexes that refer to nature and sustainability, such as the sun, forest, trees, greenery, and recycling bins. With these concepts in the consumer’s imagination, a hopeful atmosphere is created for the imagined future. When he arrives on the film set, he is delighted to hear the news that the panda population, which is endangered, has tripled, and the scene shows the panels working with solar energy as a renewable energy source in the greens. In the evening, when he returns to his solar energy-equipped home by bicycle, he tries to open the door of his home. At that moment, the real world and the fiction of the advertising film are interwoven. The door of his house has suddenly become the charger of the Mercedes that will protect his future. While the door is a sign of the boundary between the dreamed future and the present, the key is also a sign showing that the dreamt future is in the hands of mankind, and that the conservation of nature is dependent on the electric charging device. “The Last Waste”, which is exhibited in a museum atmosphere, constitutes the striking climax of the advertisement. Forestalgie expressing hope that humanity will one day stop littering is portrayed anonymously, symbolizing a collective aspiration of humankind. In the transition time between the present and the future, dual concepts on nature, production, and renewable energy, such as sea-waves, wind turbine-electricity, forest-trees, sun, ocean-whale, seed-soil have been shown by filming backwards from the future. When the charging device is pulled out of the car, forestalgie signs are wrapped back. When mentioning the plans of the future, the advertisement focuses on words like “dream”, “electricity”, and “speed”.

³ <https://www.youtube.com/watch?v=NFFVIOJTs9I> (Accessed: 12.06.2022)

Besides, in the lyrics, words and phrases like “sweet”, “how good it feels”, “bright”, “feel alright”, “a dream I believe” demonstrate a positive emotion created throughout the advertisement. However, the argument that we have moved past the hardships of the past – which may also be a denial of the past- establishes the hope or utopia that we can create a better world than the one we currently inhabit (Taşkaya, 2013: 7). Kivanç Tatlıtuğ says “Excellent” with hope while he drives between the wind tribunes and the sun set which criticizes the present in the second level of meaning. On the other hand, instead of nostalgia (past), it shows forestalgia (future) as a security blanket. Throughout the advertising narrative, the future is determined by the present; as Williamson (2001: 166) states, as if it were already here, the future is pulled toward us; it is not something we must construct for ourselves. According to Batı’s (2005: 182) finding, the reason behind the effectiveness of advertisements is that the moment of reaching the future is constantly postponed. The future mentioned in the advertisement will not take place in the near future, but after a certain time and conditions. The sense of hope for living in a better world, which dominates the main theme of the advertisement, is tried to be shaped by this fiction by being processed into the collective memory. Assmann (2022: 50) points out that memory is being reconstructed and is constantly being organized with the advancing present. The sense of hope created by forestalgia in the collective memory is also transferred to the Mercedes with the transfer of meaning; the despair created by today’s environmental problems is tried to be erased. “That’s why collective memory works in two directions, backwards and forwards. Not only does memory reconstruct the past, it also organizes the experience of the present and the future” (Assmann, 2022: 50). Therefore, advertising with forestalgia makes it easier to organize the future and expectations.

Table 2. Table of Signifier and Signified in “The Mercedes-EQ & Kivanç Tatlıtuğ. Earth, this is for You” Advertising Film

Signifier	Signified
Online news	Hopeful news that makes us look to the future with hope
Bicycle	Nature-friendly vehicle
The sun	The power of nature, sustainable energy
Green Trees, Forest	Fresh air, relief
Grandchild and grandparents	Heritage, the past and the future
News that the panda population is growing	Hope for the salvation of an endangered animal
Solar energy panels	Natural and sustainable energy
The door of the home	The gateway to a future where nature is protected, boundary point, preferences
Key-Electric charger	The keyword of green energy, solution to the nature problems
Plastic bottle filled with garbage	The last remaining example of human practices that harm nature
Sea-waves, wind turbine-electric energy, forest-trees, the sun, ocean-whale, seed-soil	Nature and wildlife in danger of extinction, maintaining a healthy life cycle with sustainable energy
Electric car	Nature-friendly vehicle

5.CONCLUSION

This study demonstrates that nostalgic and forestalgic narratives in advertisements function as influential mechanisms in constructing collective memory and shaping imagined futures. Temporal expressions, shaped by the pivotal moments in individuals’ lives, have accelerated in frequency and intensity due to increased spatial mobility since the Industrial Revolution. Nostalgia and forestalgia, though seemingly antithetical, are both emotionally driven memory constructs that assist individuals in navigating modern life by preserving identity and fostering emotional resilience.

Capitalism, by commodifying time, reconfigures and markets the past, present, and future, employing advertisements not merely to promote products, but to sell lifestyles via storytelling—one of the most effective

instruments for transmitting organizational values and social memory. Within this ideological framework, advertising assigns emotional meaning to temporal periods, promising the comfort, security, and harmony associated with idealized pasts or futures, while simultaneously masking the anxieties engendered by consumer culture.

The semiotic and narrative analysis of the selected advertisements—İş Bankası's Parakod featuring Cem Yılmaz and Mercedes EQ with Kıvanç Tatlıtuğ—reveals how brands leverage storytelling and aesthetic strategies to create temporal experiences. While the İş Bankası "Parakod" advertisement utilizes nostalgic elements that are deeply rooted in Türkiye's recent historical context, it accomplishes this by meticulously integrating symbolic markers from antecedent decades. Objects such as the gramophone, analog camera, Ayhan Işık-style moustache, and black-and-white photographs serve as visual signifiers of a collective cultural heritage. These components denote not only a temporal distance but also invoke a familiar aesthetic, thereby augmenting the advertisement's resonance with collective memory. Through these multifaceted symbols, the advertisement not only positions itself within a distinct historical epoch but also capitalizes on cultural icons to engender emotional significance. Conversely, the Mercedes-EQ advertisement, although not entirely disconnected from the past, reconceptualizes temporality through a futurist perspective. Signifiers such as solar panels, wind turbines, and an electric vehicle embody a dedication to sustainable technology and ecological restoration. The portrayal of grandparents and grandchildren, coupled with optimistic ecological messages, signifies a narrative continuum across generations, wherein the future is perceived not as a rupture but as a continuation of inherited values.

