

# Turkish advertisement Texts from a linguistic and cultural aspect<sup>1</sup>



**Süleyman Eroğlu**

Université d'Uludag, Bursa, Turquie  
seroglu@uludag.edu.tr

**Şeref Kara**

serefk@uludag.edu.tr  
Université d'Uludag, Bursa, Turquie

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## Les Textes publicitaires du point de vue linguistique et culturel

### Résumé

Le savoir socioculturel est une composante importante de la compétence de communication d'un individu. Le développement de ce savoir est corrélé avec l'interaction d'un individu avec son milieu et contribue à la qualité de ses compétences communicatives. La langue, qui est un constituant fondamental de la culture, reflète les nombreux aspects des valeurs culturelles d'une société donnée. L'expression individuelle est interprétée selon le choix des mots et de la syntaxe. Les mots véhiculent une culture commune partagée, et ils peuvent parfois être employés avec leurs sens figurés ou leurs connotations. Ainsi, les expressions idiomatiques, proverbes, paroles de chansons etc., transmettent l'histoire et les antécédents/héritage d'une culture. Ces éléments, vecteurs de la culture, jouent un rôle important aussi bien dans les relations interpersonnelles que dans les médias. Les textes publicitaires, qui apparaissent parfois dans la vie quotidienne comme une nouvelle expression largement fondée sur une préexistante, contribuent à actualiser la mémoire culturelle collective. Les textes publicitaires se veulent être des indicateurs importants de la manière dont une société est perçue, du fait de leur apparition dans la culture populaire avec une dimension linguistique et culturelle aisément identifiables. Par conséquent, les expressions employées dans les textes publicitaires peuvent faire l'objet d'une analyse sous différents aspects et selon différentes méthodes. Cette étude s'attache à analyser les dimensions culturelles et linguistiques de textes publicitaires fondés sur le schéma de communication de Roman Jakobson.

**Mots-clés :** Langage, culture, publicité, la linguistique, la presse, les médias

## Dilsel ve kültürel açıdan Türkçe reklam metinleri

### Özet

İletişim becerisinin önemli bir bölümünü kültürel birikim oluşturmaktadır. Bu birikim, bireyin çevresiyle etkileşimi sonucunda şekillenip iletişim becerisinin niteliğini oluşturmaktadır. Önemli bir kültür ögesi olan dildeki sözcükler de kullanım durumlarına göre kültürel değerleri farklı yönlerden yansıtır. Bireylerin söylemleri, sözcük seçimleri ve bunları sözcü içerisinde kullanmalarına göre yorumlanır. Bu anlamda paylaşılan

ortak kültürün yükünü sözcükler taşırlar. Bazen mecaz anlamlarıyla bazen de gerçek anlamlarının yanında yan anlamlarıyla kullanılabilirler. Şu halde deyimler, atasözleri, şarkı sözleri ve değişmeceli kullanımlar vs. toplumun kültürel geçmişini ve birikimini günümüze taşıyan unsurlardır. Bu kültür yüklü unsurlar ikili ilişkilerden kitle iletişimine, anlaşmada önemli rol üstlenirler. Kültürel mirasımızdan beslenen ve bu mirasın aktarımında etkin bir işlev gören dilsel iletişim araçlarının bir bölümünü de reklâm metinleri oluşturmaktadır. Kimi zaman mevcut bir söylem üzerine kurulan yeni bir söylemle günlük yaşamda kendini gösteren reklam metinleri, ortak kültürel hafızanın güncelleştirilmesine de katkıda bulunmaktadır. Dilsel ve kültürel boyutuyla popüler kültür ürünleri içerisinde yerini alan reklam metinleri, toplumsal algılamının yorumlanmasında da önemli bir gösterge niteliğindedir. Dolayısıyla reklamlarda kullanılan söylemler farklı açılardan ve farklı yöntemlerle çözümlenebilir. Bu çalışmada Roman Jacobson'un bildirişim şeması temel alınarak reklam metinlerinin dilsel ve kültürel boyutu çözümlenmeye çalışılmıştır.

