Handbook of Research on

Narrative Advertising

Recep Yilmaz

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Handbook of Research on Narrative Advertising

Recep Yilmaz
Ondokuz Mayıs University, Turkey

A volume in the Advances in Marketing, Customer
Relationship Management, and E-Services
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MISSION

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Section 1
Narrative Components in Advertising

The aim of this chapter is to describe narrative components such as narration, focalization, narrative situations, narrative time, tenses, moods, proposition, fictional space, chronotopes, characters, and discourse—and their reflection in advertising—to frame an analytical plane on how they can be used in advertising researches. In this context, the fundamental concepts of narratology are defined in separate headings and related concepts are shown. In addition, how those concepts are reflected in ads is shown and the study tries to explain what points the researchers can focus on. In the conclusion of the study, some points about the future of advertising and narrative in the digital age are mentioned.

In this chapter, the use of the types of focusing in the narrative discourse that direct the perception of the narrative in ads is discussed. In the context of Gerard Genette's focus theory, the study focuses on what are the elements that are prominent in advertisements and which give a perspective to the target audience. The aim of the study is to determine the types of focus used in advertising and the elements that strengthen the advertising narrative. Ads are trying to attract the consumer's attention and are consciously prepared as a form of communication of the contents of the mind that leads to purchase behavior. Therefore, this study to focus on advertising is important to reveal a topic in the advertising literature and to help cover the gap here. The narrative focus in advertising is based on the classification of Genette.

Yasemin Bozkurt, Pamukkale University, Turkey

Storytelling format is one of the approaches that advertising has been using and will continue to use for many years because the stories are always able to attract people to themselves. However, it must fulfill some conditions for this. Audience/reader/listener/consumer in advertising corresponds to the reader in the Narrative. The story reaches its purpose when it is based on the characteristics and expectations of these consumers. As a result of changing consumer profile, narrative advertising is now making its target group talks to reach its targets. In this context, this study focuses on the concept of expectation horizon by Jauss, how the target group shapes and makes sense in narrative advertising, especially in new media environments, because now the end of the story is written by consumers.

Nursel Bolat, Ondokuz Mayıs University, Turkey

This chapter is focused on product selection with the context of character. Character as narrative player, and its features are important to product placement progress. This study examines the relation between narrative player and product placement.

Deniz Özer, Ondokuz Mayıs University, Turkey

One of the concepts that Genette discusses in the narrative discourse involves the evaluation of the distance between the narrator and the story. The narrative is at every moment of life and bears the resolver information for understanding the message. The distance determines the degree of accuracy and the accuracy of the transmitted information in a narrative. There are four types of discourse at the distance of the narrative and these represent the distance that the narrator takes depending on the text. In this study, the use of narrative distance concept in advertising texts is discussed. In this context, the study evaluates how narrative distance is used in advertising as a narrative form. The aim of the study is to examine the place of narrative distance concept which is used as a method of expression in advertisements. In the study, the applications of narrative and distance structuring in advertising texts were mentioned and examined through advertisement films taken as samples.

Esennur Sirer, Üsküdar University, Turkey

Football, which forms a fun part of our lives and takes part in our daily chat topics, is naturally the focus of attention of advertisers. The stadiums, where football is transformed into a feast, serve as a billboard with live atmospheres. Field edges, the area where the technicians stand, footballer and spectators create an environment for advertising narrative. It is television that reproduces football for advertising. Technology has a major contribution to the creation of this. Thus, anyone who cannot go to the match

will have the feeling of being in the stadium. The purpose of the football matches broadcast live on television, is to reach an audience which cannot watch the match in person. The audience is presented with a lifestyle along with by-products.

Chapter 7

Bahar Dervişcemaloğlu, Ege University, Turkey
Recep Yilmaz, Ondokuz Mayıs University, Turkey

Metalepsis is a term originated in ancient legal discourse and integrated into narrative theory by Gérard Genette to describe crossovers between narrative levels. Since Genette's definition, various typologies of metalepsis have been devised by narratologists and literary scholars. As a narrative tool which challenges the hierarchical organization and violates the boundaries between levels, metalepsis has different effects and functions depending on the contexts in which it occurs. The aim of the study is to determine the typology of the metaleptic uses in TV commercials. Metalepsis is consciously produced in the advertisement and gives it richness in terms of creativity; and the emergence as follows; interaction with voice over and character, the intervention of the voice over to the plot, the intervention of the character to the screen, the intervention of characters in different places, interaction with character and audience, and meta-fiction.

Chapter 8

Hasan Turgut, Ondokuz Mayıs University, Turkey

The JDP (Justice and Development Party-AK Party) enters the local elections to be held on March 31, 2019, with the slogan of "Gönül Belediyeciliği". In this process, the political campaign process is carried out in accordance with the conservative ideological stance of the party around various slogans such as "Memleket İşi Gönül İşi," "Gönülden Yaparsan Gönüller Kazanırsın," and "Gönlü Güzel İnsanların Ülkesidir Burası." M. Bakhtin describes how the narrative is structured in time and space in the novel with the concept of chronotope. In a narrative, chronotope is the place where the plot is touched and solved as a combination of time and space. This study aims to explore the role of chronotopes in the formation of ideological narrative structures. Within this framework, chronotopic elements in "Gönül Belediyeciliği" commercials will be analyzed.

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Section 2
Social and Historical Dimensions of Advertising Narratives

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Chapter 9

Víctor Hernández-Santaolalla, Universidad de Sevilla, Spain

According to Pollay's metaphor, advertising works like a distorted mirror showing to society a slanted image of the reality. This means that, in spite of this reflected image being predominantly conservative, the advertising should pay attention and incorporate the changes that appear in the sociocultural and political contexts in order to impact on the target audience. In Spain, for example, "new" ideologies like ecologism or feminism have found their echo in advertising, although in most of the occasions as a mere

pretext to sell goods. Thus, the purpose of this article is to analyse the background of recent Spanish advertising in consonance with the so-called "new" ideologies to check how the messages represent the changes claimed by society.

Chapter 10

Ömer Çakın, Ondokuz Mayıs University, Turkey

In Turkic Republics, which became independent from the Soviet Union in 1991, advertising has passed through various stages from history to the present. In the Soviet Union period, the advertising media of the state monopolized the advertising media. Turkish Republics, after the independence of all kinds of people and organizations, have adopted a structure where they can introduce their own products. This study focuses on the advertising media in the Turkish Republics and on the structural changes they have created in the advertising narrative. In this study, advertising texts are examined by applying structural analysis in post-independence Turkish Republics. The first chapter outlines the transformation of traditional advertising and advertising narrative from the Soviets to the present. In the second part of the study, based on the findings obtained in the analysis of the Turkish Republics, narrative structures in the sector are published. The work is complemented by a narrative and a conclusion on the future of advertising.

Chapter 11

Hanife Nur Köroğlu, Ondokuz Mayıs University, Turkey

When we evaluate the social construction of reality in advertising through narrative advertising in general, in narrative advertising; We can see the theory of social construction of reality by Berger and Luckmann, that multiple realities can be produced through narrative advertising, and the objective reality produced by legitimacy is that the advertiser and the audience (structure and actor) builds the reality of mutuality. We can say that the reality externalizes and objectifies the reality, the masses internalize the reality produced and participates in the process of socialization with this reality, the interaction and interaction of individuals in the production of reality are effective. However, we can say that the narrative, which is a feature of narrative advertising, and the empathy possible through narrative advertising are very important in reflecting the produced reality to the audience and in the participation of the audience in the process of social construction of reality.

Chapter 12

Elif Ulker-Demirel, Trakya University, Turkey

Socio-economic, political, and socio-cultural changes that occur in specific periods over the years cause changes in social dynamics and social transformations. Generations, who are living in the same historical period and are expected to have similar consumption and lifestyle habits, are now a reference point for the companies and brands to correctly identify target consumers and choose the right communication tools. At this point, the changing technology has influenced the social structure, people and the way companies do business. Besides, the development and diversification of the means of communication by the influence of the internet technologies have caused the differentiation of the consumption behaviors

and changed the connections and the ways of reaching the information. In the frame of these changes, the primary purpose is to examine consumption habits in the context of changing lifestyles and priorities of people with the effect of social transformations, as well as to explain the transformation of these changes regarding businesses, brands and communication tools.

Chapter 13

Bilgen Basal, Koc University, Turkey

In this chapter, historical transformation of unique selling proposition (USP) concept will be examined. The significance and the functions of it will be analyzed in building a positive attitude towards the brand and ultimately the brand recall in advertising narration. In advertising history, the roots of USP date back to reason-why advertising concept proposed by John E. Kennedy, who went on to explain that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products. Later, Claude C. Hopkins believed that advertising should be built around a single selling point and developed the preemptive claim technique establishing a product's uniqueness. Hopkins's pre-emptive claim later became USP in the hands of Rosser Reeves. Even today, Hopkins's rules are a staple of marketing textbooks and the foundation of millions of advertisement campaigns. The term USP has been enhanced by the concept of a positioning statement, which was popularized by the marketing professionals and authors Al Ries and Jack Trout.

Chapter 14

Nilay Tan Çakır, Ondokuz Mayıs University, Turkey

The term "rhetoric" is derived from the Greek word rhetor. In its original meaning, the term is known to be used for describing an "orator," a term which refers to a person or a politician giving a speech in a public space or defending himself/herself in the court in Antique Age because in Greek city-states, social sphere was the place where spoken language and face-to-face communication prevailed in antique age conditions. Today, on the other hand, the population to be addressed has enlarged, and new platforms which can influence a number of people at the same time have emerged. Advertising is one of those platforms in which rhetoric is most frequently used because "persuading" the consumer is one of the most significant elements in advertising content. Besides, advertising is a persuasive narrative form and has strong influence in terms of rhetorical figures. In this chapter, a brief history of rhetoric is presented, and then a relationship between rhetoric and advertising narrative is established.

Chapter 15

Elif Ulker-Demirel, Trakya University, Turkey

From day to day, an ever-changing and differentiated technological structure has played an essential role in the change of relations between businesses, people, and society in general. Along with the technological innovations being a part of everyday life, besides the traditional communication tools used, many different mechanisms have become a necessity in our lives. However, this change has become a focal point for brands in the way of communicating with their target consumers. In addition to the use of traditional communication tools such as television, radio, and print media, many different aspects of advertising,

along with the power of the internet and social media, exist in various forms such as mobile advertising, location-based services, advergames, blogs, online content, viral advertising, and virtual reality. At this point, it is aimed to examine the transformation of communication tools from Web 1.0 to Web 3.0 and to focus new media tools.

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Section 3
Narrative Interactions Between Advertising and Other Communication Forms

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Chapter 16

Kenneth C. C. Yang, The University of Texas at El Paso, USA
Yowei Kang, National Taiwan Ocean University, Taiwan

Narrative advertising has emerged as a popular advertising practice to communicate an authentic and engaging brand story. New media platforms such as YouTube and video advertising have allowed advertisers and marketers to tell longer brand stories. Scholars have attempted to explain the effectiveness of narrative advertising and storytelling execution through narrative transportation or self-referencing perspective. This chapter employs a combination of critical literature review and a case study approach. This book chapter provides an assessment of current practices and theoretical explorations in narrative advertising. The authors conclude this chapter by providing two best practices in narrative advertising to explain this popular advertising practice and explore its implications for the advertising and marketing communications industry.

Chapter 17

Ebru Akçay, Ondokuz Mayıs University, Turkey

In traditional approaches, public relations and advertising are shown as different practices in terms of their goals and outputs. While management literature draws lines between two practices; cultural approaches assert that public relations and advertising mingle with one another. In this context, this study aims to show how management literature manifests divergence between public relations and advertising while cultural approach suggests that public relations and advertising converge in their objectives and outcomes. In this study, "co-creational perspective" of Carl H. Botan and Maureen Taylor is introduced. In this regard, the study conceptualizes the practices of public relations and advertising as "cultural intermediaries", a term introduced in Pierre Bourdieu's book titled "Distinction: A Social Critique of the Judgement of Taste." The study argues that it is more suitable to conceptualize public relations and advertising as creative projects because such conceptualization has a potential to show narrative integration between public relations and advertising.

Chapter 18

Murat Koçyiğit, Necmettin Erbakan University, Turkey

New developments and changes in Internet technology have also changed communication techniques. New communication technologies with interactive features have a user-based content control feature. It also offers new possibilities to share content more easily. New communication technologies have

changed the communication techniques. In this direction, new communication techniques come to the forefront with the features of up-to-date, multi-use, sharing and digital storytelling. In this direction, online image management has become a necessity with new communication technologies. The effect of electronic word-of-mouth communication is increasing rapidly. However, the importance of the crisis control plan and online image management has also increased. Online image management has become one of the most important components in new communication techniques. New digital communication platforms have increased consumer interaction with the brand. In this respect, transparency is the most important feature of new communication techniques.

Consumer behavior is a human behavior. Therefore, every factor influencing the consumer also affects buying behavior and preference. Thus, the messages in the digital advertising narrative can affect the attitudes and behaviors of the consumers by moving the emotions. The digital advertising narrative is increasing the interaction between the customer and the brand. In this direction, digital advertising messages make consumers the brand's fan or follower. The digital advertising narrative increases the attention of the consumer. The brand is increasing interest. Also, digital advertising increases the familiarity to the brand and contributes to the online reputation. By means of online platforms, consumers have become a brand's reputation support. Digital advertising narrative increases the memorability of brand messages. It convinces and informs the consumer. In addition, it must be compatible with the value judgments of that consumer. In this respect, the brand can provide significant contributions to online reputation management.

On the basis of efforts to gain an advantage in a competitive environment, the rhetoric, as an ancient persuasion technique, has enabled companies and brand messages to reach the audience effectively. Internet memes are widely used in shaping digital rhetoric strategies as information units that reflect cultural tendencies and are rapidly disseminated by internet users in social media. It is aimed to draw attention to the products by developing certain properties of potentially unforgettable memes as effective mediums to spread messages. Market segments enable targeted messages to reach potential customers who likely respond positively to specific ads. Rhetoric strategies focus on making the memes more persuasive to these target groups, where stereotypes are transformed into effective mediums for transmitting messages.

Social media tools have not only altered the daily habits of ordinary people but also revolutionized how to reach audiences, compared to old techniques empowered by conventional media. Facebook is an interactive and decentered platform seen capable of altering the definition of media by its features, such as empowering ordinary people to reach their own audiences and to create pages or groups to serve either

their commercial purposes or political aims to gather people around. Facebook is also changing the way the advertisement is perceived together with its competitor Google by providing the advertisers with the ability to have a tailored audience. In this chapter, the aim is to analyze the link between Facebook architecture (algorithm and ads) and negative campaigns. It is revealed that not only users' or page owners' motivation, but also Facebook's architecture, can lead the advertisers to run a negative campaign considering the fact that it has clear advantages compared to a positive campaign.

Chapter 22

Dinçer Atlı, Uskudar University, Turkey
Seyma Betul Kose, Uskudar University, Turkey
Ayşe Naz Hazal Sezen, Uskudar University, Turkey

Nowadays, for companies to be successful, it is crucial that they understand consumers' perceptions of their products, services, and brands. In this direction, current marketing techniques so far engaged for market research purposes which are mainly based on asking questions attest to be a reliable tool for obtaining actual data, but are definitely of much less use in determining the personal insights, thoughts, and feelings of consumers). Today, an emerging interest within scientific marketing researches is the movement away from consumer research toward the use of direct neuroscientific approaches called neuromarketing. Neuromarketing is the application of neuroscience measurement methods for understanding how consumers react, both unconsciously and consciously, to marketing.

Section 4
Opportunities and Threats in Narrative Advertising

Chapter 23

Nursel Bolat, Ondokuz Mayıs University, Turkey

The irony is considered to be the exact opposite of what is said. Under the serious image of what is said, the opposite discourse is aimed at attracting action to the point of contradiction. The irony is an indirect transfer of what is meant by mimic, gesture and intonation with a critical approach. In addition to its intensive use in Ironic literature and philosophy, it has a narrative feature which is also preferred by the advertising sector. The use of intellectuals in society against the contradiction of the thought of the irony actually requires instant intelligence and body language experience.

Chapter 24

Özlem Akgüç Çetinkaya, Ondokuz Mayis University, Turkey

The stories in the basis of human life and the culture of societies have been mediated by the fact that individuals have been able to make sense of their own selves for centuries. Similarly, stories are important for brands to identify their own identities and to recognize their target groups: Stories that accurately reflect the personality of the brand play an important role in the formation of the brand image and identity. As a marketing tactic, storytelling is based on the proposition that people remember information better when it is described as a story rather than as a fact list. The most important purpose of advertising is to stay in mind and even dig in the memory of its recipients. For this reason, the repetition of the product

name, slogans and logos are no longer enough alone in today's communication-overloaded and heavy-competition conditions. In this study, based on the concept of narrative and its origins, an evaluation of both traditional and transmedia narrative formats related to the process of creating a brand story and the narrative use in advertising has been made.

Chapter 25

Ayca Oralkan, Beykent University, Turkey

In order for brand strategies to be successful, it is crucial to ensure that the brand information is as accessible as possible. Brand positioning defines how the company's target image is shaped in the minds of consumers. In a competitive environment, ensuring the differentiation of a brand is possible through an effective brand positioning that includes a consistent consumer-brand relationship. Brand reliability is based on this consistency in the fulfillment of brand promises and is a crucial feature of positioning. Effective brand positioning is required to reveal brand trust and generate measurable value. As the marking strategy starts with positioning, other marketing-related issues are shaped around this positioning strategy. Therefore, the steps need to be defined in advance when deciding on the message content of narrative strategies. The efficiency of a successful brand positioning can get amplified with consistent messages in narrative advertising. In the event of consistency, compliance with brand value enhances customer satisfaction and thus brand loyalty.

Chapter 26

Elif Ulker-Demirel, Trakya University, Turkey

In today's conditions, human beings live in an environment where borders disappear; the center of life becomes "the speed," and they adopt technology very quickly. There are more than three billion internet users around the world, and the daily data generated on the internet is continuously increasing. In this environment, communication channels are changing to keep up with all these technological and individual transformations. This transformation also breaks the rules of the game for companies and brands. Today's consumers are demanding personalized products and services. Besides, they demand the relationship of the brands to themselves, the communication tools they use and the advertising narrative are personal, and they want to be part of this story. This situation leads to differentiation of advertising and other means of communication, and the concept of digital marketing is moving to a different dimension.

