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DERGİ REKLAMLARINDA KADIN TEMSİLİ: ARTSÜREMLİ BİR YAKLAŞIM

*REPRESENTATION OF WOMAN IN MAGAZINE
ADVERTISEMENTS: A DIACHRONIC APPROACH*

Dr. Meltem SARGIN

Dokuz Eylül Üniversitesi Edebiyat Fakültesi Dilbilim Bölümü

Özet

Bu çalışma dergi reklamlarında kadının toplumsal açıdan nasıl temsil edildiğini ve bu temsil ediliş biçiminin zamanla nasıl değiştiğini ortaya koymayı amaçlamaktadır. Ayrıca, reklamlarda çizilen kadın portresinin hangi toplumsal bağlamda ne gibi etkenler tarafından belirlendiği de dikkate alınmaktadır. Bir söylem çözümlemesi örneği olan çalışmada, nitel ve nicel araştırmalara uygunluğu nedeniyle, bütüncü-temelli çözümleme yöntemi kullanılmıştır. Bu amaçla Hayat Mecmuasının 1960 yılı ve Tempo dergisinin 2013 yılı sayılarında yer alan tüm reklamlar incelenerek kadının toplumdaki yeri ve rolüne ilişkin reklam metinlerinden bir bütüncü oluşturulmuştur. Bütüncüyü oluşturan reklam metinlerinde yapılan dilsel seçimler incelenerek söz konusu reklamlarda kadının nasıl bir toplumsal bağlama oturtulup hangi roller üstlendiği saptanarak bu bağlam ve rollerin zamanla nasıl bir değişikliğe uğradığı gösterilmeye çalışılmıştır. Karşılaştırmaya katkıda bulunması amacıyla her iki döneme ait reklamların konusal dağılımına ve incelenen reklamların tüm reklamlara olan oranına ilişkin sayısal bulgular bir tabloda gösterilmiştir. Elde edilen sonuçlar, 1960'larda kadının toplumdaki rolünün geleneksel aile bağlamı içerisinde eş, anne ve ev kadını olarak belirlendiğini, toplumsal kimliğinin diğer aile bireylerine göre tanımlandığını, 2013 kadınının ise toplumda kendi seçimlerini yapan, ev dışında çalışma hayatı olan, başkalarını memnun etme zorunluluğunu hissetmeyen, özgür bir birey olarak resmedildiğini göstermektedir. Kadının farklı dönemlere ait bu farklı toplumsal temsillerinin toplumsal gerçekleri yansıtanın yanı sıra, reklamcılık sektörü tarafından pazar gerekliliklerine koşut olarak kurgulanmış olduğu düşünülmektedir.

Anahtar Kelimeler: Reklam, kadın, toplumsal temsil, söylem çözümlemesi

Abstract

This study aims to show the social representation of woman in magazine advertisements and how this representation has changed through time. Besides, it is also taken into consideration in what social context and by what factors the portrait of woman is drawn in advertisements. The study, which is an example for a discourse analysis, adopts corpus-based method because of its convenience for qualitative and quantitative research. With this design, all the advertisements in the 1960 issues of Hayat Mecmuası and 2013 issues of Tempo were studied and a corpus was composed from the ones functioning to convey the social status and role of women. By analyzing the linguistic choices in the surface structure of the advertisement texts, it was attempted to show into what context the woman was put and what social roles were assigned to her

in magazine advertisements, and how this context and roles have changed through time. Besides, the distribution of the advertisement topics and the rate of the advertisements related to women in the two periods were shown numerically in a table for a better comparison. The findings show that in 1960s the woman was put in the traditional family context and characterized as a wife, mother, and housewife by being defined according to her relation to other family members. However, the woman of 2013 is depicted as a free individual making her own decisions, working outside home, and not undertaking the responsibility of satisfying other people. These differences in the representation of woman between the two periods are thought to be constructed by the advertising sector parallel to the market needs, as well as being a reflection of the social reality.