**Anahtar sözcükler:** dil, kültür, reklam, dilbilim, basın

### **Abstract**

Cultural knowledge forms an important part of communicative competence. This knowledge is shaped as a result of an individual's interaction with their environment, and takes on the qualities of communication competence. The words of a language, which are an important element of culture, reflect different aspects of their cultural values according to the contexts in which they are used. Individual expression is interpreted according to choice of words and syntax. In this respect, it is words that carry the common culture. Since they can sometimes be used in their metaphorical and connotative senses along with their literal sense, expressions such as idioms, proverbs and song lyrics transmit the history and heritage of a culture. These cultural elements also play an important role in interpersonal relations and the media. Advertisement texts form one such communicative medium which is nourished by cultural heritage and plays an effective role in the transmission of this heritage. These texts, which often manifest themselves as a new expression founded upon an existing one, contribute to the realisation of a cultural collective consciousness. Having an important place in popular culture both linguistically and culturally, advertisement texts are also important symbols which can be used to interpret social perception. Thus, the expressions used in advertisements can be analysed from a variety of aspects. The aim of this study is to analyse advertisement texts in terms of their linguistic and cultural dimensions by using Roman Jacobson's communication functions.

**Keywords:** language, culture, advertisement, linguistics, press, media

### **1. Introduction**

Advertising is an element of communication surrounding the lives of modern people that can be encountered at any time. Many messages are communicated to the individual implicitly and/or explicitly through written, audial and visual methods of communication as well as via face to face interaction, mobile phones and the Internet. By using these methods the individual could attempt to either persuade or prove the quality of the product.

In those advertisements presented in an artistic, entertaining and/or creative way, what are the methods that several products that have the same qualities and/or functions?

Any of the following actions can be described as an advertisement: aiming to convince consumers about a product or service to have a larger market share for that product or service produced or purchased under the conditions of global competition, to increase profitability, to attract consumers and to influence their preferences among the products that serve consumer needs. An advertisement leads people voluntarily to a specific opinion, gives information about a product by leading people's attention to a good, service, idea or foundation, and aims to make people adopt a specific idea or attitude. However, in modern advertising, the understanding of classical advertising is limited by press and broadcasting facilities by challenging the limits on the creativity of advertisers to try any kind of method to influence consumer preference. The need to minimise the growing distance between the producer and the consumer of the product makes advertising more important.

In the visual media, both audial and visual senses are used effectively, and the receiver's channels of perception can be fully engaged through music, tone of voice, stress, intonation, and rhythm. In the written media, which form our corpus, typographic characters replace audial elements on TV or with the radio. However, the subject under investigation here is not discussed from a semiological perspective, and this could be a topic for another research study. It can also be said that both linguistic and cultural dialogism between the speaker and the hearer, which is based on the environment in question and is either past- and future-oriented or an interaction between texts and cultures, took place in the advertisement texts we investigated. This interaction is a process by which the speaker creates or forms his/her speech by anticipating the probable or potential receiver's reactions in the past and future. In this process, the limits of language and culture are challenged mostly by the risk of "damaging" or "corrupting" them because the goal is to make the receiver take an action after reaching him/her in the most effective way by catching his/her interest. In this study, the aim is to research and analyse the associations formed in the receiver's mind with the help of new research on already existing statements in the language and culture during this interaction. However, before doing this, it is appropriate to touch on the historical development of advertising.

## **2. The history of advertisement**

When we investigate how the concept and culture of advertising occurred and developed, we can see that simple advertisements were used from the earliest

times. Plugs or advertisements were also used during ancient times. For instance, a 5000-year-old inscription praising the qualifications of a craftsman was found in Babylon. Also, a musical advertisement performed by flute players in the bazaars of China in the 8th century B.C. has been discovered. A few centuries after this the merchants in Pompeii used slogans that were quite developed using the method of proof. Gutenberg's invention of the printing machine in the 1450s was a path-breaking event in advertising because it allowed for large numbers of people to be reached through flyers. Beginning in the 1850s, advertisements became a source of revenue for media outlets and large numbers of people were reached by the subsequent decrease in the price of newspapers. By the 1930s, advertising agencies in America and Europe were institutionalised. However, this process was largely completed after World War II and took on the characteristics common today. The currency of advertisement in today's urban life is an undoubted reality. While the qualifications of a product or service were generally expressed in an exaggerated way in advertisements until the 20th century, at the start of this century the discourse and means of advertisements were selected based on the results of scientific studies conducted in the field of informatics. Consequently, individuals are bombarded by messages and continuously influenced against his/her will. Therefore, it cannot be denied that the contemporary world is one of advertisements. A study conducted in Canada found that a person came face to face with advertisements 360,000 times before the age of 18. This demonstrates the incredible place advertisements have in the process of developing a national or global culture.