Chapter 27

Esennur Sirer, University of Usküdar, Turkey

Entertainment is an activity that emerged with capitalism. With intense working conditions and unbearable lives, people who live in the city are made amazed by entertainment techniques. In factories or on the production line, it was necessary to entertain mechanically constantly-working masses in an easy and inexpensive way. The football, which is used for this purpose, has an important role in organizing the time of leisure and leisure. The interest of the broad masses of fans has made football an interest of advertisers. Many products are marketed in color. Shaped shirts and sporty products are the most important ones

every year. All the products of the team are turned into a part of the football game, which is trying to sell all the products of the team. Not just fans going to the match; old, young, child, adult, female, male - everyone is walking around on the match day like a billboard.

Chapter 28

Ayca Oralkan, Beykent University, Turkey

Brands are communication-based strategies where consumer expectations confront with company values, goals and promises. Developing successful branding strategies enables strengthened personal bonds with target groups. Stories have always captivated people and a company can tell its own story to reflect the brand value and the company vision. In the current social media era, narrative advertising has become a favorite tool of communication in reaching the target groups as a persuasion technique by making the audience feel involved and be part of the stories. In this context, collective tendencies are adapted to be the hosting medium for the slogan of the brand or any related information regarding the branding strategies. On the other hand, collective inertia, which develops as a side effect of these cultural tendencies, allows the new approaches as a source of interest if and only if they pass the high threshold. In these circumstances, narrative advertising is one of the most appropriate methods that can be used for a successful marketing strategy to overcome the inertia resistance.

Chapter 29

Murat Koçyiğit, Necmettin Erbakan University, Turkey

Nowadays, almost all consumers use social media platforms. Therefore, many consumers share their brand-related experiences on online platforms. Social media platforms have changed the way consumers communicate. It offers consumers the opportunity to contribute to the debate. By means of online media, individuals are no longer just content consumers. Online media users are both content-producing and prosumer. Hence, the prosumer, which produces the content itself and consumes itself, provides the multiple uses in the mass market. It has a comprehensive impact on the purchasing decisions of other consumers. Developing and changing communication technologies are to provide the development of new communication strategies. Moreover, Web 3.0 technology, the third level on the Web, is used by semantic web consumers. Web 3.0 (semantic web) technologies combine information. Semantic Web improves the web experience and makes it more relevant to their search. Web 3.0 stands out with its ability to share meaning and run useful and entertaining web applications.

Chapter 30

Zeynep Karas, Duzce University, Turkey

A fundamental and effective way of human communication is narratives. It is believed that narratives help central banks communicate with their stakeholders easily. Central banks have started to make use of narratives in their communications for accountability concerns and policy decision announcements. Central banks should make use of narratives to meet the public's and the markets' expectations. To improve the quality and effectiveness of central banks' communications, a focused and coherent narrative would be an important asset to help make the ambiguous and technical nature of macroprudential policy more precise and meaningful. This paper aims to show that to what extent narratives have been

being used in communication activities by central banks. In this scope, a literature review will be made to identify narrative uses by central banks and a connection will be tried to be established between narratives and central bank communication to show how significant roles narratives can play in central bank communication.

Foreword

Narrative advertising has played an important role in the upturn and popularity of advertising. The development of narrative advertising, which is transformed by the Bernbach revolution, has brought a whole new look to the field in this digital era. However, it is a challenging subject to define. It requires the profound and up-to-date assessment of both narratology and advertising. The editor of the book has a PhD on narratology and numerous works in the field of advertising. Moreover, he is only person who systematically works to position the advertising as a type of narrative, in the academic world. Dr. Yilmaz has gained a great success in the academic field with the book title "Narrative Advertising Models and Conceptualization in the Digital Age" (2017) published by IGI-Global. "Handbook of Research on Narrative Advertising" is the second outcome of a concern to disclose the narrative dimensions of the ad, and the area fills a huge gap in this area.

This book provides a valuable window on narrative advertising. It consists of four sections: "Components of Narrative in Advertising", "Social and Historical Dimensions of Advertising Narrative", "Narrative Interactions between Advertising and Other Communication Forms", and "Opportunities and Threats in Narrative Advertising". The first section allocates to new concepts such as "focalization", "expectation horizon", "narration", "narrative distance", "narrative space", "metalepsis", and "chronotope" as well as original typologies of narrative advertising components. The second section investigates the social and historical transformation process of the narrative components such as narrator, narration, characters and space. The third section focuses on the narrative interactions of advertising with other communication forms, such as public relations, digital and social media, neuromarketing and digital rhetoric. Fourth section, deals with the opportunities and threats presented by narrative advertising as a strategic communication form.

The complications in narrative advertising are both challenging and interesting. Advertising professionals are working on them with enthusiasm, tenacity, and dedication to develop creative advertisements and provide new solutions to keep up with the ever-changing market conditions. Therefore, the "Handbook of Research on Narrative Advertising" is valuable source that provides advertising professionals, scholars and students, with knowledge on the developments in advertising narrations. This book is a good start in that direction.

Füsun Topsümer
Ege University, Turkey

Foreword

Füsun Topsümer *had her bachelor degree from Marmara University, Faculty of Economics and Administrative Sciences in 1985, and she graduated from Marmara University, Institute of Social Sciences with a dissertation on "Billboards in Outdoor Advertising". She has a Ph.D. from Ege University in the field of Journalism. Professor Topsümer, has numerous original research articles, conference proceedings, books and book chapters. She started her academic career as a Research Assistant in 1988 and became a full professor in 2005. Currently, she is the head of the Research Methods Department, at Ege University Faculty of Communication.*

Preface

Advertisements attract most people because of the creativity of it, and as a consequence of this, advertising is one of the most important business fields of our time. The source of ad creativity is hidden in the storyline it contains. This book is about narrative advertising. The narrative might be conceptualized as to convey two or more events (or an event with a situation), that are logically interrelated, take place over time and have a consistent topic. The concept includes every storytelling text.

Advertisement is one of the text types that include a story, and the phenomenon conceptualized as advertising narration has gained new dimensions with widespread of digital media. The aim of this study is to annotate components of narrative in advertising, to reveal social and historical dimensions of advertising narrative, and interactions between advertising and other communication forms, to solve the problematics which appearing in theoretical and practical dimensions of narrative advertising. The study, in a higher dimension, is part of the concern to position the ad as a type of narrative. When it comes to such a purpose and a concern, it's necessary to work systematically to be successful. This handbook is part of a systematic effort in this context.

Handbook of Research on Narrative Advertising focuses on many dimensions dealt, from focalization to expectation horizon, from narration to narrative distance, from narrative space to metalepsis, from chronotope to narrative strategies, from characters to digital media, from typologies of narrative advertising components to its social and historical transformation process, from neuromarketing to digital rhetoric.

Objective the book is to bring together related academicians who dedicate themselves to find solutions to these problems scientifically and objectively and provide space for them to claim their opinions, put forward ideas or models and contribute to the field with their enlightening viewpoints.

The target audience of the book are policy makers, academicians, researchers, advanced-level students, school practitioners, and government officials will find this text useful in furthering their research exposure to pertinent topics and assisting in furthering their own research efforts in this field.

The book is designed as four sections: Components of narrative in advertising, social and historical dimensions of advertising narrative, narrative interactions between advertising and other communication forms, opportunities and threats in narrative advertising. Now let's have an outlook over the contents of chapters in sequence.

AN ANALYTICAL REVIEW ON FUNDAMENTAL NARRATIVE COMPONENTS AND THEIR REFLECTIONS IN ADVERTISING

The aim of this study is to describe narrative components such as narration, focalization, narrative situations, narrative time, tenses, moods, proposition, fictional space, chronotopes, characters, and discourse, their reflection in advertising and to frame an analytical plane how they can be used in advertising researches. In this context, the fundamental concepts of narratology are defined in separate headings, related concepts are shown. In addition, how those concepts are reflected in ads and it's tried to explain what points the researchers can focus on. In the conclusion of the study, some points about the future of advertising and narrative in the digital age are mentioned.

TYPES OF FOCALIZATION IN ADVERTISING NARRATIVE

In this study, the use of the types of focusing in the narrative discourse that direct the perception of the narrative in ads is discussed. In the context of Gerard Genette's focus theory, the study focuses on what are the elements that are prominent in advertisements and which give a perspective to the target audience. The aim of the study is to determine the types of focus used in advertising and the elements that strengthen the advertising narrative. Ads are trying to attract the consumer's attention and consciously prepared as a form of communication of the contents of the mind that leads to purchase behavior. Therefore, this study to focus on advertising is important to reveal a topic in the advertising literature and to help cover the gap here. The narrative focus in advertising is based on the classification of Genette.

EXPECTATION HORIZON IN NARRATIVE ADVERTISING

Storytelling format is one of the approaches that advertising has been using and will continue to use for many years because the stories are always able to attract people to themselves. However, it must fulfill some conditions for this. Audience /reader/listener consumer in advertising corresponds to the reader in the Narrative. The story reaches its purpose when it is based on the characteristics and expectations of these consumers. As a result of changing consumer profile, narrative advertising is now making its target group talks to reach its targets. In this context, this study focuses on the concept of expectation horizon by Jauss, how the target group shapes and makes sense in narrative advertising, especially in new media environments, because now the end of the story is written by consumers.

PRODUCT PLACEMENT WITH THE CONTEXT OF CHARACTER AND NARRATOR

This chapter is focused on product selection with the context of character. Character as narrative player, and its features is important product placement progress. In this study, to be examined relation with narrative player and product placement. This chapter is focused on product selection with the context of character. Character as narrative player, and its features is important product placement progress. In this study, to

be examined relation with narrative player and product placement. This chapter is focused on product selection with the context of character. Character as narrative player and its features is important product placement progress. In this study, to be examined relation with narrative player and product placement.

NARRATIVE DISTANCE IN ADVERTISING TEXTS

One of the concepts that Genette discusses in the narrative discourse involves the evaluation of the distance between the narrator and the story. The narrative is at every moment of life and bears the resolver information for understanding the message. The distance determines the degree of accuracy and the accuracy of the transmitted information in a narrative. There are four types of discourse at the distance of the narrative and these represent the distance that the narrator takes depending on the text. In this study, the use of narrative distance concept in advertising texts is discussed. In this context, the study evaluates how narrative distance is used in advertising as a narrative form. The aim of the study is to examine the place of narrative distance concept which is used as a method of expression in advertisements. In the study, the applications of narrative and distance structuring in advertising texts were mentioned and examined through advertisement films taken as samples.

STADIUMS AS A NARRATIVE SPACE IN ADVERTISING

Football, which forms a fun part of our lives and takes part in our daily chat topics, is naturally the focus of attention of advertisers. The stadiums, where football is transformed into a feast, serve as a billboard with live atmospheres. Field edges, the area where the technicians stand, footballers, spectators create an environment for advertising narrative. It is television that reproduces football for advertising. Technology has a major contribution to the creation of this. Thus, anyone who cannot go to the match will have the feeling of being in the stadium. The purpose of the football matches broadcast live on television, the match cannot go to the audience to watch the match is not at home. The audience is presented with a lifestyle along with by-products.

THE CONCEPT OF METALEPSIS AND CLASSIFICATIONS OF METALEPTIC USES IN TV COMMERCIALS

Metalepsis is a term originated in ancient legal discourse and integrated into narrative theory by Gérard Genette to describe crossovers between narrative levels. Since Genette's definition, various typologies of metalepsis have been devised by narratologists and literary scholars. As a narrative tool which challenges the hierarchical organization and violates the boundaries between levels, metalepsis have different effects and functions depending on the contexts in which it occurs. The aim of the study is to determine the typology of the metaleptic uses in TV commercials. Metalepsis is consciously produced in the advertisement and gives it richness in terms of creativity; and the emergence as follows; interaction with voice over and character, the intervention of the voice over to the plot, the intervention of the character to the screen, the intervention of characters in different places, interaction with character and audience, and meta-fiction.

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CHRONOTOPES AS A COMPONENT OF IDEOLOGICAL NARRATIVE IN POLITICAL ADVERTISEMENTS

The JDP (Justice and Development Party-AK Party) enters the local elections to be held on March 31, 2019, with the slogan of "Gönül Belediyeciliği". In this process, the political campaign process is carried out in accordance with the conservative ideological stance of the party around various slogans such as "Memleket İşi Gönül İşi", "Gönülden Yaparsan Gönüller Kazanırsın" and "Gönlü Güzel İnsanların Ülkesidir Burası". M. Bakhtin describes how the narrative is structured in time and space in the novel with the concept of chronotope. In a narrative, chronotope is the place where the plot is touched and solved as a combination of time and space. This study aims to explore the role of chronotopes in the formation of ideological narrative structures. Within this framework, chronotopic elements in "Gönül Belediyeciliği" commercials will be analyzed.

ADVERTISING DISCOURSE AND "NEW" IDEOLOGIES IN SPAIN

According to Pollay's metaphor advertising works like a distorted mirror showing to society a slanted image of the reality. This means that, in spite of this reflected image would be predominantly conservative, the advertising should pay attention and incorporate the changes that appear in the sociocultural and political contexts in order to impact on the target audience. In Spain, for example, "new" ideologies like ecologism or feminism have found their echo in advertising, although in most of the occasions as a mere pretext to sell goods. Thus, the purpose of this article is to analyse the background of recent Spanish advertising in consonance with the so-called "new" ideologies to check how the messages represent the changes claimed by society.

THE STRUCTURAL TRANSFORMATION OF NARRATIVE ADVERTISING IN TURKIC REPUBLICS

In Turkic Republics, which became independent from the Soviet Union in 1991, advertising has passed through various stages from history to the present. In the Soviet Union period, the advertising media of the state monopolized the advertising media, Turkish Republics after the independence of all kinds of people and organizations have adopted a structure where they can introduce their own products. This study focuses on the advertising media in the Turkish Republics and on the structural changes they have created in the advertising narrative. In this study, advertising texts are examined by applying structural analysis in post-independence Turkish Republics. The first chapter outlines the transformation of traditional advertising and advertising narrative from the Soviets to the present. In the second part of the study, based on the findings obtained in the analysis of the Turkic republics, narrative structures in the sector are published. The work is complemented by a narrative and a conclusion on the future of advertising.

THE SOCIAL CONSTRUCTION OF THE REALITY
VIA NARRATIVE ADVERTISING

When we evaluate the social construction of reality in advertising through narrative advertising in general, in narrative advertising; We can see the theory of social construction of reality by Berger and Luckmann, that multiple realities can be produced through narrative advertising, and the objective reality produced by legitimacy is that the advertiser and the audience (structure and actor) builds the reality of mutuality. We can say that the reality externalizes and objictifies the reality, the masses internalize the reality produced and participates in the process of socialization with this reality, the interaction and interaction of individuals in the production of reality are effective. However, we can say that the narrative, which is a feature of narrative advertising, and the empathy possible through narrative advertising are very important in reflecting the produced reality to the audience and in the participation of the audience in the process of social construction of reality.

CHANGING GENERATIONS, CHANGING CONSUMERS, AND
TRANSFORMATION OF ADVERTISING NARRATIVE

Socio-economic, political and socio-cultural changes that occur in specific periods over the years cause changes in social dynamics and social transformations. Generations, who are living among the same historical period and are expected to have similar consumption and lifestyle habits, are now a reference point for the companies and brands to correctly identify target consumers and choose the right communication tools. At this point, the changing technology has influenced the social structure, people and the way companies do business. Besides, the development and diversification of the means of communication by the influence of the internet technologies have caused the differentiate of the consumption behaviors as well as changes the connections and the ways of reaching the information. In the frame of these changes, the primary purpose is to examine consumption habits in the context of changing lifestyles and priorities of people with the effect of social transformations as well as to explain the transformation of these changes regarding businesses, brands and communication tools.

HISTORICAL TRANSFORMATION OF UNIQE SELLING
PROPOSITION (USP) IN ADVERTISING NARRATION

In this chapter, historical transformation of Unique Selling Proposition (USP) concept will be examined, the signifinance and the functions of it will be analyzed in building a positive attitude towards the brand and ultimately the brand recall in advertising narration. In advertising history, the roots of USP date back to reason-why advertising concept proposed by John E. Kennedy, who went on to explain that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products. Later, Claude C. Hopkins believed that advertising should be built around a single selling point and developed the preemptive claim technique establishing a product's uniqueness. Hopkins's pre-emptive claim later became USP in the hands of Rosser Reeves. Even today, Hopkins's

rules are a staple of marketing textbooks and the foundation of millions of advertisement campaigns. The term USP has been enhanced by the concept of a positioning statement, which was popularized by the marketing professionals and authors Al Ries and Jack Trout.

A BRIEF HISTORY OF RHETORIC IN NARRATIVE ADVERTISING

The term "rhetoric" is derived from the Greek word rhetor. In its original meaning, the term is known to be used for describing an "orator", a term which refers to a person or a politician giving a speech in a public space or defending himself/herself in the court in Antique Age because in Greek city-states, social sphere was the place where spoken language and face-to-face communication prevailed in antique age conditions. Today, on the other hand, the population to be addressed have enlarged, and new platforms which can influence a number of people at the same time have emerged. Advertising is one of those platforms in which rhetoric is most frequently used because "persuading" the consumer is one of the most significant elements in advertising content. Besides, advertising is a persuasive narrative form and has strong influence in terms of rhetorical figures. In this chapter, a brief history of rhetoric is presented, and then a relationship between rhetoric and advertising narrative is established.

DEVELOPMENT OF DIGITAL COMMUNICATION TECHNOLOGIES AND THE NEW MEDIA

From day to day, an ever-changing and differentiated technological structure has played an essential role in the change of relations between businesses, people, and society in general. Along with the technological innovations being a part of everyday life, besides the traditional communication tools used, many different mechanisms have become a necessity in our lives. However, this change has become a focal point for brands in the way of communicating with their target consumers. In addition to the use of traditional communication tools such as television, radio, and print media, many different aspects of advertising, along with the power of the internet and social media, exist in various forms such as mobile advertising, location-based services, advergames, blogs, online content, viral advertising, virtual reality are considered. At this point, it is aimed to examine the transformation of communication tools from Web 1.0 to Web 3.0 and to focus new media tools.

