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TÜRKİYE’DE YAYINLANAN “8 MART 8 KADIN” ADLI ŞOK REKLAMIN ANALİZİ

THE ANALYSIS OF THE SHOCK ADVERTISEMENT “8 MARCH 8 WOMEN” WHICH WAS BROADCASTED IN TURKEY

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Özet: Şok reklamcılık, kullanılan dikkat çekici görsellerle hedef kitlenin üzerinde farklı bir etki yaratmayı, bu şekilde reklam iletilisini zihinlere yerleştirmeyi öngören bir reklam türüdür. Şok reklamlarda kullanılan dikkat çekici görseller, estetik hazzı pekiştirmekten çok mesaja maruz kalanlarda dehşet, irritasyon, şiddete karşı hassasiyet gibi duygular oluşturarak mesajın zihne bir çivi gibi saplanmasını amaçlamaktadır. Şok reklamlarda cinselliğin kullanımı da yaygın olmakla birlikte cinsellik öğesinin farklı reklam türlerinde de kullanıldığı ve sadece bu türe ait olmadığı bilinmektedir. Türkiye’deki temel problemlerden birisi kadının toplumsal yaşamda ikincil konumda olması ve baskın ataerkil anlayış nedeniyle bireyselleşememesidir. Kadınların pek çoğunun ekonomik özgürlüğünün olmaması aile içi şiddete katlanmalarına neden olmaktadır. Bu sessizlik sarmalı ancak bazı vahşi kadın cinayetleri ortaya çıktığında kırılmaktadır. Bu nedenle çalışma için seçilen şok reklam büyük önem arz etmektedir. Çalışmanın birinci bölümünde reklamın tanımı, işlevi ve türleri özetlenmiş bu tanımlardan yola çıkarak ikinci bölümde “şok mesaj”ın ve şok reklamcılığın tanımı ile diğer türlerden ayrılmasını sağlayan özelliklerine yer verilmiştir. Üçüncü bölümde önce domestic violence kavramı tanımlanıp genel bir tablo çizilmiş ardından Türkiye’de gerçekleştirilen bir sosyal sorumluluk kampanyasına ait “8 Mart 8 Kadın” adlı -şok reklam alt başlığında incelenebilecek olan- kamu spotu göstergebilimsel çözümleme yöntemi ile incelenmiştir. Sonuç bölümünde de bu kampanya bağlamında Türkiye’de şok reklamın kullanımı ile ilgili tespitler ve önerilere yer verilmiştir.

Anahtar kelimeler: Şok Mesaj, Türkiye’de Şok Reklamcılık, Kamu Spotu Reklamı, Göstergebilimsel Çözümleme, Yerel Şiddet

Abstract: Shock advertising or shockvertising is a type of advertising that aims to create an unusual effect on target audience in order to plant ideas in their minds via attention-getting images. Striking images used in shock advertising intend to cause such feelings as horror, irritation and sensitivity to violence to convey the message in an intense way rather than to give aesthetic pleasure. In shock advertising, the use of sexual imagery -although common- is known to be used by the different types of advertising as well. One of the main problems in Turkey is the tendency to give women secondary status in a male-dominated social structure which precludes the individualization of women. Most women’s not having economic freedom makes them assent to domestic violence. The silence against domestic violence is only broken when there is a brutal murder of woman. Therefore, the shock advertisement chosen for this study is of great importance. In the first part of the study; definition of advertising, its functions and types are summarized, in the second part; definitions of “shock message” and shock advertising along with its distinctive features are covered. In the third part; first, the term domestic violence is defined, and then a public service advertisement example of a social responsibility campaign (8 March 8 Women), which can be discussed under subtitle “Shock Advertising”, is examined through the semiotic method. Finally, in the conclusion part, some detections and suggestions within the context of this campaign are stated.

Keywords: Shock Message, Shock Advertising in Turkey, Public Service Announcement, Semiotic Analysis, Domestic Violence



INTRODUCTION

Advertising is a concept related to integrated marketing communications, and it is an essential way of communication for both businesses and consumers. Companies must carry on advertising activities on a regular basis so as to be able to compete with their rivals. If it is looked at from consumers' point of view, mostly, advertising is considered boring despite the fact that it is simply a need. Consumers want to be informed about products and services in a market where there are plenty of brands and products; at this point, advertising has an informative function.