The various functions of advertisements are listed as follows:

- Introduction of a new product
- Changing consumption habits
- Creating a brand image and making it gain prestige
- Reinforcing the trust of existing customers
- Changing the image of an existing product
- Increasing consumption
- Leaving nothing to chance
- Factors affecting the discourse in the advertisement text are as follows:
  - Image of the brand
  - Prestige of the brand
  - Being aware of cultural values
  - Environment
  - Delivery types
  - Free competition
  - Increasing sales

### 3. Linguistic dimension of advertisement texts

Many different methods have been tried by advertisers to gain the attention of the target group and to leave a lasting impression on them. Presenting the product to be marketed attractively through various associations is frequently done through the use of language. “Söz uçar, yazı kalır” (Spoken words fly away, written words stay) should be remembered here. Language, which is the most effective means of communication, is also the most indispensable and effective element in advertising.

The different marketing techniques arising over time in this rapidly developing and changing world have also brought about the need for different communicative expressions in advertisement texts. This shows that advertisement texts have also gained a distinctive linguistic dimension in this changing world.

Based on Roman Jakobson’s (1963) communication model, the communicative elements used in advertisements can be shown as follows:

Sender  (Firm/Advertiser)	Referent (Product)	Receiver  (Consumer/Reader)
	Message (Message/Rhetoric)	
	Channel (Newspaper)	
	Code (Turkish)	

The sender makes use of linguistic and non-linguistic (pictures, colours, characters) communicative elements to convey his/her message to the receiver. The receiver (Consumer) can respond in only two ways: s/he buys or does not buy. The sender/advertiser has an infinite number of messaging opportunities, but s/he can use only two senses to convey the message: sight and sound. The consumer can respond positively or negatively: yes or no. The sender directly enters the individual world of the receiver. In fact, s/he has to send the message by adding emotions, poetry, nice imagery, performers and/or humour to it. The consumer is either affected by this or not. When addressing a large group the sender tries to persuade the receiver that s/he is the only receiver of this message, and therefore s/he is special. If the consumer is affected by this message and attempts to buy the product, s/he is said to perform an individual action. The effort of the sender (advertiser) is to persuade the receiver, to prove something and to explain the advantages of the product over its competition. While doing this, s/he wants to keep the channels of communication open at all times. At this point, the sender chooses language because of its ability to continually communicate. The text prepared certainly tries to make the receiver buy. This text is prepared in a realistic, idealised and/or fantastic way. Here the intention is to imprint in the receiver’s mind through linguistic and psychological methods that the referent (product) has a desired, intended, cheerful and comforting value. Therefore, by reaching the receiver through

communication strategies, the aim is to evoke his/her desire to acquire the described product. It is certain that “advertising culture” is not an elite culture. However, it is a consciously established phenomenon that takes the place of culture.

This study investigated 300 advertisement texts taken from daily newspapers published last year. The resulting identifiable uses of language can be classified and exemplified as follows:

### 3.1. Changes in sound, syllable, affix, word and expression levels

The language that the advertising sector uses to introduce the product, to influence the consumer and to market the product aims to produce an effect through changes in the general use of language. These changes can frequently be observed in the different units of the message of advertisement texts.

- a. / *Yarıştırmadık* / (We didn't make them race)  
/ *Ayrıştırmadık* / (We didn't analyse)  
*Birlikte kazandık* (We won together)

In this example, the sender attracts attention and produces an effect by using sonic poetic changes.

- b. *Türkiye'nin her yeri /Anadolu* / (Anadolu is everywhere in Turkey)

is a sentence from a bank advertisement aiming to influence people with sonic changes to emphasise that the bank is old, experienced and open to the public.

- c. / *Bi* / *kablonun hayatı nasıl değiştirdiğinin farkında mısınız?* (Are you aware how a cable can change your life?)