NARRATIVE ADVERTING AND MULTI-PLATFORM STORYTELLING: A CRITICAL REVIEW OF CURRENT LITERATURE AND BEST CAMPAIGN PRACTICES

Narrative advertising has emerged as a popular advertising practice to communicate an authentic and engaging brand story. New media platforms such as YouTube and video advertising have allowed advertisers and marketers to tell longer brand stories. Scholars have attempted to explain the effectiveness of narrative advertising and storytelling execution through narrative transportation or self-referencing perspective. This chapter employs a combination of critical literature review and a case study approach. This book chapter provides an assessment of current practices and theoretical explorations in narrative

advertising. The authors conclude this chapter by providing two best practices in narrative advertising to explain this popular advertising practice and explore its implications for the advertising and marketing communications industry.

CONVERGENCE, DIVERGENCE, AND NARRATIVE INTEGRATION IN PUBLIC RELATIONS AND ADVERTISING

In traditional approaches, public relations and advertising are shown as different practices in terms of their goals and outputs. While management literature draws lines between two practices; cultural approaches assert that public relations and advertising mingle with one another. In this context, this study aims to show how management literature manifests divergence between public relations and advertising while cultural approach suggests that public relations and advertising converge in their objectives and outcomes. In this study, "co-creational perspective" of Carl H. Botan and Maureen Taylor is introduced. In this regard, the study conceptualizes the practices of public relations and advertising as "cultural intermediaries", a term introduced in Pierre Bourdieu's book titled "Distinction: A Social Critique of the Judgement of Taste." The study argues that it is more suitable to conceptualize public relations and advertising as creative projects because such conceptualization has a potential to show narrative integration between public relations and advertising.

NEW COMMUNICATION TECHNIQUES AND ONLINE IMAGE MANAGEMENT VIA NARRATIVE ADVERTISING

New developments and changes in Internet technology have also changed communication techniques. New communication technologies with interactive features have a user-based content control feature. It also offers new possibilities to share content more easily. New communication technologies have changed the communication techniques. In this direction, new communication techniques come to the forefront with the features of up-to-date, multi-use, sharing and digital storytelling. In this direction, online image management has become a necessity with new communication technologies. The effect of electronic word-of-mouth communication is increasing rapidly. However, the importance of the crisis control plan and online image management has also increased. Online image management has become one of the most important components in new communication techniques. New digital communication platforms have increased consumer interaction with the brand. In this respect, transparency is the most important feature of new communication techniques.

DIGITAL ADVERTISING NARRATION AND ONLINE REPUTATION MANAGEMENT

Consumer behavior is a human behavior. Therefore, every factor influencing the consumer also affects its buying behavior and preference. Thus, the messages in the digital advertising narrative can affect the attitudes and behaviors of the consumers by moving the emotions. The digital advertising narrative is increasing the interaction between the customer and the brand. In this direction, digital advertising

messages make consumers the brand's fan or follower. The digital advertising narrative increases the attention of the consumer. The brand is increasing interest. Also, it increases the familiarity to the brand and contributes to the online reputation. By means of online platforms, consumers have become a brand's reputation support. Digital advertising narrative increases the memorability of brand messages. It convinces and informs the consumer. In addition, it must be compatible with the value judgments of that consumer. In this respect, the brand can provide significant contributions to online reputation management.

THE INTERACTION OF MEMES AND DIGITAL RHETORIC WITH STEREOTYPES

On the basis of efforts to gain an advantage in a competitive environment, the rhetoric, as an ancient persuasion technique, has enabled companies and brand messages to reach the audience effectively. Internet memes are widely used in shaping digital rhetoric strategies as information units that reflect cultural tendencies and are rapidly disseminated by internet users in social media. It is aimed to draw attention to the products by developing certain properties of potentially unforgettable memes as effective mediums to spread messages. Market segments enable targeted messages to reach potential customers who likely respond positively to specific ads. Rhetoric strategies focus on making the memes more persuasive to these target groups, where stereotypes are transformed into effective mediums for transmitting messages.

DISCUSSING FACEBOOK ALGORITHM AND ADS IN THE CONTEXT OF POLITICAL MANIPULATION AND NEGATIVE CAMPAIGN

Social media tools have not only altered the daily habits of ordinary people but also revolutionized how to reach audiences, compared to old techniques, empowered by conventional media. Facebook, an interactive and decentered platform seen capable of altering the definition of media by its features such as empowering ordinary people to reach out their own audiences and to create pages or groups to serve either their commercial purposes or political aims to gather people around, is also changing the way the advertisement is perceived together with its competitor Google by providing the advertisers with the ability to have a tailored audience. In this chapter it will be aimed to analyze the link between Facebook architecture (algorithm and ads) and negative campaigns. It is revealed that not only users' or page owners' motivation but also Facebook's architecture can lead the advertisers to run negative campaign considering the fact that it has clear advantages compared to the positive campaign.

A NEUROMARKETING-BASED APPROACH ON THE USAGE OF NARRATIVES IN THE ADVERTISING

Nowadays, for companies to be successful, it is crucial that they understand consumers' perceptions of their products, services, and brands. In this direction, current marketing techniques so far engaged for market research purposes which are mainly based on asking questions attest to be a reliable tool for obtaining actual data but are definitely of much less useful in determining the personal insights, thoughts, and feelings of consumers. Today, an emerging interest within scientific marketing researches is the

movement away from consumer research toward the use of direct neuroscientific approaches called neu-romarketing. Neuromarketing is the application of neuroscience measurement methods for understanding how consumers react, both unconsciously and consciously, to marketing.

THE IRONY AS A NARRATIVE ADVERTISING STRATEGY

The irony is considered to be the exact opposite of what is said. Under the serious image of what is said, the opposite discourse is aimed at attracting action to the point of contradiction. The irony is an indirect transfer of what is meant by mimic, gesture and intonation with a critical approach. In addition to its intensive use in Ironic literature and philosophy, it has a narrative feature which is also preferred by the advertising sector. The use of intellectuals in society against the contradiction of the thought of the irony actually requires instant intelligence and body language experience.

BRAND STORYTELLING AND NARRATIVE ADVERTISING

The stories in the basis of human life and the culture of societies have been mediated by the fact that individuals have been able to make sense of their own selves for centuries. Similarly, stories are important for brands to identify their own identities and to recognize their target groups: Stories that accurately reflect the personality of the brand play an important role in the formation of the brand image and identity. As a marketing tactic, storytelling is based on the proposition that people remember information better when it is described as a story rather than as a fact list. The most important purpose of advertising is to stay in mind and even dig in the memory of its recipients. For this reason, the repetition of the product name, slogans, and logos are no longer enough alone in today's communication overloaded and heavy competition conditions. In this study, based on the concept of narrative and its origins, an evaluation of both traditional and transmedia narrative formats related to the process of creating a brand story and the narrative use in advertising has been made.

NARRATIVE STRATEGIES FOR BRAND POSITIONING

In order for brand strategies to be successful, it is crucial to ensure that the brand information is as accessible as possible. Brand positioning defines how the company's target image is shaped in the minds of consumers. In a competitive environment, ensuring the differentiation of a brand is possible through an effective brand positioning that includes a consistent consumer-brand relationship. Brand reliability is based on this consistency in the fulfillment of brand promises and is a crucial feature of positioning. Effective brand positioning is required to reveal brand trust and generate measurable value. As the marking strategy starts with positioning, other marketing-related issues are shaped around this positioning strategy. Therefore, the steps need to be defined in advance when deciding on the message content of narrative strategies. The efficiency of a successful brand positioning can get amplified with consistent messages in narrative advertising. In the event of consistency, compliance with brand value enhances customer satisfaction and thus brand loyalty.

THE FEATURES OF NEW COMMUNICATION CHANNELS AND DIGITAL MARKETING

In today's conditions, human beings live in an environment where borders disappear; the center of life becomes "the speed," and they adopt technology very quickly. There are more than 3 billion Internet users around the world, and the daily data generated on the internet is continuously increasing. In this environment, communication channels are changing to keep up with all these technological and individual transformations. This transformation also breaks the rules of the game for companies and brands. Today's consumers are demanding personalized products and services. Besides, they demand the relationship of the brands to themselves, the communication tools they use and the advertising narrative are personal, and they want to be part of this story. This situation leads to differentiation of advertising and other means of communication, and the concept of digital marketing is moving to a different dimension.

THE NARRATIVE OF FANATICISM IN ADVERTISING

Entertainment is an activity that emerged with capitalism. Intense working conditions and unbearable life of the people who live in the city are made amazed by entertainment techniques. In factories or on the production line, it was necessary to entertain mechanically constantly working masses in an easy and inexpensive way. The football, which is used for this purpose, has an important role in organizing the time of leisure and leisure. The interest of the broad masses of fans has made football an interest of advertisers. Many products are marketed in color. Shaped shirts and sporty products are the most important ones every year. All the products of the team, which is turned into a part of the football game by trying to sell all the products of the team. Not just fans going to the match; old, young, child, adult, female, male, everyone is walking around on the match day like a billboard.

ADAPTING COLLECTIVE TENDENCIES IN NARRATIVE ADVERTISING

Brands are communication-based strategies where consumer expectations confront with company values, goals and promises. Developing successful branding strategies enables strengthened personal bonds with target groups. Stories have always captivated people and a company can tell its own story to reflect the brand value and the company vision. In the current social media era, narrative advertising has become a favorite tool of communication in reaching the target groups as a persuasion technique by making the audience feel involved and be part of the stories. In this context, collective tendencies are adapted to be the hosting medium for the slogan of the brand or any related information regarding the branding strategies. On the other hand, collective inertia, which develops as a side effect of these cultural tendencies, allows the new approaches as a source of interest if and only if they pass the high threshold. In these circumstances, narrative advertising is one of the most appropriate methods that can be used for a successful marketing strategy to overcome the inertia resistance.

NEW COMMUNICATION STRATEGIES AND THE FUTURE OF ADVERTISING NARRATION

Nowadays, almost all consumers use social media platforms. Therefore, many consumers share their brand-related experiences on online platforms. Social media platforms have changed the way consumers communicate. It offers consumers the opportunity to contribute to the debate. By means of online media, individuals are no longer just content consumers. Online media users are both content-producing and prosumer. Hence, the prosumer, which produces the content itself and consumes itself, provides the multiple uses in the mass market. It has a comprehensive impact on the purchasing decisions of other consumers. Developing and changing communication technologies are to provide the development of new communication strategies. Moreover, Web 3.0 technology, the third level on the Web, is used by semantic web consumers. Web 3.0 (semantic web) technologies combine information. Semantic Web, web experience and makes it more relevant to their search. Web 3.0 stands out with its ability to share meaning, run useful and entertaining web applications.

NARRATIVE PRACTICES IN CENTRAL BANK COMMUNICATION

A fundamental and effective way of human communication is narratives. It is believed that narratives help central banks communicate with their stakeholders easily. Central banks have started to make use of narratives in their communications for accountability concerns and policy decision announcements. Central banks should make use of narratives to meet the public's and the markets' expectations. To improve the quality and effectiveness of central banks' communications, a focused and coherent narrative would be an important asset to help make the ambiguous and technical nature of macroprudential policy more precise and meaningful. This paper aims to show that to what extent narratives have been being used in communication activities by central banks. In this scope, a literature review will be made to identify narrative uses by central banks and a connection will be tried to be established between narratives and central bank communication to show how significant roles narratives can play in central bank communication.

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Section 1

Narrative Components in Advertising

Chapter 1
An Analytical Review on Fundamental Narrative Components and Their Reflections in Advertising

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ABSTRACT

The aim of this chapter is to describe narrative components such as narration, focalization, narrative situations, narrative time, tenses, moods, proposition, fictional space, chronotopes, characters, and discourse—and their reflection in advertising—to frame an analytical plane on how they can be used in advertising researches. In this context, the fundamental concepts of narratology are defined in separate headings and related concepts are shown. In addition, how those concepts are reflected in ads is shown and the study tries to explain what points the researchers can focus on. In the conclusion of the study, some points about the future of advertising and narrative in the digital age are mentioned.

INTRODUCTION

Narratology is uttered as the theory of the narrative structures. A narrative theorician is called someone who dissects the components of the narration concept in order to study a structure or reveal a structural description and later tries to determine the functions and relations. They make distinction among almost all theories on narration, the story and the discourse. Two kinds of narratology come out here. The first one is discourse narratology that analyses the stylistic preferences on the tone which determines the form or the realization of a narrative text. In addition to this, discourse narratology takes an interest in pragmatical characteristics which provide contextuality for the text or the performance within the context of social and cultural frame of an act. In contrast to discourse narratology, story narratology focuses

on the actual units which organize flow of events and themes around directive elements and chain of events and emplot it. Advertisement is accepted as a type of narrative and positioned collaterally (Jahn, 2012, pp. 43-47; Currie, 2010, pp. 33-35; Ryan, 2009; Huisman, 2009; Yılmaz, Çakır & Resuloğlu, 2017). However, when the path of narrative theory is followed, it is seen that the researchers concentrate especially on literary narratives. There is no systematic study on advertising narrative.

The aim of this study, as part of the project produced with such concern, is to describe narrative components, their reflection in advertising and to frame an analytical plane how they can be used in advertising researches. In this context, the fundamental concepts of narratology such as narration, focalization, narrative situations, narrative time, tenses, moods, proposition, fictional space, chronotopes, characters, and discourse are defined in separate headings, related concepts are shown. In addition, how those concepts are reflected in ads and it's tried to explain what points the researchers can focus on. The nucleus of the study is the doctoral dissertation titled "Mental Reconstruction of the World through Narrative" (Yılmaz, 2014). The same nucleus was used in another previous study (Yılmaz, Çakır & Resuloğlu, 2017).

NARRATION, FOCALIZATION AND NARRATIVE SITUATION

Narration

The term *voice* which is used as a synonym for narration in narratology reflects the relationship between the subject of the verb and the action the verb states. The important thing is narrator in narration and this term is used as the person who fulfills the narrative action. Narrator is put under into two categories as *overt narrator* and *convert narrator* (Jahn, 2012, pp. 61-64; Dervişcemaloğlu, 2014, pp. 122-128). Although it is difficult to find the narrator in literary texts, the narrator is obvious in advertising narration. Especially, in TV commercials the narrator manifests itself on two levels as voice over and inner sound. There are different types of announcer such as celebrity, someone who uses the product, expert, and someone who witnessed the benefit of the product and advertiser in terms of inner sound.

Apart from these, there are two approaches towards narrator which are homodiegetic narrator and heterodiegetic narrator. In the first one, narrator takes place as a character in the story; in the secod one, however, narrator does not take part as a character in the story (Jahn, 2012, pp. 61-63; Currie, 2010, pp. 65-85). Voice over is always seen as a heterodiegetic narrator in TV commercials. This situation is not possible under normal conditions and may only be possible with metalepsis. It is possible to classify the definitions presented in the previous paragraph within this scale.

Paralepsis and *paralipsis* appear as two types of mistakes. They basically occur as a result of breaking H.P. Griece's *Cooperative Principle.*Paralepsis means talking too outspeaking and narrator exceeds his authority. In the first person narration, the narration of the events which he cannot witness as being one of the characters can set an example for this. On the other hand, paralipsis reflects reticence. Here narrator may not convey something critical or talks too little. Paralipsis can be repaired through some ways such as adapting the framework, presenting as a stylistic mistakeand looking for a convertible/changeable framework (Jahn, 2012, pp. 84-85). Lack of expression in advertising is often used as a strategy. Especially in print ads, unity principle is damaged by removing one of the required items and then this situation is tried to be repaired. This is called removing. Goldenberg, Levav, Mazursky and Solomon,

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in their book *Cracking the Ad Code* (2009), presented a breakdown of creative strategies and presented the reduction as one of the main strategies. Removing is the basis of a particularly minimal narrative. Apart from this, paralepsis and paralipsis appear as a narrative defect for every type of advertising you harm the unity principle.

Focalization

The *focalization* or *mood* concept is also a metaphoric term taken from grammar just like *voice*. While a mood in grammar reflects the forms of indication, subjunction, condition and etc. of a verb, in narration, it is used to mean the enunciationlevel of the text and different points of views to present the action. Here "Who sees?" is the valid question instead of "Who speaks?". Internal focalization is that data given in a text is presented from the viewpoint of one character and limited to that caharcter'sperception level. External focalization is not limited to characters' perception level on the other hand. The perceptive tendency is on a narrator out of the characters. There are four types of focalization as fixed, variable, multiple and collective except from internal and external focalizations (Jahn, 2012, pp. 68-70). These factors are valid for printed advertisements yet audio for radio advertisements and audiovisual codes for TV commercials can be said to determine focalization. Especially there is a direct focalization in advertisements where camera is used. Here camera angles, shooting scales, camera movements and scene to scene transitions can be seen as primary elements for focalization.

Narrative Situation

Narrative situation is a concept used to determine the prototypal situations which were developed by F.K. Stanzel in his book *Typische Formen des Romans*(1997). Those prorotypes are made up of a complicated intersection of elements such as involvement, pragmatic knowledge/information, reliability, voice and focalization. Stanzel specified three types of narrative situations as first person narrative, authorial narrative and figural narrative. The first person narrative represents the narrative narrated by the narrator who takes place as a character in the story. This type is the narrative of the personal experiences.In other words, the narrating "I" and the one who experiences is identical. In the first person narratives, the first person singular pronoun refers to both the narrator and the character. If this type of narrator is the main character, s/he is called "protagonist", if s/he is one of the supporting characters, S/he takes the name "witness". Authorial narrative situation can be defined as the narrative told by a narrator who is outside the world of the characters. In other words, the narrator is not a character in this type of situation. Therefore, s/he tells the story of others. As for the figural narrative, it stands for the narrative which is told as if it is seen from through eyes of a character. Here, there is no apparent narrator. The narrator is neither the main character nor a supporting character. The narrative is narrated by a hidden narrator (Stanzel, 1997, pp. 15-56; Jahn, 2012, pp. 71-73).

In narratology, narrative distance concept reflects the temporal and psychological distance between the narrating and the living "I". Generally, the narrating "I" is more experienced and smarter than the living "I". Narrator types can be seperated into subgroups. At this point, fictional autobiography, story of initiation and skaz narrative types can be used for the fist person narrative mode. In the authorial narrative, the position of the narrator rarely changes. Reflector mode narration, referentless pronoun, familiarizing article, slice of life story and mirror trick can be mentioned for the figural narrative (Jahn, 2012, pp. 72-79; Prince, 1982, p. 166).