1. DEFINITION, FUNCTIONS AND TYPES OF ADVERTISING

Advertising has many definitions. Some of these emphasize that advertising is an impersonal sale effort and a method of "marketing communications." According to Elden's (2007: 16) definition "*Advertising is a substantial element which makes it possible for a product or service to be announced to broad masses of people by describing it via press and broadcast media in exchange for money with the object of bringing brands together*

with consumers and making them comprehend the brand." In another definition, it is keynoted that by means of advertisement, consumers understand the usefulness and benefits of the goods; believe its promises as a result of seeing, hearing or reading the source of information, and make a move to prefer that brand to its opponents while buying that product (Elden, 2007: 18).

Tony Yeshin classifies advertising by target audience, purpose, medium and geographic region. Yeshin also draws a distinction among pioneer advertising, informative advertising, competitive advertising and comparative advertising. While in another case, the classification is related to the message strategy (Richards and others, 2000: 36). Accordingly, through product information strategy, only the information about the product can be used. By virtue of product image, the product is attributed various meanings. The combination of the product and personal codes ends up reflecting the features of a certain group of people.

Life style: It is a strategy where the first three codes are combined. The particular roles of advertising fall within three broad



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areas: to inform, persuade and sell (Yeshin, 1996: 5). In the light of this basic information, we can form two main headings which are commercial advertising and non-commercial advertising. (For a detailed classification, the table 1 can be examined.) “Public service advertising” - the subject matter of this study- is a kind of non-commercial advertising which is similar to a short film prepared using advertising techniques, and it is designed to inform and educate the public, to protect public health or to raise awareness about a problem; sometimes it aims to reach general target audience (e.g. smokers) while sometimes it intends to reach a

specific target audience (e.g. breastfeeding mothers). In the chart below, advertisements are categorised under three headings, and this distinction is made in accordance with the technique of creating the advertisement message. This distinction is made conjecturing on the fact that advertisements are made with different contents according to the medium where they are going to be used. Advertisements that are made through this type can be included to commercial and non-commercial advertising with respect to its purpose. By combining different types, mixed-media advertisements (such as social-viral, anti-guerilla) can be formed.

<p style="text-align: center;"><u>COMMERCIAL ADVERTISEMENTS</u></p> <p style="text-align: center;">Television Radio Cinema Internet Printed ad Out-of-home advertising Promotional advertising</p>
<p style="text-align: center;"><u>NON-COMMERCIAL ADVERTISEMENTS</u></p> <p style="text-align: center;">Social advertising (Public Service Advertising) Anti- advertising</p>
<p style="text-align: center;"><u>ALTERNATIVE TYPES OF ADVERTISING</u></p> <p style="text-align: center;">Guerilla advertising Viral advertising Shock advertising Product placement Subliminal advertising Neuro ad (Neuromarketing)</p>

Table 1: Types of Advertising



The advertisement which is examined in this study is a kind of mixed-media advertisement prepared in the form of public service advertising, and it can be called “shock-public advertising”. Public service advertisements (PSAs) are an important part of social marketing. There are two distinct kinds of PSAs: One type is aimed at individuals in need of help or persons who are vulnerable to health or other problems; the other is aimed at getting the public to help others, typically by donating their time or money to a worthy cause (Bagozzi and Moore, 1994: 56). That is to say, public service ads practise upon many methods to make people help themselves or other people, and one of these methods is fear appeals.

In the typical fear appeal context, fright and anxiety in the target audience result because danger to themselves is perceived by the members of the audience. Therefore, for example, an ad emphasizing the negative effects of cocaine on the central nervous system is intended to instill fear in the audience about possible future harm to them personally, should they start or continue to use cocaine. Fear appeal is direct in the sense of focusing on the

welfare of the message recipient (Bagozzi and Moore, 1994: 57).

In general, consumers of public service advertising may believe that what is represented somehow offers more truthful and less biased reflections of the world in comparison to profit-motivated advertising. While this form of advertising frequently includes a drama format, verses lecture format, some consumers still expect public service advertising to be somewhat less dramatized (West, 2013: 200).