Key Words: Advertisement, woman, social representation, discourse analysis

Introduction

In contemporary life advertisements are an inseparable part of our lives. We are under conscious or unconscious exposure to hundreds of visual, audial, audio-visual, and written advertisements every day. While giving explicit or implicit messages to consumers, advertisements also construct a world for the consumers to feel themselves a part of. Even if this constructed world may not totally correspond to real life, it bears a trace of the society and the social roles of individuals. This discursive function of advertising fulfilled by the linguistic choices made in advertisement texts is worth studying linguistically. Thus, judging from these linguistic choices made in advertisement texts, it is possible to reach how social roles are represented in the realm of advertising. Besides, it is possible to get an insight as to the changes of social roles through time by studying texts produced in different times with a diachronic framework. From this point forth, this study tries to find out the change in the representation of woman within a span of 53 years by analyzing and evaluating advertisement texts that depict the identity of woman in Turkish society.

Theoretical background

Advertisement is any kind of written or audiovisual activity used to promote the sale of goods or services. It is inevitable that we are exposed to a several hundred of them every day. Although the visual content and the design of an advertisement makes the first impact and draws attention, it is mostly the use of language that makes people identify, remember, and buy the product (Crystal 1997: 394). The function of language in advertisement is not restricted with this. Advertisement texts also form a type of discourse on their own; therefore, language analysis of advertisements has always been an important issue for linguists.

One of the most important dimensions of discourse is that it is a practical, social and cultural phenomenon. The language users in discourse take part in a social interaction. This interaction takes place in various social and cultural contexts (Van Dijk 1997: 2). The concepts making a bond between discourse and society are conceptualized in the surface structure of discourse by means of the signs in propositions, topical and lexical choices, and stylistic and rhetorical tools (Van Dijk 1997: 33). It is possible to reach the concepts in the deep structure by following the clues in the surface structure through discourse analysis (Van Dijk 1997: 6).

If we go back to advertisements as a form of discourse, they are a reflection of the society. By analyzing the surface structure, that is the linguistic choices made in the production of advertisement texts, it is possible to reach information related to the social structure in which they are produced. Therefore, comparing advertisement texts with a diachronic approach can help show how public attitudes have changed and how these changes are reflected in the language use (Goddard 1998: 90). However, since advertising is a kind of interaction, a

communication between organizations and individuals (Fairclough 2003: 75), it would not be so wise to say that advertisements simply show how the society is in a natural way. The discourse of advertising is also part of the way we construct our ideas about the world around us, and in return it often gets use of what it itself has helped to create (Goddard 1998: 91), which is one of the main aspects of discourse: discourse is shaped by the world, and discourse shapes the world (Johnstone 2008: 10).

The reconstruction of social life by advertisers is on a market basis (Fairclough 1995: 138), so the ideas we receive about the world through advertising depends on who the advertisers think is likely to do the purchasing, and what that group needs to think about itself in order to spend money on the product (Goddard 1998: 91). To achieve this goal, advertisers impose some social roles on people in the context of the discourse they create. In this way a social order is constructed through the texts of advertising discourse according to the needs of the market to prompt the consumers to the desired behavior, and in order to keep this order stable, as long as their marketing needs do not change, the construction is reconstructed in a repetitive way through discourse.

The targeted consumers adopt the roles imposed on them on account of continuous exposure to advertisements in contemporary life. According to Cultivation Theory, originally composed by Gerbner, our perception of social reality can be influenced by repeated, purposeful themes and behaviors we see in the media (Shanahan and Morgan 1999: 2). For Morgan and Signorelli (1990: 18), this unconscious conditioning is the result of long-term exposure to a stable system of messages. So, messages conveyed through advertisements can serve the same function and affect people's perception of the world and their own identities.

One of the most important social roles imposed on people are gender roles. Individuals are considered to internalize social norms about gender. These norms predispose individuals to act, talk, and think largely in accordance with them (Weatherall and Gallois 2003: 487). Gender roles are represented in society in a wide range of practices, including literature, television programs, printed media and advertisements as stereotypes. Stereotyping reduces individuals to homogenous categories that are defined with some certain patterns of behavior. Actual individuals have to respond to the stereotypical gender roles expected of them (Talbot: 2003: 468-472).

To sum up, advertising make up a discourse on its own, and by analyzing advertisement texts with discourse analysis it is possible to reveal the underlying concepts, ideologies and tendencies coded by linguistic choices on the surface structure. One of the concepts embedded into advertisement texts is gender roles. Therefore, a discourse analysis of advertisements would promote an insight as to the gender roles in society at a particular time. However, since advertisement texts are designed according to the market needs of producers, the detected roles are the ones desired or constructed by advertisements rather than the roles that really exist. For this reason, the identity of woman aimed to be called forth in this study may not completely overlap with the social reality. Nevertheless, the findings of the study are believed to give an idea about the "representation" of woman in society through the linguistic means used in advertisement texts.