In this example we can observe the translation of spoken language into written language in an advertisement text. In this method, the advertiser tries to capitalise on the natural aspects of spoken language and establishes an intimate communication situation between the sender and the receiver. Additionally, an indication of social sensibility at the time the advertisement was prepared can be observed.

- d. *atlıy/cam* / (I will jump)  
*zıplıy/cam...* / (I will hop)  
*coşu/cam* / (I will get hot)  
*koşu/cam...* / (I will run)  
*susuy/cam* / (I will be thirsty)  
*bu enerjiyi yakalıy/cam...* / (I will get this energy)  
*Sağlık için keyif için, maden suyu için...* (for, health, for pleasure, drink mineral water)

*İster meyveli, ister sade /cam/ şişede için...(whether fruit-flavoured, or plain, drink it from a /glass/ bottle)*

The above advertisement text, which belongs to a company working in the bottle-glass sector, is another example that aims to affect people in the same way. In this text, it can be understood that there is an effort to reach the receiver in an effective way with the help of the uniqueness of spoken language.

*e. Yaz / indiyesi / (Summer sale-free gift)*

*... 'nun 12 kişilik çatal kaşık bıçak seti alanlara özel "indirimi" ve "hediyesi" (The special "sale" and "free gift" of ... to people who buy a cutlery set for 12)*

In the text above the expression is formed by combining syllables from two different words. Its different associative technique catches the attention of the receiver.

In a different way from the above examples, changes in wording can be seen in some advertisement texts.

*f. Tut / Caddy/ 'yi kaçmasın. (Catch a Caddy, don't let it go away)*

*g. /Volkswagenler/ her zaman bakımlı olmak ister. (Volkswagens always want to be well kept)*

As demonstrated in the above examples, names of the brand and model are emphasized with the help of word changes made on commonly known expressions. In the first example given above, the receiver is addressed with an imperative, and the name of the model is intended to remind us of a well-known animal (cat).

Some sayings that have become cliché are also among the most indispensable materials for advertisement texts. Advertisers generally try to convey the message implicitly by changing the existing saying. Structurally, the expression:

*h. Kredi mi var? Derdin yok! (Do you have credit? You do not have any trouble)*

is commonly used by people as "Paran mı var? Derdin var." (Do you have money? You have trouble.).

*1. Hesabınız altın olsun. (May your account be gold)*

is another advertisement text derived from the expression "Tuttuğun altın olsun" (May all that you touch be gold).

In the following advertisement text, which was prepared by a textile company for a design competition, the linguistic message is presented as having two different meanings through the visual emphasis on the expression.

BİR

DESEN

TASARLA

(Draw a picture)

### 3.2. Sound repetitions

The element of sound in advertisement texts constitutes an important part of the aesthetic effect. These repetitions, “alliteration” (consonant repetition) and “assonance” (vowel repetition), seek to arouse the reader’s interest with their harmonious and melodious sounds.

a. *Sen sınır tanımazsan seni bütün dünya tanır! (If you know no limits, the whole world will know you)*

b. *Havana hava katabak havalı kraker! (attractive cracker to increase your attractiveness)*

Alliteration and assonance, which are brought about by the repetition of the same sounds, have been very popular throughout history. This is undoubtedly because the expression can be remembered easily and is converted into an aesthetic and cheerful one through the use of sound repetition. In the first example, the alliteration of “s” and “t”, and in the second one the assonance of “a” and alliteration of “h” intends to influence the receiver by arousing interest by creating sonic harmony.

### 3.3. Word Repetitions

In advertisement texts, it is also frequently possible to see word repetition, also known as “reiteration”, as a technique aiming to increase the effectiveness of the expression and arouse the attention of the target group. The repeated words also make the expression more harmonious.

a. *Güneş parladıkça Güneş Sigorta (As long as the Sun shines, Güneş Sigorta (insurance))*

b. *Tıkır Tıkır Tıkır*

*Tıkır Tıkır Tıkır*

*İşler tıkırında (Things are going well)*

In the above examples, the advertiser tries to increase the power of the expression through repetition and different associations.



### 3.4. Figures of speech

The desire to say things rhetorically is a way of expression that is used in almost every language and in every period of that language. Thus, an aesthetic dimension and expressive richness can be added to the language. The use of figures of speech is often observed in advertisement texts, too. Figures of speech such as “metaphor”, “allegory”, “simile”, “repetition”, “pun”, “oxymoron”, “echo” etc., are commonly used in advertisement texts.