2. DEFINITION OF SHOCK-ADVERTISING, TECHNIQUES IN ADVERTISING AND FEATURES OF ADVERTISING

By help of the images, shock advertising aims to disturb and even shock people who are exposed to it, thus, it can achieve sticking in the mind and giving rise to thought. The content of shockvertisings may be defined as realistic, disturbing, thought-provoking and highly critical. The course of proceeding in shockvertisings is: to shock, to preoccupy, to make people research the subject if necessary and change the ideas subsequent to attitudes. These advertisements generally have social



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messages, yet it can also be used in commercial advertisements.

Shock advertising epitomizes powerful manipulation of the media. The idea is that instilling feelings of ‘shock’ on the target audience can be a good tool to get one’s point across (Matusitz and Forrester, 2013: 90). Another study found that shock advertising content greatly increases attention and memory, and positively impacts behaviour change. Ernst and colleagues’ study also found that shocking content is created to startle the public by intentionally defying norms for purposes of changing societal values and personal ideals (Matusitz and Forrester, 2013: 92).

The basic components of shock advertising are sexuality, violence, vulgarity and disturbing images. Shock advertising is not for everyone. Shock advertisements are far more effective among younger audiences since older people are more likely to be strongly offended by advertisements which include vulgar and suggestive material. Shockvertising is similar to drug addiction; here advertisers also need to increase the dose of shock to come to viewers’ attention, for yesterday shock becomes common today. A number of researchers

indicate that by using offensive advertisements, in the short haul, a company can be successful in drawing attention of public and stand out among other advertisers; but in the long haul, it can face the risk of damaging its customer base and brand image (Halvadiya and others, 2011: 32).

Shockvertising technique can be used through such subjects as religion, racism, war, inequality in income distribution and climate change as well as commercial advertisements in a widespread manner. The success of shockvertising depends on the product, content and the message. If the advertisement is too disgusting, it can deter people from looking at the advertisement which might make it unsuccessful (Waller, 2004: 105).

Shock advertisements are published and shared more on the internet than they are on traditional media. Even if shock advertisements stop being aired on television, it continues to exist on the internet. Moreover; if it is a successful one, it can be viewed for millions of times, and it goes on getting the message across people.



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Internet means loudness as it contributes to the disruption of social noise, therefore, makes it disrupt more efficiently with practices and meanings (Matusitz and Forrester, 2013: 88). Shock advertising can be offensive for various reasons. Defiance of social, religious and political standards can take different forms. These forms can be disrespect for tradition, law or practice (e.g. vulgar or distasteful sexual references or obscenity), violation of social or moral codes (e.g. crudeness, violence, nudity or blasphemy) and the presentation of images or words that are appalling, frightening or abhorrent (e.g. shocking or repulsive scenes or violence) (Matusitz and Forrester, 2013: 89).

In an analysis of more than 4,000 broadcast television ads, Scharrer et al. (2006) found some forms of aggression in 12.3% of the ads (Swani and others, 2013: 310). They further found that 53.5% of the ads featuring aggression also contained elements of humor. Similarly, some form of aggression was present in more than 70% of humorous ads that appeared in the Super Bowl in 2009. Porter and Golan (2006) also found ads that went viral made greater use of violence than television ads did (Swani and others, 2013: 312).

Researches clearly show that the sexual content in mainstream advertising has become more pervasive throughout the 1980s and beyond based on the premise that sex sells, but only if it is more shocking and more graphic than preceding campaigns (Capella and others, 2010: 75)

In commercials, the depiction of women in stereotypical contexts continues to exist in advertisements for several product categories, leading to the inaccurate conclusion that females may appropriately be viewed as sexual objects for the pleasure of male consumption. Researches show that by viewing women as exclusively sexual beings whose purpose is to sexually arouse and gratify men, a power differential is created in which women generally are subordinate (Capella and others, 2010: 76).

Also in shock advertising, sex is one of the most important components. According to some studies, on one hand, the use of sex is effective in terms of gathering attention and increasing the ad memorability; on the other hand, in some cases, it results in an adverse effect (Elden and Bakır 2010: 187-191). Marrison and Sherman (1972), state that the effect of the use of sex in



advertising varies from person to person with regard to their demographic features. Again according to Elden and Bakır (2010: 190), when sex appeal suits the product (for instance; perfume, lipstick etc.), the use of sex in advertising is effective.

Another research which was made by Lass and Hart questioned how the sexual content is changed through different cultures, and suggested that the consumers' point of view varies regarding the countries, values and lifestyles (Elden and Bakır 2010: 191). The research is interesting in the sense of its revealing that female and male consumers' attitudes towards the use of sex in advertising differentiate in pursuant of the gender of the consumer rather than the national culture.