Aim of the study

Against the background of the theoretical framework outlined so far, this study aims to find out the change in the representation of Turkish women in society through a time span of 53 years by analyzing the language used in magazine advertisements to portray women.

Method

In this study the corpus-based analysis is adopted since it utilizes a collection of natural texts (collected from natural sources) selected according to a certain principle. Corpus-based analysis is considered suitable for this study also because it is empirical and it allows both qualitative and quantitative analysis (Biber, Conrad and Reppen 1998: 4). The study is also conducted with a diachronic approach.

Corpus of the study

The corpus of the study consists of advertisement texts from two magazines in Turkey: Hayat Mecmuası and Tempo. Hayat Mecmuası is a weekly magazine issued between the years of 1956 and late 1980's. It used to have the highest circulation in 1960s and 1970s. The magazine included news on current events, article series on history, episodes of literary works, and travel writings ([http://tr.wikipedia.org/wiki/Hayat_\(dergi\)](http://tr.wikipedia.org/wiki/Hayat_(dergi))). Today, the old issues of Hayat Mecmuası are as valuable as treasure for collectors.

The other magazine, Tempo, is the most similar magazine to Hayat Mecmuası today because of its content and the target reader. Both magazines cover a wide range of subjects and both target a similar reader profile: urban adults from all ages and genders. Considering that most of the magazines are content-based and gender-specific, Tempo can be taken as the counterpart of Hayat Magazine today. The only difference is that Tempo is a monthly magazine; however, when it is considered that each issue of Hayat Mecmuası has about 30 pages weekly compared to Tempo's approximately 150 pages on a monthly basis, the difference is not too big to make a comparison.

The corpus was formed by the advertisement texts collected from all issues of Hayat Mecmuası in 1960 and Tempo in 2013. Only the ads that have a function to depict the social representation of woman linguistically were taken into account, but the ones fulfilling the same function by using merely extra-linguistic elements were excluded from the corpus. The examples used in the 'findings and discussion' part were translated into English.

Procedure of analysis

First, all the advertisements in the magazines were studied and the ones imposing a social role on women with linguistic elements were recorded for detailed examination. Extra-linguistic elements were also useful to form the corpus from the potential data base, but the advertisements lacking a text or any linguistic element were excluded from the corpus since this is a linguistic study. In detailed examination, statements used in advertisement texts and slogans carrying an explicit or implicit meaning related to the social status of women such as being a wife, a mother or an individual were taken into consideration. The types of products advertised within the corpus and their quantitative distribution were also recorded for both magazines and showed on a table to be able to make a better comparison.

Findings and discussion

Since this is a diachronic study it will be sensible to start with evaluating the findings of Hayat Mecmuası and then continue with the findings from Tempo to be able to make a better comparison and see the differences over time.

The advertisements reflecting the representation of women in society collected from Hayat Mecmuası can be classified in three groups according to the products marketed: food and drink; cosmetics and beauty products; household cleaners. All these products and the linguistic content used in the texts are closely related to the social status of the woman at that time.

Most of the food and drink advertisements in the magazine assign a duty to the woman: being in charge of preparing food for the whole household. Women feel highly responsible for

fulfilling this responsibility, which becomes an important concern for them. The following margarine advertisement is a good example:

Yemeklerinizin ne kadar lezzetli olduğunu görecek, uykularınızı kaçırın derde çare bulmuş olacaksınız.

(You will see how delicious your meals would be; you will find a remedy for the trouble over which you lose sleep.)

As seen in the example, undertaking the responsibility of cooking is not enough; women are also responsible to make the meals delicious and the idea of failing to fulfill this responsibility is a concern because of which a woman can lose sleep over. This responsibility is also supported by the following examples:

Mutfağınızda ... yemeklik margarin kullanın.

(Use ... margarine in your kitchen.)

Mutfağınızda lezzet, yuvanızda saadet.

(Taste in your kitchen, bliss in your home)

Mutfağınızda yıllardır aradığınız saadet.

(Bliss in your kitchen for which you've been looking for years.)

In the above examples, the choice of possessive adjective 'your' with 'kitchen' and 'home' instead of 'the' also seems to be intentional. In this way, the place of women is determined to be home and the kitchen, and again women's cooking delicious meals is the path to happiness both for them and for the whole family.