This distinction underscores broader ideological ramifications. Nostalgic advertising frequently operates ideologically by romanticizing a past that is simplified, sanitized, and emotionally charged, thereby reinforcing a static understanding of identity. In contrast, forestalgie advertising typically frames the future as a domain of potentiality and transformation, one that encourages viewers to emotionally engage with a projected ideal. In semiotic discourse, while the nostalgic advertisement depends on retrospective signs imbued with historical significance, the forestalgie narrative utilizes signs that function aspirational, often combining symbolic and indexical signs (e.g., sun, seed, wind) to imply natural continuity and regenerative potential.

By situating the analysis within a theoretical framework encompassing chronotopes, narrative theory, and the emotional potency of temporal framing, this study offers a nuanced comprehension of the interplay between nostalgia/forestalgie and memory within advertising. The incorporation of material and visual culture elements—such as the dressing gown or cologne bottle in nostalgic advertisement, and solar panels or oceanic symbols in forestalgie counterpart—illustrates how advertising constructs temporal ideologies through sign systems that are readily recognizable within the cultural contexts. These findings emphasize the significance of both past and future orientations in contemporary media narratives, where emotional engagement is not merely a byproduct of storytelling, but also a result of the symbolic languages ingrained in visual media.

Like semiotics, nostalgia and forestalgie have connotations because they are both based on remembrance. Remembering has always been a semiotic act, a technique of providing meaning to something (Assmann, 2022: 85). In the context of advertising, remembrance is not a passive recollection, but rather an ideologically oriented reconstruction of time. This constructed memory can be projected onto both past and future events, particularly in advertising, where individuals—prone to forget—are guided through emotionally charged stories.

In this way, advertising serves an ideological function by addressing systemic issues through appealing temporal narratives. In general, what is still in living memory today may only be transferred through media tomorrow (Assmann, 2022: 59). Advertising is a way of transmitting these memories to the future not just by nostalgic elements but also by creating an imagined future with forestalgie elements. Brands give products and services both emotional and temporal significance by combining nostalgic and forestalgie components, which helps consumers cope with the present. In doing so, advertising may not only reflect but actively creates memory, utilizing signs to emotionally implant companies in both personal and collective time awareness.

Dealing with a concept as complex and multifaceted as nostalgia can inspire numerous disciplines with varying dimensions, which in turn leads to the emergence of numerous typologies. This study focuses specifically on the time dimension. Both advertisements attempt to create a time that is safe, complete, and peaceful. They

have certain boundaries in the past and in the future by escaping from the consumer's present, where there may be feelings such as emptiness, worthlessness, anxiety, insecurity, and uncertainty in daily life created by the consumption culture. Positive emotions created by using the narratives of both personal and collective memory are also transferred to brands, persuasion and retention are reinforced by actors who can be seen as opinion leaders chosen for advertising.

Despite their temporal distinctions, both nostalgic and forestalgie narratives in the advertisements correspond to shared marketing-based classifications—particularly simple, historical, and simulated nostalgia—indicating the transferability of nostalgic typologies across different temporal modes. However, the İş Bankası Parakod advertisement (2013) is based on collective nostalgia, including cultural nostalgia determined by Holak and Havlena (1998); the Mercedes EQ advertisement (2022), on the other hand, is based on virtual nostalgia, already longing for a romanticized future based on interpersonal, artificial, and collective expectations. This difference highlights the adaptability of advertising narratives in using nostalgia to serve various ideological purposes—either to anchor viewers in cultural memory or to move them toward aspirational futures.

While nostalgia often depicts the present from a critical point of view, the first advertisement depicts both the present and the past from a positive point of view. While witnessing the reconstructed past with a bittersweet smile and giving the feeling of what those days were like, the connotations also show that the present is better than the past with technology. Moreover, the first advertisement controls the narrative, and the audience's role is limited, but the second advertisement's narrative gives control of the future to the audience by showing how a possible imagined future can be. While the İş Bankası Parakod advertisement's narrative is positively associated with the present, the Mercedes EQ advertisement's narrative is positively associated with the future instead of the present.

The emotional meanings produced by nostalgia and forestalgie are integrated into the advertising narrative through signs. The more emotionally charged the plot is, the more likely the consumer is to find themselves immersed in the metaphysical temporality of the advertisement. While using imagination for a reconstructed and romanticized past or future, the consumer forgets current concerns. Negative emotions caused by the system itself may be linked to a temporal period: the past, which does not exist in the ontological structure of the present and cannot be changed, and the future, in which uncertainty prevails, are affirmed. In this sense, advertising plays an ideological function by creating emotional demands and providing temporally defined narratives as coping mechanisms.

This study demonstrates that nostalgic and forestalgie storytelling in advertising not only strengthen brand identification but also serve ideologically as a temporal coping. Advertisements connect emotional responses to constructed pasts and futures, so transcending linear temporality and integrating brands into the consumer's experiential perception of time. This dual temporality strengthens emotional engagement and collective memory. Future studies might explore this dynamic with different cultural contexts and advertisements.

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