The types out of Stanzel's classification can be stated as we narrative, second person narrative, simultaneous narration and camera-eye narration (Jahn, 2012, pp. 71-73; Currie, 2010, pp. 123-147). The intersection of narration and focalization determines the narrative distance directly in advertising text. The narrative distance is usually provided by scales (or shot sizes) in TV Commercials, and the essential element of it is the need to establish identification between the target audience and the character. In particular, we can observe that the narrative distance is closer to zero in advertising based on the resonance strategy used in non-durable goods. The most distant narrative distance is seen in the ads based on the generic strategy.

NARRATIVE TENSES AND MODES

Time is a key phenomenon for humankind to understand the outer world. Human is in time along with culture, duration and language. From the philosophical view, time can simply be divided into two components as inner and exterior time successively. As for the philological point of view, time reflects the social environment, pastand planned future which all belongs to both real and the fictional world. Linguist E. Benviste states that the world's physical time has the characteristics of continuity that is routinised, eternal, and linear and seperable as requested. In this case, time doesn't change when it is taken external. In terms of mental point, time becomes a changeable phenomenon that varies in accordance with human perception. It is unchanging as it has no beginning and no ending. It is changeable as people think of it chronologically. In other words, time is a phenomenon that occurs through intersubjective interaction in the historical backround. Physical time and social time are different from each other. We come to the same conclusion in terms of the topic discussed here. Just as physical and social time reflects two different phenomenons, time in a narrative reflects a phenomenon independent of physical and social time (Benviste, 1995, p. 130; Narlı, 2002).

In terms of narratology, language, with its structure that can express the variability of time, displays a view which puts the events of past, now and future in place.We perceive these three dimensions in a text via language and its indicators. Together with this, language does not only have this function in a text; it grasps the reader into its time and presents him social, cultural and emotional beings. It gets involved into his inner time. Literary texts based on the principal of narration welcome the the reader with three dimensions. The first dimension is the time of the story itself. This corresponds to the time and the duration of the events narrated. The second one is the time of the narration. It reflects the time when the events are lived and perceived. The third one is the time to put on the paper.It reflects the time and the duration the author wrote his work. Reading time can also be added to this table when it is thought within our general narration model (Aktaş, 2013, pp. 49-64).

When the events occur, they require idiocratical logic. The thing in question here is a fictional time zone/period of time. If the narrator does not witness the occurance time of the events, a narration time is mentioned besides this time and this time zone is fictional just like the reading time. Writing time, on the other hand, is real which can be measured. It differs from the reading time -the different times the published text meets the readers-at this point. There are also other denotations. Narrator can organise the time in the work using the means of language diachronologically or synchoronologically.In diachronic narration, although there is a linear progress, the time of the narrated events and the real time are not equal to each other. Narrator refers to leapsin time-editing. In synchronic narration, the duration of a past or future event equals to the real time (Narlı, 2002). All those fictions between the real and the fiction-

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alised world are necessary elements for a narration as time turns into a human-specific time when it is used according to a type of narration and narration finds its real meaning when it becomes a condition of a temporal existence(Ricoeur, 2007, p. 108).

Narrative tense is a phenomenon that stems from the difference between the time where narrator realises speech act and the time which is lived in the stories. There are two obvious types the first one being narrative past and the latter is narrative present. If a reference is seeked in a narrative, two figural formations are seen. The first of these is discourse now; the second one is story now.Tense switch/ tense shift, narrative present, historical present, gnomic present/generic present, synoptic present, retrospective narration, concurrent narration, prospective narration, flashback, flashforward, discourse time, story time, isochronous presentation, speed-up/acceleration, slow-down/deceleration, ellipsis/cut/ omission, singulative telling, repetitive telling and iterative telling are other time concepts (Casparis, 1975; Margolin, 1999; Jahn, 2012, pp. 95-105; Prince, 1982, pp. 26-34). All of them are a study topic for advertising researchers.

PROPOSITION

It is useful to have a look at the first narrative concept before this. It has been mentioned that the mimesis and diégésis concepts were reconceptualised as showing and telling successively. In this case, showing defines the narrative mode where there is hardly a narrator and the reader witnesses the events himself; telling, on the other hand, defines the narrative mode where the narrator has an obvious control over the presentation of the actions, characters and the point of view (Jahn, 2012, p. 104). In narrative theories, there appeared a rule in time as "Don't tell, just show!" and this revealed a concept called proposition which affected the deep narrative structure. These two elements play a key role in copywriting process.

Proposition has a meaning close to the theme, path, and governing idea, yet, relatively, itis a concept whose limits are definite and that is suitable to the structural types of the narratives. It reflects a sentence of judgment presented to the audience by a narrative. The renowned narrative theorist *Lajos Egri* puts the proposition in the center of the Dialectical Narrative Method which he developed in his work *Art of Dramatic* (2004). The writer defines the concept as the message submitted by the fiction shaped as a result of the conflict between pivotal caharacter and the opposing character. However, proposition is not presented obviously in narratives; on the contrary, it is presented on an imlicit platform. In fact what we call narrative is the presentation of a proposition. Proposition is positioned implicitly. If it was positioned in an obvious way, a narrative would be made up of afew sentences. Theorists conceptualise the state of implicity here as "Don't tell, just show!". The rule emphasizes an aproach based on that the writer does not tell the proposition directly but the reader himself tries to understand the proposition. It is used especially in soft sell advertisements. It should not be forgotten that pictographic and figurative signs/indicators have an important role in the formation of the meaning presented by the proposition as well as linguistic signs. Proposition in an advertisement should be specific more than general (Egri, 2004; Booth, 2012, pp. 15-32; Mayer, 2004; Taşkıran & Yılmaz, 2013, pp. 118-120; Yılmaz & Erdem, 2016, pp. 241-243).

CHRONOTOPE AND FICTIONAL SPACE

One of the important things to be taken into consideration is chronotopes. Chronotope is a term coined by *M.M.Bakhtin*. Time and space is a different issue, the thing here is space which reflects the time. While time shapes in flesh and bones via chronotope, space is given a meaning by time and history in the same way (Jahn, 2012, pp. 106-107; Bakhtin, 2001, pp. 315-333; Irzık, 2001).

Literary space is the place where objects and characters are placed; in other words, it is the environment in which characters live and act. Literary space is a general concept and exists in a narative in two ways. Environment where one of the episodes of the story occurs, *story space* and the field where narrator tells his narrative and narrative situation occurs, *dscourse space*. Spaces belong to everything in the story as well as the characters. The place that is mentioned as here in the story is called *story here*; the place mentioned as here in the discourse space is called *discourse here*. The concept of a place attributed a lot of meanings reflects a special attribution to a place in the narrative. In some narratives, characters may attribute a special meaning to some places. This can be both a bad past memory or a hope for the future. It should be kept in mind that the descriptions of places have always something to towith the underlying narrative situation of the story (Jahn, 2012, pp. 106-111). In advertisements the place is presented directly. It is not necessary to evoke the fantasy here as it is in other types of narratives. However, in advertisements on fields such as tourism or architecture fantasy is evoked. In other words, if the place is the thing in the advertisement, in advertising narrative, the place is turned into a place that is attributed a special meaning.

CHARACTERS

There are a wide range of character types used within narratology, and a character is ascribed an utterly different meaning in this field. Character defines persons who do the acts in a narrative. There would not be a plot without acts. Specificity level is determinant of the distinction between character and type. A character is someone who is idiosyncratic. On the other hand, a type is an overall notion. Everyone's personality structure is as different from each other as snowflakes, yet it is also possible to classify persons within specific templates. These classifications are called "type" (Baldick, 2001, p. 265; Özakman, 1998, pp. 114-133). A grocer, an academic member, an inspector may all set an example for types. As for a narrative actor, s/he is the character in action. In terms of narratology, character has a statical meaning. People with specific features are called characters. When the characters are considered in terms of function, they are described as actors. A character ranks as an actor when he acts so as to position himself in some way within narrative. That is to say, actor concept is related to narrative actuality (Jahn, 2012, pp. 112-119).

In a narrative, the most important factor that leads characters to be perceived by some means or other is functions they undertake within the story. They are supposed to have essential qualities to perform these roles. These qualities may both be good or bad, as no one is perfect. Some persons are pure while some are rotten. Some are bright, some are obscure. When we constitute our environment in our daily life, we might utilize people who have the qualities we look for. Not many people appeal to you, yet in a narrative, every character type is essential and serves a purpose. Even if a characterless person has a function in the plot, s/he may take place within the narrative. As a matter of fact, ironically, there are very few characters that can be said to be perfect in narratives. Most of the characters are actors with

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deficient or defective personalities. Authors value mental deficiencies more than absolute morality (İlerialkan& Yılmaz, 2015).

Narrative theorists have various classifications. The first classification is done according to the significance level of the character. As to this, we may seperate character types three ways as protoganist(s), second-degree proroganist(s) and persons who play a smaller role (Kıran & Kıran, 2011, p. 214). In The Lord of the Rings, characters like Frodo and Aragorn are protoganists, characters like Meriadoc (Marry) and Pergrin (Pippin) are second-degree characters, and the hobbit who tells dark cavalry where Baggins are when the door is knocked is the character who plays a smaller role.

Another classification about characters is done according to their relations. In a narrative, the relationship between character A and character B, the relationship between character A and character C and the relationship between character B and character C would be different from one another (Kıran & Kıran, 2011, p. 214). In The Lord of the Rings, Gimli's relationship with Logolas and Aragorn is different. Also, the relationship between Legolas and Aagorn is different from the relationship between Aragorn and Gimli.

Formation of double groups like husband/wife, friends/enemies, mother/daughter or triple groups like husband/wife/lover, mother/father/child is another method for character classification. Apart from these, characters may be classified in political, social, professional groups, in unity associations such as love, family, trade bodies, in rivalry groups that show up in love and professional life, in opposing groups such as man/woman, single/married, young/old (Kıran & Kıran, 2011, p. 214). There are also conceptualisations that are peculiar to the narrative theorist out of these general classifications. E. M. Forster lays an emphasis on two character groups as being flat and round character. Flat character is statical; S/he does not change within the story. The latter undergoes a change (Jahn, 2012, pp. 116-119; Forster, 1985). The characters in *The Lord of the Rings* are flat characters. On the other hand, the characters in G. R. R. Martin's *The Song of Ice and Fire* book (2013) are round characters. Deanerys Targaryen is a child. Her elder brother makes him marry Khal Drogo, the leader of Dothraki army, to gain the throne. In time, she becomes a Khalesee. Arya Stark is a child, too. She is the youngest daughter of Lord Stark. She has an adverse humor yet as the states of affairs change, her character will change. As a result, her character undergoes a change, too. First her father, later other members of her family will be killed. She becomes desolate as a child. She has to defend herself. She is not that child Arya anymore. We cannot see a distinct difference between Frodo who lives in Shire and Frodo who throws the ring into fire (Yılmaz, 2014).

According to dialectical narrative model, pivotal character and opposing character play the principal role. Propp puts an emphasis on seven character types as the villain, the dispatcher, the hero, the donor, the helper, the princess and the false hero. Apart from these types, there is another distinction as confidant characer, foil character, choral character (Jahn, 2012, pp. 116-119; Kuzu, 2001). Sam in The Lord of the Rings may set an example for the confidant character. Confidant character helps us know the pivotal character better as the pivotal character confides him. If a confidant character is not placed in the narrative, two choices are left: Either direct information about the pivotal character must be given, but this will decrease the aesthetical value of the text, or the pivotal character is rendered mystical. Foil character, defines the extras that brighten a valuable character like velvet. Such characters are functional. The function of foil character is dialectical. If a character is desired to have courage, S/he might be met with a coward. For instance, while character A is running away in a situation, if character B acts venturously in the same situation you do not need to say that character B is a brave person. In some situations, however, you must make characters tell such things to each other as setting a stage for every accident would extend the time of the film unless you do this. Choral characters undertake such a

function. Choral character is the name given to those who do not have an important role in the general story cyclically like greengrocer, grocer, and shoeblack. They only confirm certain things or make small definitions. Roles of such choral characters are limited to these scenes and their existence is functional. Having mentioned Propp's character types and Greimas'sactantial model, Öztokat states that deficiency and fullfilment situations shapes characters within the context of sender and receiver. At this point, she emphasizes that emotional and passionate roles path will play a significant role to get us comprehend the underlying structure (Öztokat, 2005, p. 125).

NARRATIVE DISCOURSE

A narrative text can be defined as the process of substitution and exchange of narrator's discourse and character's discourse (Dolezel, 1973, p. 4). While narrator's discourse expresses narrators' expressions, interpretations, and explanations about the events, characters' discourse means dialogue and monologue. Attributive discourse, direct discourse, indirect discourse,stream of consciousness,interior monologue, soliloquy, psychonarrationand narrated perception are other important narrative discourse concepts (Jahn, 2012, pp. 120-130; Genette, 1980; Tekin, 2011, pp. 264-275).Discourse is appeared similarly in visual, audial and audivisual advertising channels.

CONCLUSION

Advertising can be an attractive and influential area only to the extent of itums creativity. The development of narrative in history to meet today's conditions, the existence of a market getting powerful day by day, the admirable academic development in the field of advertising and the sufficiency of competent human resources promises for the future of advertising. Although the basic concepts presented in this chapter are exemplified in traditional media, they should not be considered in terms of only analogue channels. In particular, new modes of use, such as augmented reality (AR) and virtual reality (VR) applications, gamevertising, interactive advertising, social media ads, transmedia and crossmedia storytelling, mobil and viral advertising, which are developed especially with new communication technologies, and those bring along new narrative models. As a result, although there hasn't been enough research on it, advertising as a type of narrative is considered to be an untouched area where creativity is used at the culmination. In this respect, it deserves the interest of narratologists and advertising researchers.

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KEY TERMS AND DEFINITIONS

Advertising Narrative: It expresses the way the ad tells the story. Advertising narrative may be possible for an ad to contain its narrative components, but narrative advertising components are different from other narrative types.

Augmented Reality: The term which defines combined reality which is possible with applications in devices such as specially produced glasses, or smart phones, tablet and formed with intertwinement of reality and visual reality.

Chronotope: Time and space is a different issue, the thing here is space which reflects the time. While time shapes in flesh and bones via chronotope, space is given a meaning by time and history in the same way.

Narrative Components: Each of the parts that make a story possible: Plot, focalization, narrative situation, narrative tenses, modes, proposition, chronotope, fictional space, characters, narrative discourse, etc.

Narrative Levels: Narrative levels (also referred to as diegetic levels) is an analytic notion whose purpose is to describe the relations among the plurality of narrating instances within a narrative, and more specifically the vertical relations between narrating instances (Coste& Pier, 2009).

Narrator: The person who fulfills the narrative action.

Proposition: Proposition has a meaning close to the theme, path, and governing idea, yet, relatively, itis a concept whose limits are definite and that is suitable to the structural types of the narratives. It reflects a sentence of judgment presented to the audience by a narrative.

Chapter 2
Types of Focalization in Advertising Narrative

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ABSTRACT

In this chapter, the use of the types of focusing in the narrative discourse that direct the perception of the narrative in ads is discussed. In the context of Gerard Genette's focus theory, the study focuses on what are the elements that are prominent in advertisements and which give a perspective to the target audience. The aim of the study is to determine the types of focus used in advertising and the elements that strengthen the advertising narrative. Ads are trying to attract the consumer's attention and are consciously prepared as a form of communication of the contents of the mind that leads to purchase behavior. Therefore, this study to focus on advertising is important to reveal a topic in the advertising literature and to help cover the gap here. The narrative focus in advertising is based on the classification of Genette.

INTRODUCTION

Narrative is a basic way of construing and making sense of experiences and generally the world. It began to be systematically examined beginning from 1970s, and it extended as a subject examined in many fields of science such as psychology, sociology, philosophy, history, culture, theology, medicine, and education (Dervişcemaloğlu, 2014, pp. 49-50). The narrative theory is also used as an effective analysis in film texts (Deleyto, 1991, p. 162). Narrative is one of the most important elements of texts. Advertising narratives have a more complex structure, namely, they shape through a combination of many visual and auditory elements. Basic function of advertisements is to create difference between similar products and brands. They create linguistic, visual and auditory structuring for such differentiation. In this framework, superlative forms of adverbs are used, and messages are created that eliminate the communication gap between the advertising texts and manufacturers and consumers. Auditory similarities, echoes, repeti-

tions and iterations are used so that advertising texts can be understandable and memorable. Categories of products are the factors that act to determine those elements. For instance, flavor and taste are emphasized for food products, and cleanness and whiteness for cleaning products (Yılmaz, 2004, p. 12).

Genette presented the focalization theory for the analysis of narrative discourse (Çıraklı, 2015, p. 24). Focalization is defined as the selection and classification of narrative information. A story is narrated from a perspective. The ideas presented in that perspective are called focalization. Focalization is an important phenomenon that guides the perception of the narrative, and the voice of the narrator helps us understand what the mode of the narrative is. Attention is drawn to whose eyes an event or an object is conveyed through as well as to whose voice it is narrated in (Çıraklı, 2015, p. 7). Determining the perspective here "determines what elements the narrative will be established on, what will be focused on, and how and in what aspects the narrative will be evaluated. Perspective is important in determining the essence and direction of the text, in ordering the various ideas of the narrative, and in showing who the important person is in the text" (Akyıldız, 2016, p. 96).

In this study, the purpose is to find out the uses of types of focalization in advertisements. In this study, uses of types of focalization in advertising that take place in narrative discourse and that guide perception of narrative are addressed. In the study, the elements that are given prominence and that give a perspective to the target audience in advertisements are examined within the framework of the focalization theory of Gerard Genette. In this context, types of focalization are determined, which are used for the purpose of establishing a strong meaning and narrative in creating texts in advertisements, and the way the types of focalization are used in television advertisements is examined. In the first part of the study, narratology and the theoretical frame in which the theory and types of focalization, which guide the perception of the narrative, are mentioned are explained. In the second part, types of focalization are examined over examples of advertisements. Purpose of the study is to determine what the types of focalization that are used in advertisements and the elements that strengthen the advertising narrative are. An advertisement is a form of communication in which contents are consciously prepared that attempt to draw the attention of the consumer and that lead to the behavior of purchasing. Therefore, this study, done on focalization in advertising, is important in presenting a subject in advertising literature and helping close the gap here. Narrative focalization in advertising is created based on Genette's classification. The analysis is made based on Genette's classification of narrative focalization. In the conclusion of the study, functions of the types of focalization in advertising and the way they are used are evaluated.