Another point in food and drink advertisements is that women should not only cook but also satisfy their husbands with the taste of the food they prepare. They should be approved and appreciated by their husbands as seen in the following examples reminiscent of the famous saying "*the way to a man's heart is through his stomach*":

Özenerek hazırladığınız yemeklerin beğenilmesini elbet arzu edersiniz.

(You would absolutely like the food you meticulously prepared to be appreciated)

Koca (karısının pişirdiği yemeği koklayarak): Gözü kapalı tasdik ederim. Nefis.

(Husband (smelling the food his wife cooked): I confirm with my eyes closed. Delicious.)

(Kadın yemek masasında outtran eşine yemek servis ediyor) Memnuniyeti ne kadar da yüzünden belli. Yemeklerinizle kocanızı memnun edip takdir edilmek isterseniz elbette...

(A woman serves meal for her husband at the table) (His pleasure can easily be read by his face. For sure, you would like to please your husband and be appreciated by him.)

(Erkeğin) ev burnunda tütüyor, çünkü nefis yemekler bulacağını biliyor. Karısı da bilir ki kocasının iştahını ... ile hazırladığı yemeklerle tatmin edebilir.

He longs for home because he knows that he would find delicious food there, and his wife knows that she could satisfy her husband's appetite only with the food she prepares with...)

Koca: "Fevkalade yedim". Yemekleri ... ile pişen evlerde bu sözler sık sık duyulur. Çünkü, kocasını ve çocuklarını memnun etmek isteyen her ev kadını bilir ki, ... ile pişen her yemeğin tadı ve kokusu daima enfes olur. Böylece herkesin takdirini de kazanıyor.

(Husband: "I ate so much". At home where meals are cooked with ... these words are heard very often. Because every housewife who wants to please her husband and kids knows that meals cooked with ... taste and smell very delicious. Thereby, she gains the appreciation of all.)

Kocam ve çocuklarım yemeklerime bayılır ve daima takdir edilirim. “Her şey nefisti” diyerek sofradan ayrılırlar.

(My husband and my kids love my meals and I’m always appreciated by them. They leave the table by saying “Everything was so delicious”)

(Bir kadın diğerinin kulağına): “Evet, erkekler hep aynıdır. Hepsi de lezzetli ve nefis yemeklere bayılır. ... Kocam ve çocuklarım beni durmadan methediyorlar.”

(One woman whispering to another): “Yes, all the men are the same. They all love tasty and delicious meals... My husband and kids praise me all the time.”

The above examples set the stereotyped man and woman roles in middle-class families. The woman is the preparer of food, and man is the eater. The woman not only feeds the family but is also in need of gaining appreciation and approval on the part of them. Moreover, she needs to entertain the guests visiting their house as implied in the following liquor advertisements:

Misafirlerinize ... ile yapacağınız kokteylleri ikram ediniz.

(Serve your guests the cocktails you will prepare with...)

Misafirleriniz için en güzel ikram.

(The best treat for your guests.)

Another social role of women emphasized in food and drink advertisements is motherhood. Every good mother should feel responsible for the nutrition and healthy growth of their children, so appealing to the feelings of motherhood facilitates the sale of the goods offered, thus underlining another aspect of being a woman:

Çocuğunuzun yemeğini iştihâ ile yemesini ve gürbüzleşmesini istersiniz elbet. Şu halde, bütün emeklerinizi, onun da seveceği, ... yağı ile pişirin.

(You would like your kid to eat heartily and be healthy, for sure. So, cook all your meals with ..., which s/he would also like.)

Sofra başında sabırsızlıkla bekleyen şu güzel yavruyu her anne gıpta ile seyredecektir. Zira, umumiyetle çocuklar yemek hususunda çok nazlanırlar. Onlara bir lokma yedirmek, çoğu anneler için, günlük işlerinin en önemlisidir.

(Every mother would watch this lovely kid waiting at the dinner table with admire. Because kids are generally reluctant about food. Making them eat a bit is the most important job of most mothers in their daily routine.)

Making children eat their meal is considered to be a ‘job’ for women because most women in 1960s were housewives and their ‘daily routine’ consisted of housework and childcare. Men did not share any responsibility about daily chores.