Calder, Philips and Tybout made a research amongst university students in a large urban university. The research aimed at measuring an attitude towards controversial products' advertising and reasons for offensiveness. A sample contained a number of 150 students, in which 73 were male and 77 were female ones. The age diversity amongst the samples was from 18 to 40 years old, and

the average of the total sample was 21.87 years old. All of the students were grouped into two groups according to their age: 21 or less and 22+ so as to facilitate the analysis (Waller, 2010: 102).

The older group was much more offended by the advertisements particularly the ones which were about violence and concern for children than the younger one. As for gender, it was revealed that female respondents were offended more for violence, indecent language and nudity than the male respondents. Another result shows that respondents do not present opinion, for they attach importance to the content and message more than the product itself. The research is crucial with regards to lending help to the brands for organizing the use of shockvertising considering their target audience.

Swani, Weinbeger and Gulas also analyzed the success of the advertisements containing violence and humor through a sexist perspective. Their findings support the gender violence and gender humor literature that shows a male preference for aggressive humor and violence. The results from the two studies also suggest violence humor boundaries are narrower for women



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than for men. The results provide a tale of caution for advertisers who use violence that might be irritating, offensive, or associated with “bad brand” for some audiences (Swani and others, 2013: 318).

Berger and Milkman’s research suggests content that evokes high arousal, whether positive or negative, is more likely to be widely shared than content that deactivates such emotions. At the same time, however, this style of ad has the potential to hurt brand and product attitudes (Berger and Milkman, 2012: 195). The results indicate that positive content is more viral than negative content, but the relationship between emotion and social transmission is more complex than valence alone.

Benetton is considered as the pioneer of shock advertising. Oliviero Toscani states that there are no shocking pictures, only shocking reality (Kubacka, 2012: 80). Benetton’s motto is: “Everything what is ordinary, is not interesting for us”. This brand which started to work with Oliviero Toscani in 1982, shook traditional views on advertising, and sparked a lot debates. For instance, Benetton’s “Death Row” campaign whose theme is death penalty offended many consumers, and Sears

stopped selling Benetton’s clothing line in its 400 stores nationwide.

Toscani considers advertisement not only as a way of commercial communications, but also a social message tool. He contents himself with only writing the name of the brand; he does not need to introduce the goods, and he gets attention using striking images. Racism, AIDS, war, underdevelopment and consumption frenzy are some of the themes that can be observed in his advertisements (Sertaş, 2010: 173).

3. THE ANALYSIS OF THE SOCIAL SERVICE ADVERTISEMENT “8 MARCH 8 WOMEN”¹

3.1. DOMESTIC VIOLENCE AGAINST WOMEN

The umbrella term “status of women” obscures many variations depending on the dimension of stratification (power, prestige, property) and the institutional sphere (family, economy, politics, education, religion). Thus the status of women is highly variable across cultures

¹ The film can be watched on: <http://www.youtube.com/watch?v=3ws8NUqJRNI>



and within society (Egharevba and others, 2013: 5653).

Sociologists classify women as “minority group” that are discriminated against on the basis of physical or cultural features. The aspect of inequality between genders depended on ethnic groups, geographical setting, social class and historical eras (Egharevba and others, 2013: 5658).

The World Health Organization (WHO) Report on Violence and Health defines violence as the “intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development or deprivation” and violent acts can be physical, sexual, psychological, and involving deprivation or neglect (WHO, 2002).

It was asserted that violence was a behaviour learned through male and female sex roles. In other words, domestic violence is learned by particularly boys as they take their fathers as a strong family figure that earns a wage, provides for the needs of his family and establishes a strong

control on the family members (Gül, 2013: 110).

Patriarchy, which is a system of social stratification and discrimination based upon sex, gives material advantages to males while synchronically placing severe constraints on the role and activities of females. As a consequence, in such a setting, the rules of descent are matrilineal; whilst the rule of residence is patrilocal. Besides, patriarchy provides men control over female sexuality (Egharevba and others, 2013: 5660).