TYPES OF NARRATIVE AND FOCALIZATION

Narratology is the establishment of a relationship between the method of reading, meaning and the technique of narration. Gerard Genette describes that type of reading as practical reading (Çıraklı, 2015: 22). The purpose is to present the concern of the text, to aim to show, and to relay information about the design that creates the meaning. Understanding a narrative occurs when a reader can comprehend it in the narrative and establish a relationship (Batur, 2012). Every narrative presents a story. Narrative is defined as a form of communication which is both caused by characters and which presents the chain of events that happen to them (Jahn, 2012, p. 12). Narratives represent one or more events that exist everywhere. What can happen in the events is questioned and they try to be found through the narrative; it does not only represent a transition from one situation to another, it also structures and interprets it. Looking from this perspective, narrative exists as a means of discovering new worlds in shedding light

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on events and persons, and of helping people experience and share (Dervişcemaloğlu, 2014, pp. 48-48). Narrative texts are regarded as 'fictional' texts that have ab aesthetical value. Literary narrative texts can also be evaluated as common fields of discourse that create communication between the author and the text, and that are shared together (Yılmaz and Turanoviç, 2006, p. 189). The reader/viewer is directed to a certain conclusion through the narrative text, and they are expected to think on and deduce from a certain subject.

Genette states that there are essentially two types of narratives in narrative discourse in terms of the person who narrates. In the first one, the narrator does not take place in the story that it narrates. In the other one, the narrator takes place in the story as the person of it. The first one is a hetero-diegetic, and the other one is a homo-diegetic narrative. In the first one, the narrator is the hero of its narrative. In the second one, it plays a secondary role. That role is of an observer and a witness. If the narrator is one of the important persons in the narrative, it is described as auto-diegetic. The four types of narratives are as follows in connection with Genette's narrative levels (Tutumlu, 2002, p. 61):

- **Extra-Diegetic - Homo-Diegetic:** The narrator narrates its own story in the first degree.
- **Extra-Diegetic - Hetero-Diegetic:** The narrator narrates a story in which it does not exist in the first degree.
- **Intra-Diegetic - Hetero-Diegetic:** The narrator narrates a story in which it does not exist in the second degree.
- **Intra-Diegetic - Homo-Diegetic:** The narrator narrates its own story in the second degree.

According to Mieke Bal, while the narrating voice and narration serve more for the technical side of the narrative, focalization and perspective constitute the ideological elements of the narrative. It mentions that through the differentiation between a technical and an ideological narrator. Focalization of the narrative through its technical side is more related to the ideological aspect of the narrative. This is because focalization not only conveys the perceptions obtained through the sense organs, but also it reflects the mental confusions, streams of consciousness, dreams, hallucinations, illusions, and ideas. Thus, the reader/viewer can understand the real meaning of the inner world, psychological state, imagination, and mental structure of the focusing element (may be the narrator or a character). According to this, when it comes to focalization in addition to the authority created by the narrative, monitority is cited. Monitority argues that narrative texts not only produce narrative authority, but also they produce visual and perceptual authority, however, it has a mobile structure between the narrating element and the character, and it sometimes undermines the narrating authority, and even reverses it. The focusing role can not only be assumed by the narrator, but also by the characters. The dominant voice can be enriched through alternative perspectives (Çıraklı, 2015, p. 27).

Focalization is the selection, organization and classification of the narrative information. A story is narrated from a perspective. The ideas presented based on the three types of focalization of Gerard Genette are called focalization. Focalization in Gerard's explanation is regarded as seeing the degrees of approval, and the action from different perspectives. The questions "Who is speaking?" and "Who is asking?" are asked. Functionally, focalization is a means of selecting and limiting the information about the narrative, showing the evens and their course from one's perspective, giving prominence to the person focused on and giving an empathetic and ironic perspective to the focuser (Jahn, 2012: 69). Focalization denotes the perspectival restriction and orientation of narrative information relative to

somebody's perception, imagination, knowledge, or point of view. Hence, focalization theory covers the various means of regulating, selecting, and channelling narrative information, particularly of seeing events from somebody's point of view, no matter how subjective or fallible this point of view might turn out to be (Herman etc. 2010, p. 260).

Jahn (2012, p. 70-71) presents different forms of focalization. According to him, there are four types of focalization which are fixed, variable, multiple, and common ones. But he emphasizes that the last two types of focalization should also be taken into account in addition to them:

- **Fixed Focalization:** Presentation of narrative phenomena and events from the fixed perspective of a single focuser.
- **Variable Focalization:** Presentation of different parts of a story from the perspective of various focusers.
- **Multiple Focalization:** Repetitive presentation of an event from the perspective of a different inner focuser at each time. Perception and interpretation of the same event by different people in different ways.
- **Common Focalization:** Focalization by means of several narrators or a group of characters.
- **Hypothetical Focalization:** Presentation of events or beings as if they are perceived by a hypothetical observer or a virtual viewer.
- **Empty-Center Focalization; Figuralization:** Reflective presentation of the events or beings in a narrative when there is no inner focuser or a reflective figure. Mostly used when there is no character to present the events.

Jahn states that "functionally, focalization functions as a means of giving information about the narrative, selecting and limiting the information, showing the evens and their course from one's perspective, giving prominence to the person focused on and giving an empathetic and ironic perspective to the focuser (Parın, 2017, p. 71).

Genette's types of focalization on story narration, which also constitutes the subject of this study, are explained in three ways. They are zero, internal and external focalization (Tutumlu, 2002, p. 55).

1. In an unfocused narrative or in zero focalization, the narrator has more information than the story characters. It knows the past and future of the characters. It describes the events that happen at different places at the same time. It is the narrator's perspective that knows and sees everything (Kıran and Kıran, 2011, p. 92). It is also defined as the divine (omniscient) point of view. Existence of the narrator is invisible, but there is still a narrator. It is narrated through the events, characters and the situation. Imitations and the illusion that everything happens before the viewer are used for it (Sözen, 2008, p. 579). An extra-diegetic narration is used because the narrator is unknown.
2. Internal focalization is narrating from the perspective of the character or characters in the story. The narrator is a third-person singular. The narrator is the hero of the story in the internal focalization. Namely, the narrative is presented from an inner perspective. The viewer perceives and evaluates the events from the limited perspective of the character. The narrative is subjective. This is because the narrator is within the story, and makes explanations. Therefore, the narration is homo-diegetic (Sözen, 2008, p. 579). The internal focalization is divided into three within itself.
   a. Fixed focalization is the narration of a story continuously from the perspective of one character.
   b. Variable focalization is the shuttling of a story between the perspectives of several characters.

      c.   Multi-layer focalization is the narration of the same event in a story based on the perspective of different characters several times.

3.   In external focalization, feelings and thoughts of characters are unknown. The narrator narrates the events objectively like an external observer. External focalization is becoming an objective observer of the narrator. It reflects "the point of view of the observing figure". The narrator here is not knowledgeable with the feelings, thoughts and intentions of the characters. It watches and reflects their acts and behavior. There is objectivity, and subjective thoughts are left outside. The narrator is not one of the characters in a story, and it is a witness of the event that happens, which makes the viewer anxious (Sözen, 2008, p. 579). Since the narrator is not within the story and it is only a witness, hetero-diegetic narration is used.

Focalization occurs through placing something in the center, drawing the attention towards a point and intensifying it, and gathering the attention at a point. In textual terms, focalization is bound by the narrator in the first degree. The narrator's psychological state, features, acts, role in the narrative are shown as the determinative factors in terms of textual focalization (Yılmaz and Turanoviç, 2006, p. 189).

USE OF NARRATIVE IN ADVERTISING AND TYPES OF FOCALIZATION

Narrative advertising, involving story narration, has influence on the purchasing decisions of the target audience. This narration provides a basis for the consumer to establish a relationship and deduce. Stories are used to create a meaning and to build an identity for brands, and to establish an emotional bond between consumers and brands. Thus, brands are strengthened by differentiating in the market (Li, 2015, p. 10). In advertising narratives, product consumption, product experiences and results are typically presented. The viewer is individually addressed, it is drawn into the message of the advertisement, and it is provided reasons (Şardağı and Yılmaz, 2017, p. 92).

An advertisement that narrates a story is defined as a narrative advertisement. Time and causality are used as two important structural features through narratives. Therefore, narratives are organized as a series of events that happen over time, and the structure of the events explains the causal relationships. Since narratives are catchier, exposing consumers to advertising narratives makes easier advertising narratives to be understood (Chang, 2012, p. 9). Consumers cannot be expected to think in detail and sophisticatedly through narratives, on the contrary, they are expected to understand the message by creating causality from the beginning to the end. Escalas explains it as follows based on an example of a car advertising narrative (2004, pp. 4-5):

The first event in the advertising narrative is having two children. The factor causing the rise of the goal in the story is to purchase a larger car. The result is feeling more need for safety. As a result, the consumer takes action, makes research on which car to purchase, and chooses the current car. Escalas draws attention here to the importance of the fact that the consumer is a part of the story in creating the meaning of an event. As a result obtained from that narrative structure, the consumers make an evaluation.

Focalization in advertising narrative is done in order to emphasize the points and product qualities that the attention of the consumer intends to be drawn to, and to reveal how the advertisement should be perceived by the consumer. Focalization in advertising narrative is conveyed over a certain meaning in

the story in order to strengthen the product and the message, and to make differences between similar products. The way Genette's types of focalization are used in commercial films is explained through examples of advertisements.

In the type of *zero focalization*, all of the information about the character is known, and events at different places are described at the same time. As an example of use of the type of zero focalization in advertising, the commercial film published by Coca-Cola (2011) for month Ramadan can be shown. In the advertisement, iftar (a fast-breaking meal) preparations made in different settings (a restaurant, a pit, a house, a boat) in different cities in Turkey are shown. No verbal narration is found in the advertisement. The music at the beginning and the display of the times for eating and the call to prayer sound at the end give the message that it is Ramadan. People start eating different things in different cities at different times. The only thing in common between the tables is Coca-Cola. In the narrative fictionalized in the advertisement, human relationships, togetherness and sharing are focused on. In the last advertisement of Coca-Cola (2018), there is no verbal narration other than the slogan of "Enjoy it" at the end of the advertisement. In the advertisement, a woman brings a Coca-Cola to a celebrity who is sitting at the airport and feels bored, and he drinks the coke, stands up and starts to dance. The woman films it, sends it to a friend of her, and thus, a movement of dance rises and spreads all over the world in a minute. In the advertisement, the same feeling, namely, the sense of entertainment, movement and happiness are narrated through *zero focalization* in different moments. As another example of zero focalization, the instant soup advertisement of the brand Bizim Mutfak published in 2014 can be evaluated. In the advertisement, a doctor that we know is real in a women's television program starts to ask three questions to the audience of women about instant soups. The women answer the questions as yes or no with the devices in their hands. The doctor says to the women who answer wrong that "I went to the production plants of Bizim Mutfak in order to learn the true answers to the things that you know wrong". The doctor, who is the main character in the advertisement, is the narrator. He has all the knowledge about the message of the advertisement, and he is the person who explains the course of events. The type of zero focalization is also used in that example of advertisement, and a direct narration is realized towards the consumer. In the advertising narrative, naturalness, explanation of true information previously known wrong, healthy production and taste are focused on.

The examples in which the narrative is narrated from the point of view of a person or persons in it, and in which *internal focalization* is conveyed to advertisement texts are explained through fixed, variable and multi-layer types of focalization. *Fixed focalization* is the presentation of a narrative from the point of view of a character. In all series of the commercial film of the chocolate brand Eti Canga (2018), a gorilla acts. In the last film, five baby gorillas and a real baby are seen. As an external voice, there is a narrator in the commercial film. In advertisements in which an external voice is used, since the voice is used as the narrator, the characters are automatically dragged towards the inner layers of the fiction (Yılmaz, 2017, p. 698). The external voice says that "Some children are different, they also want to monkey about, they also want to make a mess, and they just wait for the right time for themselves". The point focused on in the advertisement is a different type (dark chocolate) of the product. The narrative is performed from the point of view of that different character among the others. Newness of the product and scatter, which is the most different feature of the product among the similar group of products are focused on. *Multi-layer focalization* is the narration of the same event based on the point of view of different characters. The advertisement of the shampoo Dove (2019) starts with the discourses of four women about their hair. A narrative of multi-layer focalization is performed in which each woman explains the reason why their hairstyle is like that from their own point of view. Another advertisement of Dove

(2018) narrates that certain numbers in lives of different women does not represent their features such as age and weight, but some qualitative values such as the number of cities they have visited, their school marks, the time they spend with their beloved ones. Focalization is used through different characters with the slogan "My beauty is beyond numbers". In that type of focalization used in both examples of advertisements, the emphasis is made through "difference" and "freedom". *Variable focalization* is the existence of points of view of more than one character in an advertising narrative. In the advertisement of Harribo, a sweet brand, published in 2018, adults are seen at a company meeting. All characters act like a child, and vocalize the advertisement. In the advertisement, each character tells their ideas about the product in children's voice. The general emphasis in the advertisement is on the way that the characters explain the different features of the product as their favorite features and on the fact that the product is not only for children, but also it is a food product loved by everyone.

External focalization is the presentation of an objective point of view from which events are externally observed in which feelings and thoughts of characters are not known. As an example of external focalization, the narration made in the advertisement of the toothpaste of İpana (2018) may be shown. In the advertisement, the narrating character asks "We all love smiling, but some things we love do harm to our teeth, how can we whiten them without doing harm to them?" Then, it says that it is done with the toothpaste of a new formula developed by the brand. Another example of external focalization may be the advertisement of the detergent of Boron (2019), which is a new brand. In the advertisement are two women, a baby and an external voice. It is seen that one of the women adds the cleaning products containing chemicals into the bath of the baby. The other woman with a baby in her arms rejects to wash the baby in that water. The external voice asks "You do not want to wash your baby in a water like this, do you? Then, why do you wash your clothes in it?", and introduces the cleaning product containing natural minerals. Feeling of trust is focused on in the advertisement. In both examples of an advertisement, the feelings and thoughts of the characters are not known at the beginning, and the events and the gaps in the story are completed by the product of the brand.

CONCLUSION

Advertising narratives are made consciously by those who prepare advertisements. Purpose of narratives is to draw the attention of the consumer in advertisements and to motivate them to purchase a product. In addition, it is aimed to differentiate between the product and the similar ones. Thus, awareness is created in the consumer. The power of narration and the degree of persuasiveness of a message intended to be conveyed in an advertisement are developed through different narrative strategies.

When it comes to the advertisements examined within the framework of the types of focalization, it can be said that consumers find in them a piece of their lives besides rational messages or that narratives are developed which would motivate them. In some of those examples of narratives, types of focalization may be used through humorous or real situations in witness of specialist doctors and celebrities. In others, they are presented as a usual part of life with sections from lives of ordinary people. The important point to pay attention to here is that role models are created with rational and emotional narratives in texts that can be fictionalized from different points of view. While both narrative forms, characters and stories provide a solution to problems presented in advertising texts, they also make the message easier to be accepted. With the types of focalization used in advertisements, a different point of view towards a product, therefore, towards life, and as a result, a new lifestyle is presented. With those narratives

presented in advertisements, parts of an advertising message to pay attention to are emphasized, and a focalization strategy is chosen for the way the message intends to be perceived. Thus, meanings are created in order to strengthen the product and the message. The narrator, as a part of a story, attempts to take the viewer to the position of an important person. While it sometimes exists in the process of narration as an observer or a witness, it sometimes takes place in the first place as the person who lives the event. It is one of the first and important purposes of advertisements for advertisers to psychologically influence the viewer by choosing a narrative style, to attempt to create a feeling of empathy, thus, to make an integration of the events described in the advertisement and the characters, and as a result, to lead to the purchasing behavior.

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KEY TERMS AND DEFINITIONS

External Focalization: In external focalization, feelings and thoughts of characters are unknown.

Focalization: Focalization is the selection, organization and classification of the narrative information.

Internal Focalization: Internal focalization is narrating from the perspective of the character or characters in the story.

Types of Focalization: Focalization is the selection, organization and classification of the narrative information. A story is narrated from a perspective. The ideas presented based on the three types of focalization of Gerard Genette are called focalization.

Zero Focalization: In an unfocused narrative or in zero focalization, the narrator has more informa-tion than the story characters.

Chapter 3
Expectation Horizon in Narrative Advertising

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ABSTRACT

Storytelling format is one of the approaches that advertising has been using and will continue to use for many years because the stories are always able to attract people to themselves. However, it must fulfill some conditions for this. Audience/reader/listener/consumer in advertising corresponds to the reader in the Narrative. The story reaches its purpose when it is based on the characteristics and expectations of these consumers. As a result of changing consumer profile, narrative advertising is now making its target group talks to reach its targets. In this context, this study focuses on the concept of expectation horizon by Jauss, how the target group shapes and makes sense in narrative advertising, especially in new media environments, because now the end of the story is written by consumers.

INTRODUCTION

People persuade others or are being persuaded by others in their daily lives at least a few times a day. Persuasion aims to make a desirable impact on thoughts, attitudes and behaviors of people in relation with something. But is there an efficient way to persuade people? Stories and certain narrative content have high powers in directing people in a desired way by making an impact on them. Because people find themselves in the narratives of stories and identify parts of their lives with the events in the stories. They make inferences for themselves by extracting some kind of meaning from the narratives. This process of sense-making and relating to oneself is a consequence of factors such as emotions, beliefs and value rather than logic. Therefore, people continue to be effected by the story and content regardless of the time period.

Technological developments and innovations such as new media tools have brought along changes in narratives as they have in many other subjects. On the other hand, positive reactions of people to narratives and stories in the past are observed to be similar to the reactions given to today's stories and narratives. It may also be said that this narrative style's effect on people doesn't change, what changes is

only the styles of expression used for narratives and tools used in telling the stories. Especially Internet enables an interactive narrative style with the participation of users of new media. Users who cannot resist changes became more active, more productive, and they keep up with the change with their desires to have more say in and more control over the stories. People who are already naturally story creators and tellers have now transformed into digital story tellers and creators. They started to take pleasure in these new opportunities presented to them with each passing day, thus they started to spend more time in these media.