The advertisements related to household cleaners in the corpus are very little in number; nevertheless, they support the domestic image of woman drawn by the food and drink advertisements with the expressions as “Çamaşırlarınız daha temiz ve beyaz olacak” (Your laundry will be cleaner and whiter).

The other class of advertisements portraying the woman of 1960s comprises of the ones about cosmetics and beauty products. Judging from the advertisements mentioned, it is inferred that another concern of women was to be beautiful, but as beautiful as celebrities of the time. The following examples reveal the interest of women in being beautiful:

... sayesinde 10’da 8 defa daha güzel görüneceğinizi müşahede edeceksiniz.

(You will observe that you will look 8 out of 10 times more beautiful.)

2120 sinema yıldızının tercih ettiği güzellik sabunu.

(The beauty soap preferred by 2120 movie stars.) (The testimonials of famous stars of the time, such as Audrey Hepburn, Elizabeth Taylor, Deborah Kerr, Ava Gardner, Kim Novak, Sophia Loren, are referred to for the effect of the soap. It is aimed to transfer the star's personal characteristics, image, in short her qualities to the product (Özbucak Albar and Öksüz 2013: 418))

Women's keenness on getting more beautiful is again not for their own sake but for men. They want to be beautiful to be desired and appreciated by men. In the following examples beauty seems to be the prerequisite of calling the attention of men. Women should make an effort to become and stay beautiful to gain and keep the interest of men:

Bütün erkeklerin takdir ve vaat dolu nazarlarının size müteveccih olduğunu göreceksiniz.

(You'll see that all men's admiring and promising glances will gravitate towards you.)

Kocam benim için hala aynı hisleri besliyor ve halen balayı zamanındaki kadar güzel olduğumu söylüyor.

(My husband still feels the same for me and still says that I'm as beautiful as I was during our honeymoon.)

Nihayet her zamankinden daha güzel olduğunuzu söyledi.

(Finally, he said that you are more beautiful than ever.)

Sevilmek güzel şeydir... Fakat sevebilmek için evvela kendinize ihtimam göstermeniz icap eder.

(It is good to be loved... But to be able to achieve this, first you should take care of yourself.)

Bir kadından hayranlıkla bahseden erkeklerin daima: "Fevkalade bir teni var" dediklerini hiç farkettiler mi? Erkeklerin hoşuna giden bu sehhar teni elde etmek için...

(Have you ever noticed that men say "She has a marvelous skin" while talking about a woman with admiration? In order to attain this captivating skin loved by men....)

A few advertisements in the studied issues of Hayat Mecmuası related to shaving cream and shaving lotion were remarkable to make a comparison. In the advertisements of products for men statements as "relieves", "comforts", "fast and easy shave" appeals to the personal satisfaction of men, not someone else. In other words, men do not need to look handsome for the admiration and appreciation of women.

The image of beautiful woman in cosmetic and beauty product advertisements does not change the role of woman as a housewife in any way. Women are supposed to use all those products after doing the housework as mentioned in the example below:

Çamaşır, bulaşık ve her türlü ev işi için günde on defa suya giren ellerinizi harap olmaktan kurtarabilirsiniz... (ev işlerinden) pütür pütür olan ellerinizin kurtarıcısı ...el losyonudur. Ev işlerinden sonra birkaç damla ... ile elleriniz pamuk gibi bembeyaz ve yumuşak olacaktır.

(You can save your hands from being spoiled after getting into water ten times a day for washing the clothes and dishes and for every kind of other housework. ... hand lotion is the savior of your chapped hands. After housework, with a few drops of ... your hands will easily become as soft and white as cotton.)

In the light of the all above examples, it is possible to say that the woman of 1960s was depicted as a wife, a mother, and a housewife. There is no linguistic sign in the corpus that the

woman work outside home and earn money. Her life is only made up of domestic work, childcare and taking care of herself.

When we come to 2013, we see that there is a dramatic change in magazine advertisements parallel to the changes in the consumption patterns, fields of interests, and technological developments in the society. Most of the advertisements in Tempo are related to cars, computers, cell phones, GSM operators, housing estates, spa centers, art activities and social responsibility projects. The advertisements showing the place and role of women are diverse although quite less in number when compared to the ones in Hayat Mecmuası (see Table 1). While in Hayat Mecmuası 33 % of all the advertisements indicates the social presentation of woman, this rate is only 14 % for Tempo advertisements. This can be evaluated as a decrease in casting a role for women in society through time.