Intimate-partner violence is an urgent public health problem that has devastating effects on the physical and psychological health of women in all parts of the world (West, 2013: 200). The World Health Organization (WHO) has reported that intimatepartner violence directly affects up to 69% of females in the nations surveyed and that 40% to 70% of females murdered are killed by intimate male partners (West, 2013: 201). The economic costs of violence against women including medical and counseling costs, lost productivity, women’s refuges and justice system costs, run into the billions of dollars, while the emotional, psychological and quality of



life costs for women and children exposed to such violence are immeasurable (Donovan and others, 2009: 10). Given these statistics, public advertising surrounding this issue may serve an extremely important purpose in terms of education and awareness.

The recognition of domestic violence by the United Nations as a human rights abuse in the 1990s meant that domestic violence became an internationally recognized problem, obligating the state to develop necessary legal base and policies (Gül, 2013: 112).

The issue of violence against women which gained worldwide significance during 1970s, began to be discussed in Turkey during the mid-1980s. The first massive reaction to this kind of violence came with the protest march entitled “Say No to Battering” on 1987, which was followed by “Career Women’s Fest”. Thus, it was only after the 1980’s that domestic violence began to be treated as a sociological matter (Kocacık and others, 2007: 710).

In 2003, on international women’s day, the public service advertisement which is

analyzed in this study was broadcasted in Turkey where the status and value of women are incessantly discussed².

3.2. GENERAL FEATURES OF THE FILM “8 MARCH 8 WOMEN”

In the public service ad named “8 March 8 Women” (also known as “8 Mart 8 Kadın”), the women who were killed by their husbands in Turkey (Ayşe Paşalı, Melek Karaaslan, Şefika Etik, Meral Tahta, Ceylan Soysal, Mehtap Civelek, Gülşah Sarcan and Selma Civek) are impersonated by Turkish celebrities (Hülya

² According to the data reported by UNICEF Turkey, up to 70% of women in the world report having experienced physical and/ or sexual violence at some point in their lifetime. (<http://www.unicef.org.tr/en/knowledge/detail/1281/a-promise-is-a-promise-time-for-action-to-end-violence-against-women>)

Worldwide, among women aged between 15 and 44, acts of violence lead to more death and disability than cancer, malaria, traffic accidents and war combined, according to World Bank data. Honor killings and child crimes are serious crimes aiming at mainly women.

Such patriarchal expressions like “After leaving family home in a wedding garment, you can only go back there in a cenment.” compel women to put up with the violence they are exposed to. The lack of shelters for women, the society’s preconceived opinion of widows and women’s tolerating violence until their children grow up and get married cause many women to end up being killed. As long as the society perceives women as entities who only clean the house, look after children and provide sexual satisfaction; public service ads similar to the one which is examined in this study, will continue to exist. This public service ad refers to the women who were the victims of honor killings that sparked debates in Turkey.

Avşar, Bergüzar Korel, Nur Fettahoğlu, Burcu Esmersoy, Meltem Cumbul, Ezgi Mola, Dolunay Soysert and Songül Öden) thanks to special make-up effects and costumes. This campaign has targeted women victims to break the silence, report the violence to legal authorities and to seek support for themselves and their children.

The film which lasts for 2 minutes and 6 seconds consists of 8 parts each of which is about 10-12 seconds. The introduction of each part is the same: the women's eyes are closed in the beginning, but then they begin to open their eyes. In this film, the color green -symbolizing stagnancy,

tardiness and seriousness- is used for the font while the color black is chosen for the costumes. The theme of this advertisement and the use of colors seem to complete each other. The part of each famous woman ends with a film frame presenting the supporters/ sponsors of the organization. Just like the colors, the use of music which can be described as "harsh" goes with the atmosphere. The sounds which bring baby crying to mind is also attention-grabbing. At the end of each scene, the hashtag **#8march8women** targets to lend countenance to the audience to bring up the issue to the agenda on social media.



Figure 1: A Scene From The Advertisement



3.3. THE SEMIOTIC ANALYSIS OF THE ADVERTISEMENT

Typically, advertisements are analyzed semiotically or iconographically. Semiotic analysis is much more common than the latter, and it can be examined as visual and lingual semiotics (Taşkırın, 2011: 791). Images also have stylistic and contextual meaning structures just like words, and semiotics makes it possible for these to be comprehended. Images and films are special instruments that are able to gain meaning and narrate subjects without using many words to describe the subject in question.