As a result of these developments, brands turned towards new media in order to reach consumers who were not reachable through conventional media anymore. They started to give weight on the dissemination of their messages on digital platforms. Today, digital media users encounter content of digital brands on every platform. However now, both brands and consumers create these content now interactively, unlike conventional media. Consumers who bring their own stories on digital platforms now get involved in the creation of content of brand messages. They have a say in the content, creation and future of all kinds of brand messages now. Brands which desire to create an impact on them and to make them a part of the brand communities, on the other hand, try to persuade them with narratives and stories in digital advertisements, as they were doing in conventional ads.

However this time, they face a different consumer group who keep up with the changes of time and who also became the reason for these changes. Brands now have to deal with an active consumer group who evaluate and interpret advertisement messages according to their experience horizons. Moreover, this group doesn't accept advertisement messages at their face value. Because wanting to be valued and expecting brands to show their interest in them in actuality, the digital consumer approaches advertisement messages according to their expectation horizon. They want to see the reflections of their needs, wants, dreams and lives first and foremost in the story of the advertisement if they are to be persuaded by the brand. Desired and expected connection is only possible based on this factor. In this way, they are able to wander within the story and internalize the narrative devised by the brand as the main character of the story. The desire of the digital consumer is to be the main character themselves. They want to see the traces of the story they expect from the advertisement as a reader/audience, on the one hand, while also wanting to write the rest of the story themselves. Just like an author: as a content creator.

BACKGROUND

The Concept of Expectation Horizon Based on Reception Aesthetics

Reception aesthetics is a reader-based theory. The theory puts the reader in the center within the frame of work, author, reader and society quad (Selden, 1997, pp.56) and argues that the interpretation of the reader is directly related to their sense of author, work and society. Since the theory is focused on sense, reader who create this sense is also at the center. Therefore, according to Jauss (1982), one of the theoreticians of reception aesthetics, it is impossible for the reader to be passive and the reader creates new meanings by reinterpreting the work, just as the author (pp.3). In this context, the reader creates the sense of the narrative based on their socio-economical status, socio-cultural characteristics, their own world view, life style, and experience (Iser, 1978, pp.21-38). What is important is not what the text says, but what the reader makes of the text (Dilidüzgün, 2001, pp.247).

Every text is finally a fiction. Since the author fictionalizes the facts of life according to their own perspective. So, no work of art can reflect the realities of life completely (Uçan, 2007). On the other hand, works of art include traces of real life.

Since the theory focuses on the reader and the sense they create, every reading of the text creates a reproduction of it (Genç, 2007, pp.396). Different meanings may emerge even when the text is re-read by the same person, In this sense, Fish argues that there are different meanings as much as the number of readers since every reader would make sense of the same text in different ways (Fish, 1980, pp.305).

On the other hand, it is not easy to argue that the author has no importance in sense-making process, although the reader is at the forefront. Finally, the reader starts off from the text created by the author. Here, an interaction is in question (Genç, 2007, pp.396). Additionally, according to the theory of reception aesthetics, the author leaves ambiguities and gaps within the text by not saying everything for the reader to fill in (Özbek, 2013, pp.16). The reader fills in these gaps, question marks and ambiguities in the text according to their own characteristics to make sense of it. The hints given by the author in the text are there for the reader to fill in the gaps only in accordance with the integrity of the text based on the signs and text type. Thus, the reader makes sense of the text only within the limits designated by the author (Moran, 1994, pp.246). The reader creates meaning by filling in the gaps despite these limits, establishes a relation with the text, and goes through an active process due to their participation in the production.

In reception aesthetics, the concepts of 'experience and expectation horizons' which have been created by Karl Mannheim and developed later by Hans Robert Jauss, also put the reader to the forefront. The main theme of these concepts is that the readers start to read the text with certain expectations based on the experience horizon they already have, and that they make sense out of it according to their own experience horizon even though they start off from the plot and characters given in the text during the reading process (Aytaç, 2009, pp.149-154). Experience horizon which points to the experience and knowledge background of users may vary according to every individual's level of life, beliefs, education and culture as well as knowledge (Holub, 1984, pp.59). From the perspective of communication, experience horizon may be expressed as the individual's frame of reference. Similarly, users may have differing expectations and satisfaction levels according to the horizons they have. They approach the story with certain expectations such as having fun, liking, taking pleasure, substituting, learning etc. This points to the concept of 'expectation horizon' as Jauss argues (Jauss, 1982, pp.168). Thus, the story is received based on both horizons of experience and of expectation of readers.

Reception aesthetics does not involve any right or wrong interpretations. There is no single correct interpretation either. The reader, i.e. receiver, fills in the gaps left by the author according to their own frame of reference. Thus, every receiver pieces together the text, left unfinished by the author, according to their own frame of reference. This leads to varying but all correct interpretations of a single text.

Expectation horizon includes the reader's expectations from the text based on their historical, social, cultural etc. characteristics (Eagleton, 2014, pp.96). In this context, the reader deals with the text through the expectation horizon determined by the period of time they live in (Moran, 2014, pp.246-247). The reader receives certain gains as a result of satisfaction of these expectations. Frame of reference of readers causes them to have differing expectations from texts. The reader starts off with these expectations while connecting with the text while also making certain demands from it. Thus, expectation horizon expresses the totality of the reader's wants and desires in relation to the text (Jauss, 1982, pp.168).

Jauss (1982) explains expectation horizon with two concepts: 'intellectual' and 'aesthetic' expectations. Intellectual expectation consists of thoughts, feelings and attitudes such as being able to make an analogy between the event or characters conveyed in the text with their own life and themselves, being

happy with the end of the text or, in contrast, being disappointed by it. Aesthetic expectation which reflects a more developed form of intellectual expectation, on the other hand, includes expectations such as author's treatment of the subject, how the characters were chosen, the style of expression, the style of fictionalizing, etc.

Jauss suggests that history of literature, and thus texts should be written according to the reactions of the readers (cited by Moran, 2014, pp.246). Since for him, the readers already make sense of the texts through intellectual frames shaped by the period they live in. What changes is not the interpretation of the reader, but the traces of the period in which the text was written since periods change with time (Thiselton, 2006, pp.293).

Jauss deals with the changes in expectation horizon as well. A work of art which does not conform with the expectations by bringing newness to the field opens up a new horizon for the readers, thus leading to changes in aesthetic values of the readers. New expectation horizons open for the readers since tradition within the period changes. New works of art meeting these expectations are considered successful only for that period of time. If it carries traces of previous tradition, it is considered as unprogressive. . Works which have the potential of opening up new horizons for the readers are considered as progressive works, ahead of their time (cited by Moran, 2014, pp. 247)).

Narrative Theory and Stories in Persuasive Communication

Narrative theory is also known as story theory or story telling. Narrative and story are two concepts which are confused a lot. In general, the terms story is observed to be used instead of narrative. However, these two concepts diverge and converge on certain points. Narrative expresses the form of telling a story. In other words, narrative is related to the chain of events which generally has a certain pattern (Mulholland&Collins, 2002, pp.1). People encounter narratives everywhere, whether they are aware of it or not. Narratives are found in songs, books, TV shows, films, and even chat content. Various narratives may be created to arouse different feelings such as funny, enjoyable, lively, inert, surprising, exciting, etc. Story, on the other hand, points to a chain of events including characters (Jahn, 2005, pp.44). In other words, story is a narrative structure describing an event or a sequence of events (Minnium, 2016). Stories' building blocks are events, characters and places. It is possible to assemble these three materials in various ways. Narrative expresses the way in which story materials are brought together to shape the story. A pattern emerges as a result of certain decisions and preferences. Two people may tell the same story in different patterns.

The world of the story has a structure that enables its audience to dream within certain limits. What's told create a sense of reality, sometimes at the highest level, if the audience is able to enter into the turn of events within the story although these are fundamentally "as if" situations. People listen to stories in a relaxed manner and try to understand the heroes and events in the story by focusing on them. The audience leaves their logic behind and tries only to make sense of the events in the story by not questioning these intellectually or not using any defense mechanism. The audience gets carried away with the flow of the story with their feelings, values and beliefs. As a result, these stories inspire and touch the lives of their audience. Thus, if there is a good construct in the story, it is inevitable for it not to affect, persuade and orientate its audience.

Stories and narratives include their readers/audience within their construct and take them out of a passive position to an active one. They create an opportunity to evaluate thoughts in others' minds (Simmons, 2012, pp.26). Emerging in the mind of the author and continuing their lives in the minds of their audience, stories transform into something else according to the interpretation of their audience.

One of the theories used to explain the relation between stories and persuasion is the 'narrative transportation theory.' According to this theory, individuals are exposed to the story within a fundamentally aesthetic world rather than a world based on paradigms. Audience/readers/viewers go through a cognitive process in which they are affected by the place, characters and events in the story and develop potential relations with them. And within this process, they are able to detach themselves from the real world (Gerrig, 1993, pp.10-11). Fundamentally, most of the time, things that exist in the real world constitute the basis of the process of the story. Individuals interpret the content of the story according to their previous knowledge, experience and evaluations (Gilliam, 2011, pp.18).

Narratives create a dynamic pattern between the past and the future, and enable individuals to piece together possible outcomes and to forge a bond with imaginary situations by animating them in their minds. This creates a motivation towards the possible actualization of the events which have been imagined. And this motivation may lead to attitudes and behaviors that would create a basis for a change in behavior. Thus, stories take their places in the persuasion process by creating behavioral change (Seyfi & Soydaş, 2017, pp.49).

Fisher, who developed a communication theory in 1984 considering human being as a natural story teller, supports Gerrig's theories. Fisher (1984) argues that the most powerful metaphors used in persuasive communication activities are stories and drama. He objects to the hypothesis that says people take rational decisions on the basis of logical arguments. He emphasizes that the message to be conveyed would be much easier to understand for the reader by making use of narrative and stories, and that the reader would relate to it much easier, thus facilitating persuasion. According to Fisher (1984), what's key in the narrative approach is the factor of demonstrativeness; all rational and/or irrational factors are organized within persuasive communication activity just as in the structures of stories and they obtain integrity on the basis of this demonstrativeness.

Narrative theory has certain fundamental assumptions. First and foremost, the theory assumes that every individual is a narrator in general. Therefore, communication between people is carried out through narratives. And as a result of all these narratives, the world consists of a series of stories which enables each individual to create and adapt their own reality. Natural narrative logics of people govern their own communication considerations. Good reasons are needed for them to believe in or act on the narratives (Fisher, 1984, pp. 7-8).

Technological improvements have affected human beings in many ways. With the emergence of digital tools and platforms in these tools, individuals got the opportunity to better express themselves and to share these narratives with many people simultaneously. Classical stories left their place to digital stories and narrative forms. This is actually a new era in which traditional narrative processes meet digital technologies. "Digital stories are mini films constructed and created by all kinds of people who use their own cameras, computers, scanners and photos. Everybody has a story to tell and/or wants to tell. New technologies enable everybody to create a story like the ones they see on websites" (BBC; as cited in Helff & Woletz, 2009, pp.133). Additionally, the attractiveness of both digital platforms and different narrative forms provided by these platforms led people to use these platforms more and more. They are now able to produce their own stories with differing narratives by making use of not only texts,

but also photos, videos, emoticons, various filter apps, drawing software, etc. And they are able to share these stories in real-time, on any platform in a website, or interactively on social media. And advertising world, having difficulty to reach consumers who created a new living space in digital media, followed them into digital platforms and started to use the narrative forms provided by these platforms.

Digital Advertising Within the Frame of Narrative and Story

Narrative advertising consists of conveying the features and qualities of a product through a sequence of events just like a story (Deighton, Romer & McQueen, 1989, pp.336). Persuasive messages based on narrative use stories instead of arguments (Zeng, 2014, pp.389). They make a story out of people's dreams, desires, wants, needs and fantasies by putting these together with the products. Consumers see in these stories themselves, their own dreams, what is and what they want it to be. Narrative advertising uses story lines associated with product consumption and the results of this consumption or things that people desire such as romance, success, adventure or hope (Chang, 2012, pp.244). Narrative advertising, generally involving drama and story-telling, uses a story about the experience of product to persuade consumers and tries to create an affect (Randazzo, 2006, pp.12).

Stories are effective tools to manipulate people's attitudes, beliefs and behaviors. Studies show that even though people know the story is fiction, narratives have the power of persuasion on them (Appel & Mara, 2013; Prentice Gerrig & Bailis, 1997; Green & Brock, 2000). Advertisements also use narratives based on the persuasive and motivating power of stories and narratives. This is due to the weak effect of direct selling messages including product features on today's consumer. And moreover, consumers show resistance to this kind of messages. On the other hand, people may be easily affected when ad message is in the form of a story or narrative. Stories created in advertisements may either be profiles from real life or a fiction of life (Chang, 2013, pp.55). What's important here is consumers' ability to make sense of the story in the ad. And if the ad includes characters, consumers should be able to establish empathy with this character and to enter into the story as the character. Consumers establish a connection between themselves and their lives in this kind of advertisement narrative and extract certain meanings related to heir own lives. Moreover, they produce these meanings without the obstacle of inquiring, resistant, critical, logical mind or intellect. Meanings come to life when what's told is considered real on the basis of emotions, values and beliefs, without the distinction of real and imagined.

Narrative advertising conveys in the story line that every problem has a solution; that there is no such thing as helplessness; that everybody can be that desired woman or man, heroic mother or father, most appreciated, most liked and loved child, woman or man. This enables the consumer to identify with the character in the advertisement. The form of the narrative and features of the story stimulate personal feelings in the audience. And with the help of the used language, consumers identify themselves with the hero in their cognitive processes. In addition, narrative advertising always includes hope, inspiration, joy, happiness, excitement and fun after negative feelings, just like the conventional story lines. However, all this is possible only when the brands are used. Narratives of each brand or different narratives of a single brand address differing situations. Each finds a meaning in the minds of their target groups only when it addresses the imagination of the target group, when it reflects their experiences, when it corresponds to a part of their lives and /or when it represents their perspectives in life.

Advertisements within the conventional media have long been using the power of narrative and story. This is due to the awareness of the affect and persuasive power of stories on people. Thus, brands have been telling stories about both themselves and their consumers through advertisements for years. Ger-

ald Zaltmanda (2014, pp.258) argues that consumers are able to tell a story about themselves with the stories. This story may vary based on the identity of the target group and their expectations. According to Zaltman (2014, pp.258), consumers receive help from stories, i.e. brands, to create memories and identify themselves.

Zeng (2014) points out that in narrative advertisements, narrative addresses the target group directly. Thus, the advertiser tries to excite the attention of the target group to attract them. The remarkable point here is that the story provides an important justification for the target group that may orient them towards using that product or service. That product or service is shown in the narrative as a need.

Major changes have been experienced in advertising implementations and content along with the emergence of new media tools as well as the fast infusion of Internet in the lives of both the brands and consumers. However the most major transformation has happened on the side of the consumer. Now, the consumer is not only the receiver but also the producer of the content. Consumers are able to share their feelings, opinions and experiences related to any subject through their blog pages, Instgram or Youtube channels, and to make an impact on the brands by commenting on them. They not only produce this content but also have the power of leading communities. In such an environment, content marketing/ advertising is the key element in the creation of stories and dissemination of these to millions of people. Platforms that provide the environments to tell and share stories about themselves or brands are observed to be social media in general.

Consumers' Expectation Horizon in Narrative Digital Advertising

It is observed that work of art and reader relation found in the reception aesthetics is present in the relation of narrative digital advertising and consumers, and these advertisements have traces of experience and expectation horizons. The active and productive readers mentioned in reception aesthetics correspond to the target groups of narrative digital advertising. These target groups may be expressed as audience, reader, viewer consumers according to the design of the narrative. It is also possible to consider some digital advertisements with certain narrative structures as works of art.

Today, many advertisements found especially on digital platforms have a certain narrative form as well as fictional characteristics specific to stories. They construct chronological events according to the features, benefits and claims of the product in question and most of the time they include characters within these events. Advertisement's message sometimes includes traces of the lives of the target group, and these people are able to identify themselves with the character. The target group, in summary, is able to form a connection between the story of the ad and themselves due to the narrative. The starting point in the creation of advertisement's message is its ability to address and represent the target group.

This point has a key role for copy writers and designers. Because people have expectations related to the unfolding of the stories and negative feedbacks may be received by the advertisement and the brand if these expectations are not met (Escalas, 1998, pp.280). So, the target group must be very well known and analyzed in order to create a meeting point for the target group of the ad and the story. Only then it is possible for the ad to reach and thus persuade the people in the target group. When a product or service is in question, the benefit consumers look for in this product/service must be known. It is possible to grab the attention of the consumer only if the focus of the advertisement's story is on this expectation of the consumer.

Just as readers of classical literature, new media users approach digital stories with their own experience and expectation horizons. Experience horizon, which expresses life experience and knowledge of

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users, may vary according to life experiences and knowledge accumulations of every individual. Similarly, users may have differing expectations and satisfaction levels according to the horizons they have. As mentioned earlier, they approach the story with expectations such as having fun, liking, substituting, learning, etc. Thus, the story is received based on both horizons of experience and of expectation of readers. Therefore, every new media user approaches the story they encounter with differing experience and expectation horizons. However, the situation may differ when it comes to narrative advertising. Because every advertisement has a specific target group in mind. This group consists of individuals with common expectations and wants when it comes to that specific product, with one or a few common characteristics as well as similar approach styles. Therefore, certain communication objectives are set starting from the high probability of them to be affected by that ad. The target group of an advertisement may also have a similar expectation horizon. What they want to see/hear, encounter and experience in that story meet has a common ground. On the other hand, a brand must reach different target groups with differing ads including different stories and narratives. It is inevitable for consumers from different socio-economical levels with different life styles and perspectives to have different expectations from stories and narratives of advertisements of an automobile, a cosmetic product or an accessory brand. The key point here is the suitability of the story ad and narrative to its target group.

Today's consumers do not directly accept the messages they receive; instead they investigate it deeply. As a matter of fact, they reject the advertisements that explain the product and direct them to buy it from the get-go. However, they analyze the messages presented through digital advertisements with a certain narrative form in the story format according to their experience horizons, i.e. their frame of reference. Thus, the same advertisement may have different meanings for consumers due to the differences in experience and expectation horizons. Consumers share the advertisement and/or their interpretations of it on the Internet with other consumers according to its level of correspondence to their expectation horizons. When extracted meanings from digital advertisements are analyzed, various meanings and reactions are observed. The more advertisement stories are adopted and accepted by the consumers, the more they become followers of the stories, thus the brands. As a result, this group transforms into the brand group, especially on social media. Kim and Hong (2013) point out that brands gain readers/viewers who participate in the story through the stories they tell in advertisements (2013, pp.7). In summary, as the expectation horizon of consumers is satisfied, consumers first become customers and then members of brand communities as fanatics.