Table 1. The quantitative distribution of the advertisements studied.

HAYAT MECMUASI			TEMPO				
food & drink	household cleaners	cosmetics & beauty products	food & drink	household cleaners	cosmetics & beauty products	clothes & accessories	other
63	2	103	-	3	3	21	11
# of advertisements representing woman: 168 Total advertisements: 516			# of advertisements representing woman: 38 Total advertisements: 277				
percentage of woman representation in all advertisements: 33 %			percentage of woman representation in all advertisements: 14 %				

When we have a close look at the advertisements in Tempo, it is conspicuous that there is not an example loading women with the charge of cooking for the household. Only two advertisements related to housework were detected in the corpus. One of them is for a nanotechnologic, Italian made cooking pot with the following slogan:

Mutfağında trendleri yakından takip eden kadınlara hitap ediyor.
(... appeals to women closely following the trends in their kitchen.)

In this advertisement the offered cooking utensil is used by the women not to cook delicious meals to satisfy the hunger of the family members but to follow the technological development and maybe just to be cool, and there is no implication that the potential consumers are wives, mothers, and housewives. The other example is a kitchen sponge advertisement. It is inferred only from the picture (a woman standing by piles of dishes) that the product targets women. The ad reads:

En zorlu bulaşıklarda bile hızlı ve etkin temizlik için.
(For fast and effective cleaning of even the sticky dishes.)

The product claims to facilitate washing the dishes, but again there is no linguistic implication that it is a duty assigned to women.

An important point in Tempo advertisements is that, in 2013 it is seen that women are on a par with men in getting use of house appliances. Personal preferences of both men and woman are taken into consideration. The following mattress ad is a remarkable example:

(İki uzaktan kumanda) Eşinizin yattığı alanı farklı, sizin yattığınız alanı farklı ısıda ayarlayabilirsiniz.

((Two remote controls) You can adjust the temperature in the part of the mattress you use and your spouse uses differently.)

The ad signifies the roles of man and woman in society as individuals with their own tastes and preferences rather than being husband and wife. The choice of the gender neutral word “eş” (spouse) instead of “koca” (husband) and “karı” (wife) used in 1960 advertisements is also worth considering in terms of the change in the social statuses of men and women in reference to each other.

The ads collected from Tempo easily reveal a radical change in the image of woman in 2000s parallel to the technological changes of the time. The woman benefits from technological devices and services as everyone in the society, so the picture of woman in below examples is quite different from the one in 60s putting her hands in water ten times a day for cleaning the house. Now she has more time for her own fields of interest and maybe again thanks to the technological appliances which facilitate the housework and save time:

Cep telefonu kılıfı reklamı: Telefonunu elinden düşürmeyen kadınlar için.

(Cell phone case ad: For women glued to their cell phones.)

İnternet sunucusu reklamı: Ben yay burcuyum. Ben internetteyim.

(İnternet server ad: I’m Sagittarian. I’m on the internet.)

As for the cosmetic and beauty product advertisements, it is quite striking that information related to the content and function of the product is prominent. Phrases like “kırışıklıklara son” (end of wrinkles), “sıkılaştırmış cilt” (tightened skin), “nem kaybını önleme” (prevention of moisture loss), “cilt lekelerine veda” (a farewell to skin blemishes), “cildi aydınlatıp renk tonunu dengeleme” (illuminating the skin and balancing its tone) are used to a large extent. The beauty promised to women is by no means for someone else but for their own good and health like the ads for men’s skin products in 60s.

There is a new category in the range of products advertised in Tempo: clothes and accessories. The below examples reflect the woman of today:

Kıyafet ve takılar: Kadınların gözdesi olmaya aday... Hem şık hem rahat... Her kadına kendisini çok özel hissettirir.

(Clothes and accessories: Women’s favorite to be... Both chic and comfortable... makes every woman feel special)

Koleksiyonlar unisex... Feminin ve maskülen tarz bir arada... Maskülen kesimler... maskülen duruş. ... dar kesimlerle erkeksi bir görünüm yakalarken canlı ve güçlü bir kadın portresi çizdi.

(the collections are unisex... feminine and masculine style together... masculine cuts... masculine stance... drew a lively and strong portray of woman while attaining a masculine image with slim cuts.)

(renkler) Fark yaratmak isteyen kadınlar için.