Today, the domain of semiotics has acquired dimension in a more different and broader sense than ever before. Semiotic analysis is made through three phases: discourse analysis, narrative analysis and structural analysis. This three-level analysis process consists of the interactions of syntax and content elements through both linear and tabular dimensions (Rifat, 1982: 78). Peirce makes this distinction as sign, interpretant, and object. Peirce explains the model which he created:

“A sign is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object.”

According to Graeme Burton, the sign is called “the signifier”; in addition to this, all of the plausible meanings are each called “the signified”, and the receiver’s interpretation of the sign is called “the signification”. Essential function of signs is to be the vehicle that connects the object (that which the sign represents) to the interpreter. This connection is materialized through the effect of the sign (Perez and Bairon, 2013: 580). An advertisement is a sign with the ad’s referent, what it stands for, resulting from the observer’s interpretation. A reader will correctly interpret and if the copywriter draws upon the desired reader’s prejudicial, preconceived notion to interpret the ad. An ad works if the advertiser successfully taps the desired connotative interpretation of

the reader (Langrehr and Caywood, 1995: 45). A sign can be anything, provided it is interpreted in terms of a fundamental which is unique to it, as being in the place of anything else. It can be a painting, a diagram, a scream, a pointing finger, a wink, a footprint on the sand, a dream, a concept, an indication, an event, a symptom, a letter, a number, a word, a sentence, a book, a library, a salty taste in

the mouth, and summarizing, anything that is in the world, whether it is in the physical universe, in the world of thought, or connected with some subjective process of understanding (Perez and Bairon, 2013: 582). The signs of the public service ad which is examined in the light of this information, their signifiers and what they signify are explained via the table below.

SIGN	SIGNIFIER	SIGNIFIED
The Public Service Ad “8 March 8 Women”	Portraits of Women	The incarnational forms’ of male violence that also wounded public conscious being brought into question by media.
	Scars	The women who were murdered and became symbolized.
	Shoulder Shot	It enables people to observe the women’s faces and understand their feelings. <i>According to Berger (1993), close-ups reveal such facial expressions as sadness, rage, happiness etc.</i>
	Closed Eyes	It demonstrates women who are subject to violence but who hide it not giving reaction by reason of the “sufferance” tradition.
	Opening Eyes	Female victims of violence become self-aware.
	Music and Effects	Negative feelings caused by violence
	Black Clothes	Mourning, grief and death

Table 2: The Analysis of the Film “8 March 8 Women”



3.4. SEMANTIC ANALYSIS OF THE FILM

Uğur Batı (2010: 110) defines metaphor in language of advertisement as “a by-pass which makes people mentally alert”. Batı considers that metaphor is a category among marketing activities as a figurative language element. Target market’s buying behaviour can also operate at a subconscious level. By means of the use of metaphors and figurative language, meaning becomes clear increasing the memorability. It is important to use imperatives in the way of personalising the message. When it is apparent that television has an aggregate influence rather than individual, personalisation is an act worth to be labored over. As reported by Batı, the imperative mood in advertisements does not really mean to give instructions (Batı, 2010: 112). The lines of the ad “8 March 8 Women” which also have verbs in the imperative mood are stated below:

ARTIST

Don’t wait for death to wake you up,

VOICE-OVER

Nothing can justify violence. Don’t let violence take the place of love.

In this advertisement, there are two sentences in the imperative mood the first of which is vocalized by the celebrities who play a part in the advertisement while the second one is dubbed by a voice-over artist. Metaphor of waking up is used in the first sentence, and it refers to women’s becoming self-aware and realizing their selfhood. “Waking up” bear multiple meanings in cinematic narration. Other denotations such as *a fresh start*, *a new day*, and *the end of negative circumstances* are as dominating as the denotation of *self-awareness*. The target of this public service advertisement is to draw attention to female victims of violence and to call a halt to women’s projecting violence as destiny, thence, when all these reasons are taken into account, it could be said that the use of the verb “to wake up” is an appropriate word choice.

In this advertisement, the female victims of violence who lost their lives in a tragic way call out to their fellows that suffer the same fate by saying “*Wake up!*” and revealing the violence they were exposed to through their wounded faces which is an attention-grabbing way of forming messages.



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As for the second sentence, the voice-over artist states that nothing can justify violence. (Within this context, the sentence is fairly senseful and eloquent despite the fact that it could have been made up in a more ingenious way.) The line of the voice-over artist, brings the first sentence to completion, and reminds the target audience who are exposed to violence that violence and love cannot be in the same direction with each other.