Human beings are naturally story-tellers according to the narrative theory. And according to reception aesthetics, readers are active and productive. New media users of today are positioned both as readers and narrators when it comes to media content. They don't want to be in a passive position; they instead prefer to have the control and have a say in all content related to themselves or the ones reaching them. Media users who are readers of the first content reaching them want to interfere in the following content; they prefer to shape the content in the following process within the frame of means provided for them. This is due to the satisfaction they get from the thought of having the power and control in every area in the virtual space, if not in real life. A similar fact exists for digital advertisements and consumers. In digital media, consumers are the lead actors in the creation of message content related to brands and organizations. Many brands today write their advertising stories on consumers. Consumers constitute the characters of their stories. For example, Nike's "You are the star" campaign focuses on the belief of going beyond the limits of oneself and transforming into someone that could change the world by forcing their own limits. And Nike's products help ordinary people in their journey to become stars who achieve their dreams by being successful in the transformation process. So, the hero of the story is not

the brand itself; the brand is merely there as a support to the heroes in achieving their dreams. The key point of the story is to encourage consumers to write their own stories.

They have the power of shaping the brand content and future of the brand by their comments and reactions. Thus, the power of consumers to shape the content and their expectations of having a say in it are factors that steer brands towards inclusion of consumers in the content production. Additionally, inclusion of consumers in this production is considered to increase the possibility of persuasion and having an impact on them since brands aim to persuade these people. Therefore, consumers are consulted in today's marketing and marketing communication strategies in many aspects from how the new product should be, from where they want to buy it, what kind of main theme they want in the communication messages to how the advertisement should end, and even the celebrities who will take part in the ads.

And consumers approach advertisement messages with intellectual and aesthetic expectations as readers/audiences/viewers. Expectation horizons of consumers vary according to their demographic, psychographic, sociologic characteristics such as gender, age, education level as well as according to the product category, product, competition, brand identity, brand image, etc. For example, styles of approach to messages differ according to product category and product. Consumers are observed to have a more rational approach to products with high cognitive-based functions for which consumers have high affinity and perception of high level of risk. In such a case, their aesthetic expectation from the advertisement message is for it to convey rational problems and to have a logical form which offers rational solutions to these problems. Their intellectual expectation, on the other hand, is for the ad to use a realistic character who experiences a real problem which is also experienced by the consumer in their life and for the character to have a happy ending so that the consumer could connect with the character in the way consumer wants.

An article published in Business Week argues that people do not want to seem logical anymore but they act with purpose. According to the article, people's behaviors become meaningful when these purposes are analyzed in terms of people's needs and motives (Packard, 2007, pp.27). Taking into account that today's consumer has more emotional inclinations than rational ones, a search and motive for the satisfaction of emotional needs may be said to be present. Additionally, differences between products are observed to lessen day by day. Therefore, the role of logic in the product preferences lessens to the same degree (Packard, 2007, pp.31). On the other hand, even if a product with rational approach is in question, it is important for that product to address the emotions found in the depths of the minds of consumers at the same time. As a result, stories may be easily used in conveying messages related to both emotional-approach and rational-approach products. The key point here is for the narrative and story to have specific characteristics that are required from them and their capacity to address consumers' intellectual and aesthetic expectations. In addition, the emotional construct already found in narrative advertisements enables consumers to leave out their logical mind to a certain degree. Especially emotional attractions used in ads break down defense mechanisms of consumers against the narrative of the advertisement, and these attractions facilitate to lessen the resistance towards the brand message through factors such as feelings, beliefs and values.

CONCLUSION

Today, stories have no boundaries; they are able to form hyper connections through the use of multiple media; they are open for exploration and they have no certain points of ending. The features of new media tools as well as the presence of readers who are now readers/users/producers have all reflected on the creation and characteristics of the content of the stories. This transformation has led to a positive change in creative and engaging qualities in stories. Digital media users create small content heaps everyday around certain thoughts or concepts on social media (Dash, 2002). They create and share content on platforms such as blogs, Wikis, Youtube, Instagram, Facebook, etc. Majority of these posts tell little stories which belong to the people who create the content. On Twitter, for example, users are able to write micro stories consisting of 280 characters. They are able to shoot video stories with cameras on their mobile phones by using selfie sticks. Or they are able to make drawings to share their picture stories with people by using design features of mobile phone.

Digital users do not only create stories about themselves, but are also able to interactively participate in content creation of the stories that reach them. A user is able to add content to the story that reach them by answering a tweet that featured on their Twitter feed, by commenting on a video on Youtube, or by adding a picture or photo to the story. In short, it is very easy today to produce digital stories and to disseminate these to the desired people or groups.

These changes in story construct and dissemination have also occurred for narrative advertising. Although professional advertisers create advertisement stories in the beginning, consumers are able to enter into the content of the main ad story by commenting on these advertisements that reach them and producing micro stories connected with these comments. Therefore, new approach of advertisement and brand communication stands against the exclusion of now active and creative consumers from the production of advertisement stories.

Establishment of a connection between advertisement story and its target group is very important in narrative advertising. Because target group must be able to enter into the story, to integrate with the story and to see traces of their life in the story in order for the advertisement to create the desired affect. The story can make sense for the target group only in this case. Therefore, the story must be constructed according to the characteristics, experience and expectation horizons of the target group. On the other hand, expectations of today's consumers from advertisement content and designs are not limited to the solutions to their own wants and needs or reflections of their selves. Now there is also an expectation for the stories to be more creative, different, surprising and impressive also in terms of their designs and media that is used to disseminate these. Story advertisements repeating themselves or their periods also do not satisfy the consumers, thus these are not able to create the desired affect. In this context, it is important for digital narrative advertisements to bring innovations in terms of content and narrative form.

Persuasion does not always happen when advertisements bring forth the brand and emphasize its attractive features but this creates awareness about the positive characteristics of the brand (Sutherland & Sylvester, 2004, pp.27). Consumers approach the advertisement with a certain level of awareness and act on the knowledge that the advertisement has been designed for a commercial purpose. Therefore, awareness and persuasion can only be achieved if the expectations are met.

It is important to create personalized message content specifically for individuals when it is a question of persuading today's consumers in their expectation horizon. A certain product has many users and/or potential users with various characteristics. Although these users are grouped around certain common characteristics, many different groups emerge nonetheless. Since these consumers who are grouped

according to certain characteristics have differing expectations, preferences and reasons of use even if it's the same product. So, they would want to see/hear different things in the story of the advertisement in order to be persuaded. These differences would reflect in the narrative, format, attractions, tone and promise of the advertisement story. Moreover, consumers who want to feel valuable and distinguished expect the brands to communicate with them individually outside the group. Only the story content and form those consumers want from the brand would have the power to persuade them. So, they can get carried away with the flow only in personalized advertisement stories. In addition, they should be exposed to the story only where they want to encounter it (e.g. TV, Internet, magazine, etc.; social media, blogs, search engines, games etc. if on the Internet; Facebook, Instagram, Twitter etc. if on social media; in the feed, stories, etc. if on Instagram).

Another important point is that expectation horizon may change in narrative advertising. New narrative forms, new Internet advertisement apps, brands with new applications on different platforms may be more attractive and more efficient, and these advertisement stories may be able to grab the attention of the consumers instantly. Today's consumers consume fast and get bored at the same speed, so they expect new things to consume. And since they don't want to be ordinary, they are more inclined to follow and like innovative applications and brands. They consider these brands as innovative, creative and different. And they may have a positive attitude towards the brands that are perceived in this way. In addition, new narrative forms and shapes used by brands in their advertisements lead to the emergence of new expectation horizons for consumers.

Stories and narratives are not magic wands. They can create the desired impact only when used under suitable conditions. Therefore, as Minnium (2016) emphasizes, effective and successful story advertisements have to have certain characteristics. First of all, they should have a story that would enable consumers to enter into as fast as possible. A problem that increases tension should be presented for the story to have high energy, excitement and effect, and then an efficient solution to the problem should be given through the product. Such a narrative reflects content that the consumers may want to see according to their expectation horizons.

Again as Minnium (2016) emphasizes, all content should reflect reality in story advertisements with obvious beginnings and endings. Another key point here is the importance of the story to have a connection with the target group. Every aspect should represent the life of the consumer such as the problem, the valuable resolution to the problem, characteristics of the people in the advertisement, the time of the story, etc. because the consumer will approach to the story and evaluate it from their frame of reference based on this expectation horizon. We must not forget about the feeling of the story as well because the key to and magic of story-telling is feelings. The advertisement would attract consumers by establishing a bond with them thanks to these feelings and powerful emotional memories related to the product would be inscribed in their minds.

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Chapter 4
Product Placement With the Context of Character and Narrator

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ABSTRACT

This chapter is focused on product selection with the context of character. Character as narrative player, and its features are important to product placement progress. This study examines the relation between narrative player and product placement.

INTRODUCTION

Every narrative has a narrator. It is necessary to place the concept of narrator among the basic elements in narrative-based types. The narrator is the creature needed by the author to deliver the word, and although it is sometimes confused with the author, it belongs entirely to the fictional world. The visibility of the narrator's presence varies. While some narrators intervene by interrupting the flow of the event, others make themselves very invisible.

In audiovisual areas such as cinema or advertising, the narrator is the person who narrates the story in various ways, with the sound and image together or independent of each other. The events, actions, people and their thoughts in the story are told to the reader and the audience through image and sound. With the support of these narrators, the viewer finds himself/herself within the events. Especially in advertisements, narrators have an important place. The relationship with the narrator is effective in attracting the attention of the consumer and ensuring the product to be bought. In this study, the narrator and narrator concepts are being studied along with narrator types and the types of narrators used in advertising.

Product placement is becoming more and more important with an effort to create an alternative, as the efficiency of the concept of traditional advertising has begun to decrease. Product placement entails an effort to find new consumers, especially to capture and have impact on youngsters being long-term

consumers so as to increase the use of products through ensuring that products are delivered to the users through the people they imitate. While people and especially young people display the attitudes and behaviors of their favorite actors, they also forge a bond with them through the products they use. By using these features, and by hiding it into a plot that it is an advertisement, the product placement method presents the products as a part of life.

The narrative and storytelling used in the advertising industry find their way into the narrative of the drama in the product placement process. Narrative has been continuing its existence as a fundamental necessity since the first years of humanity.While it is seen that there is a constant change and development in narrative forms, these narratives are placed in narratives on certain characters.The important point here is that the presence or location of the narrator is included in the narrative. The narrative in the dramas of cinema and television appears as today's most influential narrative focus with its own forms of expressionin the advertising sector.

The most important element that the advertising narratives use to reproduce the cultural values that exist in the society is the characters created. The main character or characters, especially in popular programs, are generally created according to the cultural values and personality traits adopted. The values, consumption patterns, lifestyles, gender roles and other personality traits that are related to the consumption culture presented to the audience through the dramatic narratives of these popular characters are approved by the society. The products used by these characters are placed in the form of product placement into the drama narrative, and the product is taken as a part of the drama narrative. This section focuses on product selection in the context of the character. As a narrative actor, the effect of character and character's traits on product placement is seen; and the character has an effect on the selection of the product in the context of personality traits and role status. Therefore, the relation between the narrator-actorand product placement is examined in this study.

NARRATOR

The narrator is defined as someone living in different periods, being a superhuman infiltrating in the deepest corners of people's minds, created as a personality knowing everything and being everywhere. It may sometimes show up, be vaguely heard and be intermingled with the implicit author. While the narrator is conditionally formed in an inconsistent manner, its type may vary as well. In narratives, the narrator may appear as a personality being everywhere, knowing everything, infiltrating in the deepest corners of characters' souls. The narrator may sometimes display a view explaining too much unnecessary information at first glance. Due to such changes, it is seen that while the participation of the narrator is sometimes intense, it is sometimes completely forgotten. No matter how the narrator is objective, person less and variable, as Schmid noted, the narrator is always situated as a subject having the perspective that it specified so as to pick certain elements from "events" for the "story" it is telling (Schmid, 2003, p. 67, Bolat, 2017, pp. 190-191; Yılmaz, Çakır & Resuloğlu, 2017). The narrator, chosen and created by the author for the purpose of telling the story as a fictional person, has a feature that does not have a counterpart in the real world just like the heroes of the story. It can transfer the story chronologically or within temporal changes, can hide the thoughts of the characters or tells them clearly. In other words, narrators serve both as the constructive and reflective elements of the narrative world.

The presence of the narrator stems from the emotion of the audience. The feeling that something is told assumes a narrator. The alternative to this is to "witness the action directly". Of course, even in performing arts such as drama and ballet, pure mimesis is an illusion. However, the degree of possible similarity varies. The real question here is how the illusion is attained. With which convention a spectator or reader gets the idea that he or she is on stage while actually sitting in a theater seat or turning the pages of a book? To preserve the illusion that "events evolve precisely in front of the reader's eyes", the authors make special efforts mostly by limiting statements that can arise (Chatman, 2008, p. 138).

NARRATOR TYPES

According to Uri Margolin, the definition agreed by the researchers is that the narrator is a speech authority within the text in which the narrative discourse as a whole and the references to the beings, actions and events which are the subject of this discourse originate and which belong to the text of the story. In addition, it should be emphasized that the narrator's communicative role is particularly in the forefront, and therefore, terms and expressions such as "discursive function", "voice", "the source that provides the transmission of the narrative", "the producer of the discourse", "the narrator", "the mediator of narration", "narration authority" indicate the role of the narrator (Derviscemaloglu, 2014, p. 113).

Every text, whether visual, auditory or literary, expresses its narratives through certain narrators. The narrator types are named after different names. Narrator is the person who tells the story of a work of fiction. In this context, when the narrator types are examined, six narrator types are listed.

- **First Person Narrator:** The first-person narrator is a personal narrator using the phrase "I". This narrator may be a main character in the story and may be less relevant to the narrator. The inner worlds of the narrative and the characters in the narrative other than the narrator can only be known by the narrator telling the reader or the viewer.
- **The Second Person Narrator:** The second person, who is a less common type of narrative, uses the narrator second person pronoun, "you". Through this technique, the author wants to show the emotions and experiences he has gathered throughout his life could be those of any other person in the world.
- **Limited Third Person Narrator:** This narrator is similar to the first person narrator who only the narrators perceive and know what is available to readers. The third-person narrator adopts the perspective of one of the characters of the story.

Thus, his or her vision is limited. He can get an idea of what a character thinks or feels, but will only have a superficial knowledge of other characters. Nevertheless, the third party narrator will always be smarter than a first-person narrator, since he can identify the hero he has chosen from both internal and external perspectives.

- **Omniscient Person Narrator:** This type of narrator has access to multiple characters' thoughts and feelings and can describe them all within the course of a single book or even chapter.
- **Unreliable Narrator:** It distinguishes a narrator who is unreliable from a reliable narrator. The narrator may be unreliable because the compliment is deceptive, but the narrators are not trusted due to their basing their stories on false information or assumptions.

- **Observer Narrator:** This narrator tells the story of the story in a first or third person, but is not considered to be one of the main characters during the events. For this narrator, the concept of "the witness" narrator is also used. The narrator is like the omniscient narrator, but only one person has limited knowledge and pity (www.nownovel.com/blog/major-narrator-types).

NARRATOR TYPES IN ADVERTISEMENT

Voice-Over in Narrative Advertising

Voice over indicates an invisible person's giving voice to the advertising narrative in commercials. While some voice over's can make the audience listen to the advertising narrative in a relaxing, pleasant, friendly, caringly and warmly way, some of them have insistent, impulsive and aggressive features. For a voice over to be effective in terms of attracting the attention of the audience, it needs to be associated with the product and to give confidence (Bolat, 2018, p. 193; İlerialkan & Yılmaz, 2015, pp. 97-98). For this reason, voice over have an important place in advertising narratives. When the viewer trusts the voice over narrator, the confidence in the product increases.

Voice over does not participate in the image, but acts as an observer. It creates the impression that it is objective. In a way, he's a spectator. But it is not clear where he looks at the screen. Not only does it look at it, it makes comments on the objects in the image. He directs the viewer, in a way he is the voice of that power. The audience in the hall has no right to comment (Büker, 1990, p. 123). All control of the narrative is on his/her side. The viewer is only monitoring events from the outside.

Inner Voice in Narrative Advertising

Advertisement inner voice is a concept in which the narrators narrating the advertising copy and introducing the product is actively involved in commercials. Inner voices in commercials try to draw the viewer's attention to the product through taking place in the film in different characters and personalities. These are mostly referred to as narrators in front of the camera.

Advertisements use a narrator standing in front of the camera in the storytelling of the advertisement and the story meets the audience through this narrator. The speaker conveys the product to the audience by showing or by presenting it to the audience. Although it is important to select someone sympathetic and credible as narrator, it is necessary that the narrator does not take precedence over the product (Russell & Lane, 1993, p. 533).

Testimonial Narrator

The narrator enters the witness status and verifies the story he tells. In this function, which the narrator turns to himself, the narrator points to the source of his knowledge the degree of certainty of his memories (Genette, 2011, p. 281). The testimonial narrator of narrative genres can be seen in both written and audiovisual narratives. The narrative is generally dominated by every subject.

So as to prove the brand promise in the advertisements, brands refer either to scientific results or to consumer's testimony that uses the product or service. Testimonial advertisement is the production technique in which people using a product or service and being satisfied with the product or service are

involved in the advertisement. The person using the product recommends it by stating that he/she was satisfied with the product (Aktuğlu, 2006, p. 14). The testimonial narrators indicate that the product has all the features a consumer needs and that people can use this product safely.

Vendor Narrator

A representative of the advertised product promotes the product. This person conveys the product to the target audience. Vendor narrator works as a specialist in the company he/she works for, but is not a senior manager (Akyol, 2004, p. 15). Thus, the information and experiences are shared with the consumer. This raises confidence in the consumer.