(colors) For women desiring to create a difference

As seen in examples the women choose the clothes for their own taste and comfort. They do not need to arouse the feelings of men but “they feel”. The clothes are similar to men’s in style and the women have a strong, masculine image. The word “unisex” is a new concept which was not encountered in the advertisements of 1960s. Another important point in the example about color choice is that women no longer want to be like movie stars or someone else, they want to be different, which is an indication of individualism.

In the wide range of advertisements in *Tempo* some examples related to the women in business life are quite striking. One of them is about a job simulation center for teenagers. A teenage girl in pilot uniform cries out “Hayalim pilot olmak!” (My dream is to be a pilot!). In another version of the same advertisement another teenage girl in formula 1 driver clothing cries out “Hayalim araba yarışçısı olmak!” (My dream is to be a race driver!). The idea of being a pilot or a race driver was quite far from the Turkish women in 1960s. Today, women not only work but also demand jobs which were extreme for the women in 60s. The following examples also support the position of women in business life in 2013. The first one is an advertisement of a private university. A female student says:

“İçimdeki girişimciyi büyütecek bir üniversite istiyorum! İlk tercihim ... Ticaret Üniversitesi.”

(I want a university to grow the entrepreneur inside me! My first preference is ... University of Commerce.)

The other example is from a bank advertisement. The bank holds a competition by calling for the success stories of woman entrepreneurs. The ad reads as follows:

“Türkiye’nin en başarılı kadın girişimcileri bu yıl kimler?”

(Who are the most successful woman entrepreneurs of this year?)

‘Woman entrepreneurs’ is the indication that women have already set foot in ‘the world of men’ in social life in 2000s.

To sum up, the woman figure drawn by means of magazine advertisements in 1960 as observed in *Hayat Mecmuası* is quite domestic. Women are depicted as housewives and defined with kinship words as wife and mother in terms of their relation to other people. The setting in which woman is put in the social context is the house, particularly the kitchen. The other participants of the context are the husband, the children, and guests. There is no linguistic sign that she goes out of this setting. The activities she deals with, such as cooking and cleaning, also correspond with the setting. She is so closely attached to her family that even her happiness depends on the pleasure and satisfaction of them. Because in patriarchal social order the woman is continuously reminded of her domestic responsibilities and her success is measured by how well she fulfills these responsibilities (Aktaş 2012: 27). The traditional binary opposition of man and women is extremely distinct in the advertisements parallel to the social construction of 1960. As mentioned in the “Theoretical background” part, this traditional representation of woman is constructed and reconstructed by advertisers to retain the status quo parallel to the marketing needs. Moreover, since most advertisement text writers (maybe all) were men at that time, they would not want the social status of women to change for their own interest.

There is no doubt that changes in the social roles of people are also subject to other changes in the society. Baydar sets forth that this traditional woman image of 60s continued into the second half of 1980s in Turkey, when the concept of ‘woman as an individual’ stood out during the depolitization period following the military coup d’état of 1980 (1995: 9 in Uğurlu and Balık 2009: 445). In 1983 and then on, with the high influence of liberalism in economy and society there became radical changes in the life styles and consumption patterns

of people. Therefore, when we consider the findings obtained from the 2013 issues of Tempo we observe a quite different representation of woman. First of all, the woman of 2013 is not defined with kinship words in terms of her relation to other people like a 'wife' or a 'mother'. She is not assigned jobs like cooking for the household, feeding the children, cleaning and so on. Instead, she works outside the house, gets use of technological opportunities, takes care of herself for her own good, makes her own choices, lives and dresses like men. So, 2013 examples of advertisement texts show that the strict boundaries between the roles of man and woman in Turkish urban society have dissolved to a large extent through a time period of 53 years.

Conclusion

This article has attempted to delineate the representation of the woman in magazine advertisement texts by discourse analysis with a diachronic approach. With reference to the linguistic findings obtained from two popular magazines of 1960 and 2013, Hayat Mecmuası and Tempo respectively, the representation of woman in the discourse of advertising has undergone a dramatic change. While the woman of 60s is cast a traditional role of devoted wife, mother, and housewife, the woman of 2013 is depicted as an independent and modern individual experiencing life for her own sake. This change has happened parallel to the shift in market needs conditioned by the economic and social developments in the social context. The study sets a good example for the function of discourse to construct the world.

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