The expressions that use their literal meaning are simpler and easier to understand for the reader but are also dull. Using words in ways outside their actual meaning substantially increases the effectiveness of the message conveyed. Figures of speech are employed to arouse the attention of the target group towards the name of a product or a brand, to strengthen the meaning and to concretise the expression through multi-faceted similes and associations.

a. *Sallanmayın (actual meaning: “Don’t swing”, implied meaning: “Hurry up!”)* In the above example, to encourage people to buy earthquake and natural disaster insurance, the phrase “swinging” is used, but the figurative implication is that the buyer should “hurry up”. By referring to both the actual and implied meaning of an utterance, the technique of “allegory” is employed.

Either in poetic texts or in prose, “pun”, which aims to influence the reader through combining sound and meaning, is also one of the literary techniques found in advertisement texts.

b. *Sen sınır tanımazsan seni bütün dünya tanıır! (If you know no limits, the whole world will know you)*

The word “know” is used as a pun in the example above.

Another way of making saying something more effective is to present the words with their opposites. Expressions that include its opposite concept together in an advertisement text, for example the figure of speech “oxymoron”, can frequently draw one’s attention. The examples given below intend to attract the reader by using an “oxymoron”.

c. *Soğuk havalara karşı (Against cold weather)*

*Sıcak indirim! (A hot discount)*

d. *Geçmişin değerleri, geleceğin modasında...(The values of the past are in the fashion of the future)*

By concretising the meaning, strengthening feelings and ideas and making them more effective, “simile” is used in many written texts.

e. Zamlara karşı ilaç gibi kampanya (A medicinal campaign against price rises)

The name of the brand is strengthened by the element likened to it, and the competence of the brand in satisfying needs is emphasised.

Another type of expression, based on metaphor and employed to make the meaning clear, is personification.

f. Güneş sizin için gülümseyecek (The sun will smile for you)

g. Burada fiyatlar konuşur (Prices speak here)

In these examples, which aim to strengthen and concretise the expression, characteristics belonging to humans are attached to the words “sun” and “prices”.

“Echo” is also a figure of speech that can sometimes be observed in advertisement texts. Echo means forming a new expression by repeating the end of a line, sentence or phrase at the beginning, and the beginning at the end. In Logic, too, obtaining a new proposal by changing the subject of a proposition to a predicate and vice versa without altering the proposition is called “echo”. (Saraç, 2004)

***h. Elmalı votka mı desem, votkalı elma mı? (Shall I say vodka with apple or apple with vodka?)***

*Türkiye'nin en çok tercih edilen votkası Tekel Votka şimdi elma aromalı. (Turkey's favourite vodka, Tekel Vodka, is now apple flavoured.)*

The above advertisement text takes on a new meaning by switching the words “apple” and “vodka” around.

It is possible to increase the number and examples of the figures of speech given above. In order not to go over the limits of the paper, the above examples will suffice.

### **3.5. Slang**

Slang is a form of speech seen in any language and country as a part of a group in society that has formed to communicate differently. (Aksan, 1998) A speaking system that is unique to a specific group or social class with a “parasitic” vocabulary dependent on the general language is called slang. (Devellioğlu, 1990) Slang, which changes continuously and rapidly according to the common language, also plays an important role in the changing and developing world of advertising.

- a. Euro küçüldü... (The Euro has gone down)  
*Herkes arazi oldu! (Everyone has done a bunk)*

In the above example belonging to a car company, the slang expression “arazi olmak” (do a bunk) meaning “to break away, to hide,” is skilfully and artistically converted to mean, “to have an off-road vehicle”.

- b. *Siz fark atın diye biz fark yaratıyoruz (We are making a difference in order for you to get ahead)*

In this example, the advertiser tries to attract the target group using slang that means, “to outdistance one’s rivals”.

### 3.6. Terms

Advertisement texts that freely make use of the facilities of the general language also benefit largely from terms that are words belonging to a subset of a specific discipline. Terms that address a limited and narrow field have the opportunity to reflect large groups and the language in general. (Şahin, 2006).