As a general rule, in television narrative, vision takes precedence of audition. If producers prefer more and more images to words in the interest of conveying the message, it becomes more likely for them to obtain their goals (Cereci, 2001: 55). The example examined in this study is also not in need of a long text. By shockvertising's very nature, a dramatic image can express the message by force of a single frame. In this example, the verbal description of what is already explicit, decreases the effect of the message rather than increasing it.

CONCLUSION

According to Carl Gustav Jung, human beings have a collective unconscious

(Gürses, 2007: 90). The examples of archetypes which builds up this unconscious are birth, rebirth, death, power, magic, unity, the hero, the child, God, the demon, the wise old man, the earth mother, the animal etc.

Jung points out that two archetypes which affect people the most are birth and death. Birth is linked to sexuality strongly; therefore, sex in advertising creates a profound subconscious effect on the human mind besides helping the message to stand among many other messages. For this reason; when it is considered that consumers are exposed to hundreds of advertisement messages every day, this effect becomes quite important for brands. As well as sex, on the whole, audiences seize upon and get through the productions which involve dramatization and humour elements (series, movies, ads) with ease. However, examples of shockvertisings containing sex and violence are in short supply.

In recent years, in Turkey, there have only few public service advertisements against violence against women which use the "shock message" technique. Some of the major public service advertisements are:



“Stop Domestic Violence” campaign by Hürriyet Newspaper (2004-2011), “Stop Violence against Women” campaign by Amnesty International in Turkey (2010) and Ecobella’s advertisement called “Being a Woman” (2008).³ These examples are the public service advertisements against violence against women in Turkey, and these are the only ones whose images can be obtained online. They all share the same theme; furthermore, shock advertising technique has not been used for any of them. Although Turkish audiences and readers are exposed to the news which subsumes atrocious details that could be incorporated into the extreme examples of shock advertising; broadly speaking, shockvertising technique is not preferred in social and commercial ads in Turkey. Violence and sex can often be used as a rating element quite easily though.

Habertürk Newspaper exemplifies one of the most tragical and ethically disputable incidents, which is germane to putting violence to use for rating/daily circulation. In 2011, Habertürk Newspaper published a photograph of a dying woman who was

stabbed by her husband, as the subheading without any censorship.⁴ By way of media, the woman was subjected to violence even after she had been killed. This circumstance which can be summed up as the “pornography of violence” is an inconsiderate attitude towards a person who is about to die; additionally, it is conceivably traumatic for the woman’s children who are likely to “google” their mother’s name on the internet. (*This instance is also an area of investigation with regards to its recalling Gerbner’s mean world syndrome to mind.*)

Exploitation of sex as a rating/daily circulation tool is another issue that desensitizes people. Online newspapers tend to publish celebrity “wardrobe malfunction” news which indicates that shock journalism is taking the place of analytic journalism and data-driven journalism.

It is apparent that shockvertising technique is widely used in mass medium and in such productions as the news, TV shows, series, movie etc. In advertisements, however, it is predicted that as the competition and

³ The film can be watched on: <http://www.youtube.com/watch?v=k8gWtk1BYPA>

⁴ The image in question: Source: www.habergo.com

ambition to get a slice of the cake become more prominent, shockvertising technique will be in use soon. The toothpaste Paradontax commercial which has been broadcasted recently (It clearly shows blood in the toothpaste spit after brushing.) and Regal commercial⁵ dating back to 2004 (In this commercial, the consumers who do not prefer Regal are slapped.) are some of the rare commercials prepared with shockvertising technique in Turkey. (The advertisements which belong to global brands, which are full of sexual elements, and which were produced by foreign advertising agencies -for example, perfume ads- are excluded.

The public service ad that is analyzed in this study has a certain amount of violence elements. What disturbs the audience is not the images but its reminders. Notwithstanding, the campaign is important in terms of setting a striking example, inasmuch as the concrete existence of the violence victims provides the campaign message to be discussed and taken into account. The memorability of the shock message, its impact and deterrence factor along with the reason why shock messages are not preferred in advertisements in Turkey are the subjects which need further studying.



⁵ Regal is a domestic appliances brand. The ad implies that its goods are quite cheap; hence, the consumers who do not prefer Regal should be beaten.

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