- a. *Dört dörtlük bir yaşam için dört duvardan fazlasını inşa etmek gerekir. (More than four (dört) walls have to be built for a perfect (dört dörtlük) life*

- b. *Takım oyunuyla daha büyük başarılarla... (A team game for greater success)*

The message in these examples is conveyed with the help of the musical term “dört dörtlük”, (meaning literally “in 4-4 time”, but as an idiom “perfect”), and with the sports terminology “team game”.

### 3.7. Punctuation

It can be observed that punctuation, which is an inevitable part of written language, is frequently used in printed advertisement texts to attract one’s attention and to create an effect using stress and intonation. However, it is not possible to say that punctuation is always used correctly in advertisement texts.

- a. *HSBC İhtiyaç Kredisi, (HSBC Consumer Loan,)*

- Sigortası da Hediyesi! (The insurance is also free!)*

In the above expression, the punctuation is not correct. The exclamation mark is used to arouse the attention of the reader rather than its grammatical function.

*b. Hesaplı ve kaliteli alışveriş artık İstanbul'da ... (Economical and quality shopping is now in İstanbul...)*

Since the above advertisement's sentence does not include any meaning of omission, ellipsis or incompleteness, the triple dot punctuation mark is used outside its correct grammatical use.

In addition to the linguistic dimensions of the advertisement texts discussed so far, non-linguistic visual expressions are also frequently used in print.

*a. İşle tatili karıştırdık:) (We combined work with holiday:))*

b. Elden Ele Değil

Intercity'den!

İkinci El

Intercity

(Not from hand to hand)

(From Intercity)

(Second-Hand)

(Intercity)

The aim to direct the reader's attention to the advertisement text by adding visuality to the expression can be seen in many examples similar to those given above.

#### 4. Cultural dimension of advertisement texts

All the material and moral assets of societies form the culture of that society. Every society is a whole with its culture. Anything existing in the culture is also present in the language. Therefore, language is the mirror of culture. It is possible to find traces of culture in any kind of written or spoken product expressed through language. This is also common in written advertisement texts.

A. Dayan (1990) explains the cultural function of advertisement texts as follows: Advertising is not a science even though its methods and techniques are very developed. It is a product and mirror of culture. It reflects the rules, beliefs and value judgements.

##### 4.1. Proverbs:

Proverbs, which can be described as popular sayings that our ancestors principled as general rules based on long trials, scholarly thoughts or advice that have since become clichés, (Aksoy, 1993) form an important part of the values established by our culture.

In oral folk culture, which has a history of thousands of years, there are thousands of proverbs each of which carries a different meaning and profoundness. (Kaplan, 2001).

Proverbs, which the language has created for centuries as a product of the common culture, are also an important source for advertisement texts.

a. *Bir elin nesi, Radyo Moda'nın sesi var!* (What does one hand have? Radyo Moda makes a sound.)

b. *Ev alma, yaşam al!* (Don't buy only a house, buy a living!)

In the above examples, the intended message of the advertisement text is based on the proverbs “Bir elin nesi var, iki elin sesi var” (Many hands make light work), and “Ev alma, komşu al” (Neighbours are of first importance). However, it should be remembered that a proverb is used freely in many situations for many people and that this common cultural heritage should not be used in an irresponsible way. (Şahin, 2001).

#### 4.2. Idioms:

An idiom is an expression formed with a group of words together, or rarely, a word with its secondary meaning to express a specific concept, feeling or situation. Idioms provide important clues to the ways of expression, the history, lifestyle, traditions and some cultural characteristics of the society using that language. (Aksan, 1998) Therefore, advertisement texts may also catch our attention by reflecting our culture through idioms.

a. *Hayır, gözünüz kamaşmıyor!* (No, your eyes are not dazzled!)

b. *Pak Plast Boru çıktı.* (Pak Plast Boru was produced.)  
*Su aşka geldi!* (Water got carried away!)

c. *Yollar başka bahara kalmasin!* (Don't put off your trips till next spring!)

The idioms “gözü kamaşmak”, “aşka gelmek” and “başka bahara kalmak” are other elements of our common culture seen in advertisement texts. As attractive ways of expression and as cultural elements, idioms can be frequently observed in many other examples that we have no space for here.

As with proverbs, idioms enrich language expression and reflect the culture and philosophy of our society by revealing those clichéd expressions corrupted by word choice.

d. *Hürriyet derimize işledi!*

In the above example in which the advertisement of a leather company and a newspaper are together in the same text, the idiom “içine işlemek” (chill somebody to

the bone) is observed in a different way from the conventional clichéd version.

#### 4.3. Adages:

Adages, whose authors are known, are also observed frequently in our culture especially in written texts. Although adages are individual expressions they are noteworthy because they not only reflect national and universal culture but also show the attractiveness of language. The culture and expressive attractiveness reflected in adages are conveyed to large groups through advertisement texts.

*a. Gerçek zenginlik hayatın her yudumundan keyif almaktır. (Real wealth means enjoying every sip of life.)*

In the above example, a company that produces alcoholic drinks prefers to present the advertisement with an adage.

b. Türk! (Turk!)  
Öğün, (Be proud,)  
çalış, (Work,)  
güven. (Trust.)

This adage shows that a company producing gas-fire combination boilers emphasises experience, quality and trust.

The same previously mentioned corruption of clichéd expressions in proverbs and idioms can also be observed in adages.

c. Türk  
Isıt  
Pişir  
Güven

In this advertisement sample, an element belonging to our national culture is restructured in an advertising context to emphasise that the manufacturer is a national one. However, it can be observed that the clichéd structure of the adage has been changed order for the receiver to make an association and to be impressed.

#### 4.4. Interpersonal expressions belonging to our common culture:

Interpersonal expressions, which have to be said in different situations in society, play the role of organising interpersonal relationships as well as simplifying the expression by summarising the situation in question. “Sağlıcakla kal” (Take care of yourself), “Yolun açık olsun” (God speed), “Güle güle” (Bye bye) are some of the utterances that belong to Turkish culture whose development was completed by passing through communal systems of thought.

a. *Ellerine sađlık Japonya (God bless your hands Japan)*

*Ayađına sađlık Türkiye (God bless your feet Turkey)*

The example above is an advertisement for a company that imports shoes. The inter-personal expressions “Ellerine sađlık” and “Ayađına sađlık” use clichés that benefit from the power of communication and also reflect our culture.

The advertisement text below is a similar example of this:

b. *Hoş Geldin VDSL (Welcome VDSL)*

*Hoş Geldin 32 Megabit (Welcome 32 Megabytes)*

#### 4.5. Literary works:

Literary works reveal the history of a culture, and as the treasure of a culture, literary works are widely known. Because they aim to address large groups of people, advertisement texts also make use of literary works, which are national or belong to other cultures.

a. *Bastığı yerleri toprak diyerek geçmeyen herkese teşekkürler. (Thanks to everybody who knows the value of his/her land.)*

This advertisement text is prepared by a petrol company with the inspiration of the Turkish national anthem within the framework of the Project for Respect to History. The text’s referential scope is as impressive as it is meaningful.

b. *Ađustos Böceđi bile farkında (Even the cricket is aware). In Turkish the cricket is known as the “August bug”*

*2009 model Ford’lar çok cazip Ađustos fiyatlarıyla! (2009 model Fords at very attractive August prices!)*

In the above example developed from the inspiration of a fable of La Fontaine, universal culture is reflected in the advertisement text through its incorporation of a literary work. A similar situation is observed in the advertisement campaign of a tourism company.

c. *Dile tatilden, ne dilerse... (Wish whatever you want from your holiday...)*

In the above example, the effect of the message is established by making the reader associate their product with *1001 Arabian Nights*, a masterpiece of eastern culture.

#### 4.6. Lyrics of songs/ballads:

It is impossible to consider the lyrics of a song thoughtfully written by a poet or the melodies of a ballad composed by a folk poet independently from a peoples' cultural make-up. With a target community of the majority of the public, advertising is effective as long as it reflects this cultural make-up. In this respect, cultural products like songs and ballads known by the majority of people are unequalled in affecting people and helping them make associations.

- a. Karadır kaşları ferman yazdırır, (Your eyebrows are so beautiful that they make me write decrees)  
Bu aşk beni kadeh kadeh Efelendirir (this love makes me drink a lot and feel brave (these lyrics are adapted from a ballad “Karadır kaşların ferman yazdırır/Bu aşk beni diyar diyar gezdirir”)
- b. Yalnız benim için Efelen yeşil yeşil (Be brave with your green eyes only for me) (this lyric is adapted from a song: “Yalnız benim için bak yeşil yeşil”)
- c. Biz her bahar âşık oluruz. (We fall in love every spring.) (This lyric is adapted from a song: “I fall in love every spring”)

The advertisement texts shown above are rendered effective through the use of song or ballad lyrics known to the majority of society.

#### 4.7. National holidays and holy days

National holidays and holy days have a special importance as well as a social value in our traditional culture. These days are significant because they shape the patriotic spirit of a nation and reinforce societal unity. With the goal of reaching individuals at the most personal levels, advertisements cannot be considered separately from national holidays and holy days. The expression below:

a. *“Damarlarımızdaki gücün değerini biliyoruz” (We know the value of the power in our veins)*

***Cumhuriyet Bayramınız kutlu olsun (Happy Republic Day)***

causes the audience to make a product association from an adage.

b. *İstikbalimiz için... (For your future...)*

***Tüm dünya çocuklarının 23 Nisan Çocuk Bayramı kutlu olsun. (Happy April 23 Children's Day to all the children of the world.)***

These advertisement texts emphasise national holidays and are designed to address the spirit of society. Here a reference is also made to the name of the brand.



*c. İyi Bayramlar Türkiye! (Happy Feast Days Turkey (a feast that carries))  
Coşkunuzu, (your enthusiasm)  
sevginizi, (your love)  
umutlarınızı, (your hopes)  
mutluluklarınızı (your happinesses)  
sevdiklerinize taşıyan. (carried to people that you love)  
taşıma sırası sizde... (now it is your turn to carry...)  
... Cargo*

önem taşır... (carries importance...)

In the above text belonging to a courier company, abstract concepts are concretised through business practices. The linguistic message is supported with the help of visual elements evoking the holy day of feast. Thus, the advertiser aims to reach possible receivers by incorporating their beliefs.

## 5. Conclusion and discussion

We can see the linguistic and cultural significations hiding under the immediate surface of advertisement texts even though those texts use short expressions or phrases. Undoubtedly, advertisers investigate the attitudes and behaviours of the targeted community of receivers whom they call “consumers.” After finding the answers to the questions “who buys what, when, where, why, how, how many times, and for how much?”, advertisers choose the expressions and grammatical and literary devices that will help to convey their message to the receiver. Therefore, radio, television, Internet, virtual advertisement applications, printed media, mobile phones, billboards, celebrities, etc., are chosen as tools to be used in advertisements. The reasons that lead companies to advertise are too many to mention here. In this context, the most important factor in creating an advertising culture based on existing linguistic and cultural values is the identity of the target community. However, it would be deceptive to talk about a uniform target community because the community to be reached changes as time goes by. Ultimately, advertisers aim to reach as many receivers as possible and to make them act.

The present study is limited to the advertisement texts found in newspapers. For the sake of brevity, only three of the advertisement texts here are replicated with their visual design. However, we can understand that these texts take on a different meaning with the visual elements accompanying them. Sometimes the images clarify the textual meaning and sometimes the texts explain the images and complete their visual messages. Therefore, the expectations, needs and interests of the consumer society

are taken into consideration during this process. This process is based on revitalising the linguistic and cultural elements imprinted in the receiver's mind through marketing methods. This process, which is intended to persuade the receiver to ultimately buy the good or product, can be realised by pushing the limits of language and culture at the risk of damaging societal values. On the other hand, advertisement texts bring new rules to the receiver's world. For example, advertisers try to encourage bad consumption habits (hamburgers, chips, tobacco, alcohol) on youth by combining sporty images with terms like "nature", "adventure", and "freedom". Thus, while globalisation brings about uniformity in terms of language and culture, it simultaneously can also threaten national culture and language. In this study we have tried to investigate advertisement texts only linguistically and culturally and have seen they have very rich content. Undoubtedly when considered from a semiotic perspective, it will be observed that these advertisements are also very rich in terms of non-linguistic communicative elements.

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## Note

1. Cet article est la version élargie et revue de la communication présentée au colloque "International Conference on Foreign Language Teaching and Applied Linguistics » organisé du 5 au 8 Mai 2013 à Sarajevo.