Expert Narrator

Expert narrator is defined as an individual or a group with a superior knowledge of the sort of product used. An expert narrator refers to someone who has achieved the knowledge, know-how and experience as a result of his works or studies. For example, a dentist in a toothpaste advertisement or a cook in an instant soup advertisement is expert narrators (Gülmez, 2016, p. 122). Expert presenters ensure that the product is accepted by the consumer through establishing trust in the target audience due to their conveying information as a matter of their profession.

Celebrity Narrators

A loved and famous person's saying nice things about a product can draw attention to the product that has been ignored until that day. But the important thing in the use of a famous person in an advertisement is the power of association that the celebrity reveals in consumers; hence, the image and value that the celebrity evokes in consumers pass to the brand. This process leads many people to buy products and services (Brott and Zyman, 2003, p. 145). Whether the character used in the advertisement is alive or not, is real or a hero created, do not make a difference on the celebrity's taking precedence over the product. Sometimes a character created may take precedence over the product in an advertisement.

There are also many advantages of famous people's taking part in promotional advertisements. According to the research conducted, it is seen that goods or services advertised by famous people are preferred much more than others by consumers (Agrawal, 1993, p. 563). One of the important advantages of narrative stories in advertisements of famous people is that famous people can attract the attention of consumers.

Product User Narrator

A person that used the advertised product or service before and was satisfied with that product or service plays in the commercial as the narrator, a person among the audience who used the advertised product or service before describes the characteristics of the product he/she used. The narrator using the product conveys information to the audience about the product such as his/her experience with the product and solutions to problems (Akyol, 2004, p. 16). The satisfaction of the narrator who uses the product directly gives confidence to the consumer.

Advertiser Narrator

The company owner or manager of the product being advertised is involved in commercials to promote the company's products. The manager or owner of the company provides information about the product to the target audience and this information serves as the guarantee of the product (Akyol, 2004, p. 17). When the viewer or audience receives information directly from the manufacturer, his/her confidence in the product increases and may lead him/her to purchase the product.

Gifted Narrator

In this type of narrator, the product identifies with the narrator. The person believed to promote the product to be advertised best is chosen as the narrator of the advertising film. This narrator's traits such as discourse, facial expression, smile, determination establish identification between the audience and the narrator. The process of persuasion by the narrator who has a special personality takes place on the audience (Akyol, 2004, p. 17). The audience or target group establishing identification with the narrator tries to strengthen the association through using the product the narrator uses.

NARRATOR AS A PLAYER IN ADVERTISEMENT

Narrative is defined as the type of text created through placing a sequence of events associated with each other into a specific space and time with a person's particular point of view (Günay, 2003, p. 156). According to Richardson, the narrative is defined as 'the way in which people's experiences are organized according to temporally meaningful chapters and a way of representation'. In this manner, everyone perceives the world as narrative and defines it as a representation style (Uğur and Yılmaz, 2016, p. 209). While narratives reveal the process of communication of people, it is seen that it is a very effective approach in persuading as well. Storytelling provides common points in communicating and maintaining communication in daily life (Yılmaz & Ciğerci, 2018).

Gerard Genette describes the narrator's functions under five subtitles based on the concept of 'distance'. These are described as follows: Narrative function: As a basic function, in every narrative, this role is fulfilled by the narrator. Directing function: When the narrator interrupts the story so as to comment on the text, he/she functions as the director/guide. In the communication function; the narrator tries to get in contact with the reader by appealing to him/her. The testimonial function: The narrator confirms that the story is correct, the events and information sources are reliable. In ideological function; to provide information or to make wise comments, the narrator makes explanations by entering into the story directly (Genette 2005, p. 129). In the light of these functions of the narrative, the advertisements use the narrative and narrator intensively to promote products and services. Instead of directly promoting a product or service, it does so in a narrative format and tries to prevent the consumer from resisting the message.

Throughout their lives, people store and collect a lot of information in the form of stories. The stories created in advertisements can be a fiction of the part of real life as well as being part of life. Narrative advertisements generally deal with the issues of product consumption and the consequences of product consumption by associating them with what people want or want to achieve, such as a love story, suc-

cess, adventure and hope (Chang, 2013, p. 55). These subjects, along with the narrative which is its (the ad's) own fiction, are narrated by fusing the two narratives in the form of placing a narrative into other narratives with stories formed through the characters.

When a narrative is used for advertising purposes, it is often the case that consumers are able to empathize with a certain character. That is, consumers begin to perceive the similarities between their identities and the character's depictions. At first, these similarities include simple self-expressions such as clothes, speech and posture. However, along with the commercial expansion, the identification of the consumer with a character can be deepened to include similarities in terms of interests, values and objectives. In some cases, consumers become unable to distinguish the distinction between their identity and the identity of the character they empathize with (Boller & Olson, 1991, p. 166). The success of a television series or an advertisement is particularly important because it finds it sympathetic, attractive, interesting and realistic by the main character in this narrative (Kars, 2003, p. 149). In narrative-based advertising, communication with the character in the narrator position can be influential in the emergence of the change in attitude, especially through the narrative on the buyers.Placing these narratives into the narrative of the program in the form of product placement, is to communicate with the consumer without their realizing that it is an advertisement.

In the narratives created within this scope, the actor or character becomes the narrator through explaining the features of the product in the product placement with the product he/she uses in the context of character within the narrative.

In many programs in the media, it is seen that the actor explains the product in the fiction of the play as if it were not a product placement. He/she also serves as the product's narrator by using the product as well. Thus, the character continues to act as the narrator of the product in the narrative.

PRODUCT PLACEMENT

Balasubramanian (1994, p. 31) defines product placement as "the transmission of the message of a paid product used to influence the movie or television audience through having a branded product in a planned feature of a film or television program that is easily recognizable". Product placement is used in order to facilitate the purchase of branded products, to create awareness and positive attitude, to ensure the products' being recognized and known and to make the brand remain favored in the market (Çakır & Kınıt, 2014, p. 21). The concept of product placement has emerged with the efforts of creating an alternative when the effectiveness of the concept of traditional advertising began to decrease. The concept of product placement whose first examples have been seen in the cinema sector is spreading to a wider area in conjunction with radio, television and in time with internet (Çakın, 2018a; Çakın, 2018b).

The importance of product placement practices stems from the advantages offered by conventional communication tools, the influence on consumers and thus the competitive advantage. With excellent message delivery and long message life aspects of product placement applications in cinema films, companies provide a perfect environment to popularize and immortalize their brands (Bolat, 2018, p. 36). All these are seen as the advantages of product placement with regard to companies. In order to use this advantage at the highest level, companies increase their effectiveness by strengthening story narratives.

Cristel Antonia Russell evaluates the product placement under three categories, which are "visual", "verbal" and "story line". According to Russel, visual product placement is the appearance of the product or logo on the screen. In verbal product placement, the product or brand is mentioned in the dialogues

of the characters in the productions. The story line is seen as the type of placement in which the product or brand is integrated into the scenario of the film and is part of the story (Sirer, 2018, p. 133). Recently, the product placements especially seen on television and cinema are seen as story lines included in the scenario. However, with the participation of the actor in the product placement as the narrator in the scenario, the story line is used together with the product placement in the verbal product placement.

RELATIONSHIP BETWEEN THE NARRATOR AND PRODUCT PLACEMENT

Advertisements are effective cultural texts beyond being important tools that lead people to consume. In the consumer society, the individual is exposed to messages that "they would move up the social ladder", "their life would change in a positive way", "they would belong to a group", or "they would be different" through using the product or service in the advertisements (Dağtaş, 2009, p. 23). Advertisements in many narrative environments such as television programs and cinema films are combined with characters in the form of product placement and the consumption of the products is encouraged in addition to its permanence. In this process of encouragement to consumption, the product placement is strengthened with the actor who uses the product and narrate the product's specialties.

In this context, it can be said that, in recent years, it has been a period in which the world of signs, images, experiences and symbols reign and this has been reflected to the understanding of advertisement. In today's concept of advertising, narratives come to the forefront to offer consumers a way of life that allows the consumer to reflect his/her identity. On the other hand, the narratives that emphasize the function, price and physical benefits of the products have been started to be eliminated. For this reason, in advertisements, famous people can be used to create an image, identity and to offer a lifestyle to the consumer (Elden, 2004, p. 59). Advertisers provide identification between the audience and the actor by using product placements. This minimizes the audience's understanding thatactors'using the products is an advertisement. Besides, the message that the image of the audience will also change by using the same product that the actor uses is tried to be given.In this perspective, the person watching the advertisement is thought to be more inclined to adopt the actor's attitudes and behaviors when he/she identifies himself with the famous person.

In the context of the relationship between the product placement and the narrator actor, the message is transferred indirectly instead of being transferred directly to the consumer in the product placement practices. In this indirect transfer process, the brand is identified with the context in which it is used, namely, with the character that uses it, and it is often given a mythical structure. In this respect, product placement is more effective than classical advertising film narration. (Loro, 1990, p. 20). For this reason, as the audience trusts the product that is promoted through the character he/she believes in and trusts, the sales and the opportunities to use the product increase. Besides, the actor's use of the product plays the role of the driving force for the consumer who identifies with the actor. The narrator acts as a narrator by narrating the product placed in the narrative directly in its own plot. Moreover, the narrator also places the product into a certain status through using the product, either with its narrative or with the status it uses.

NARRATIVE THROUGH PRODUCT SELECTION OVER THE CHARACTER

Instead of showing the product only in product placement practices, it is seen that the interaction of character and product is very important for the efficiency of product placement (Kamleitner & Jyote, 2013, p. 644). In such practices, products are sometimes shown in a very implicit manner in the background, sometimes given when used by the characters of the series, and sometimes have a central role to contribute significantly to the personality of the character of the series. Although there are many findings that product placement is an effective method in terms of attitudes and behaviors towards the brand, the different dynamics that play a role in this relationship are still the subject of many studies. The medium in which the placement is implemented, the type of program it is included, the degree and frequency of visibility, and the harmony of the product in the placement with the story and the character appear as some of the issues that play a role in the outputs related to the brand (Aydın & Levi, 2018, p. 70). Advertisers, who cannot take risks such as coincidences and the product being unnoticed in product placements, ensure that their products are used continuously in the narrative. In addition to the character's description of the product, with the narration of the lower-class person who uses the product and work for the upper-class people, the product of the upper-class people is glorified. This minimizes the risk of consumer's not running into the product, as well as a connection of the product is formed directly with the character.

The most important element that narratives such as television programs and cinema films reproduce the cultural values existing in the society is undoubtedly the characters created through these programs. Especially in the popular narratives, the main character or characters are accepted by the general public and are established by the cultural values and personality traits. As a result, the values, consumption patterns, lifestyles, gender roles and other personality traits associated with the consumption culture presented to the audience through the characters created through these narratives are approved in the society (Featherstone, 2005, p. 144). Thus, interaction, admiration and identification with the characters in the narratives followed with an interest and attention are established. At this point, advertisement is included to the environment at the stage of eliminating the border between reality and imagination with the power of interaction created by the characters taking part. The product placed in the narrative is identified with the character, as well as the character's identity, profession and status in the narrative are combined with the product. While the characters in the upper-class are shown when using the same brand's high-status products; in the same narrative, lower-class characters are seen using a sub-product of the same product.

Another use of famous people in the media is that the products or services are identified with a famous person and infiltrated into the cinema or television films. Marketing communicators, who aim to give a strong image to their products or services, provide financial support for making films, try to place their own products or company names in the existing scenarios or they want such scenarios to be written. In this case, the product or service would be the subject of the characters' speech in the movie, even more; the hero of the film uses the product or the service itself (Kapferer, 1991, p. 83). In the eyes of society, the character is the one who is superior and many individuals try to enliven their ordinary and boring lives and perhaps try to be like them a little bit, namely, to be like the hero they idolize. In other words, individuals put themselves in the place of celebrities (Yüksel, 2001, p. 62). They would like to wear the clothes the hero wears, identify themselves with the hero through using his/her accessory or car, or gain access to his/her status. For example, in "Istanbullu Gelin" (The Bride from Istanbul) which is a Turkish television series, although the cars used by the four high-income brothers are the same brand, the

eldest brother has the top model car. Similarly, his brother in the role of assistant in the company uses a sub-status model.The third brother and the youngest one are depicted as having sport model cars as well as lower model cars. Besides, it is seen that the female actors of the series do not have an important connection with the automobiles that are included as product placement.

CONCLUSION

Narratives require a narrator, whether they are written, verbal or visual. When the narrators in the narratives are examined, they show differences in relation to the narrative environments. However, basically certain narrator types are observed. In addition, these narrator types are further diversified when they are reflected in advertising narratives. This is due to the importance of capturing the audience through advertising narrative.

In advertising, image and sound play an important role in creating the basic identity of the narrator. When the image and sound tell something at the same time, a single narrator comes into play. On the other hand, two different narrators can be mentioned when image and sound tell different things at the same time. It can be said that the sound and especially the external sound are more advantageous than the image in terms of transmission. This is due to the fact that it can take much longer to explain something with the image than the word. However, the use of visual aesthetic elements of a narrator within the image can provide him/her with many advantages. These advantages of the image in visual advertising, add on the advantages of sound which increase attention to products.

There are many similar products in the advertising market. In this fierce competition environment, companies are constantly plunge into a quest and canalize different practices so as to distinguish their products. One of them is the product placement strategy to ensure that the product is distinguished among other products and that the product gets in the mind of consumer.

Product placement practices are whether in the form of visual or auditory placement, or it is seen in the form of placement to the story line. These types of placementscan be used separately as well as there are narratives where all of them are used together. Especially recently, all narrative types are used in combination in product placement practices for the companies' intense marketing activities to bring their products with consumers. While the practices of product placement in media narratives are used in narrative form in the narrative, it is noteworthy that the actors also participate in this narrative as narrators.

At an advanced level, product placement practices are seen in the narrative form over product selection. The character in the narrative is placed in the story line of narratives related to its role, status and gender. Besides, in order to increase the effect of the product placement, product expression is strengthened through the characters taking side with these main characters. Therefore, the selection and use of the product in relation to the character and the position of the character are included in the play's own narrative without being seen as an advertising narrative.

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KEY TERMS AND DEFINITIONS

Character: A stage actor who portrays or shows a play person with his knowledge, technique and creation. The artist who plays the game.

Narrative: The narrative is a particular set of events that relate to a person from a particular point of view. It is the type of text it creates by putting it into space and time. For each narrative structure, person, time, though there are basic rules such as space, narratives contain a number of semantic and structural deficiencies, consciously.

Narrator: The narrator is an element that the author needs to convey his/her words and despite the fact that he is confused with the author, he completely pertains to the fictional world. Besides, he/she is closely related to real world with his/her strong structure providing the connection between the reader and the author and work. The visibility of the existence of the narrator may vary according to the narrative.

Product Placement: Product placement is defined as the placement of branded products in films, television programs, video and computer games, novels or music videos with different characteristics for a certain fee.

Storytelling: Storytelling is the vocalization of a text, in other words, of a story being in its basic state, conveying it to the audience with a narrative style and a pleasant audition for the audience.

Chapter 5
Narrative Distance in Advertising Texts

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ABSTRACT

One of the concepts that Genette discusses in the narrative discourse involves the evaluation of the distance between the narrator and the story. The narrative is at every moment of life and bears the resolver information for understanding the message. The distance determines the degree of accuracy and the accuracy of the transmitted information in a narrative. There are four types of discourse at the distance of the narrative and these represent the distance that the narrator takes depending on the text. In this study, the use of narrative distance concept in advertising texts is discussed. In this context, the study evaluates how narrative distance is used in advertising as a narrative form. The aim of the study is to examine the place of narrative distance concept which is used as a method of expression in advertisements. In the study, the applications of narrative and distance structuring in advertising texts were mentioned and examined through advertisement films taken as samples.

INTRODUCTION

Umberto Eco says "Beginning of a narrative is a winking for adult readers." (Eco, 2018, p. 23). Certain concepts have been developed for interpretation and analysis of texts. Narrative distance is a concept examined by Genette in his narrative discourse. Distance involves an evaluation of the distance between a narrator and a story. What does the use of narrative distance in advertising contribute to an advertisement, an advertising message or the viewers; what does it transmit; and how does it do it? In Eco's words, a winking is made for the viewers through those forms of narrative.

Narration is conveying events by storifying. Narratives exist at every moment of life, and they have analyzing information for an understanding of a message. An advertising narrative involves motivating viewers' thoughts, feelings, senses, and even experiences, and drawing them into a character. Establishing a narrative distance reveals the gap between the reader and the narrator or the character. Use of narrative

distance is important to creating a character. This is because narrative distance is regarded as a strong means of narration with several aspects each of which can be used to narrate a better story. Distance determines how to take the contents in a narrative and the message intended to be given.

Narrative distance, a concept of narrative discourse of Gerard Genette, constitutes the subject of this study. Genette shows in his narrative discourse that mode, sound, order, duration and frequency can be adapted to narratives. Narrative distance, constituting the subject of this study, is evaluated under the title of mode. Genette's term of mode is taken as "degrees of approval" and "seeing an action from a different point of view". Namely, the questions "Who sees?" and "Who is in the center of the dominant point of view?" are asked (Jahn, 2012, p. 68).

Distance, a concept examined by Genette in his narrative discourse, involves an evaluation of the distance between a narrator and a story. Narratives exist at every moment of life, and they have analyzing information for an understanding of a message. Distance determines the degree of precision and the accuracy of any transmitted information in a narrative. There are four types of discourses in narrative distance, and they show the distance covered by a narrator based on a text. In this study, use of the concept of narrative distance in advertising texts is examined. In this context, in this study, the way that narrative distance is used as a form of narrative in advertisements is evaluated, and its place in advertisements is examined. In the study, applications of structuring of narratives and distances in advertising texts are referred to, and they are examined through the commercial films taken as a sample. In this scope, purpose of this study is to examine the place of narrative distance as a form of narration in advertising texts. In the study, the way the structuring of narratives and distances is used in the advertising texts taken as a sample.

NARRATIVE, PERSPECTIVE AND NARRATIVE DISTANCE

Narratology is "the theory of the narrated. A narratologist takes the constituents of a narrative apart in order to present a description, and then attempts to determine the functions and relations/connections" (Trans. by Jahn from Todorov, 2012, p. 43). A narrative is "a form of communication that presents a chain of events that is both caused by and happens to characters" (Jahn, 2012, p. 12). Narratives represent events. Narratives not only simply reflect events or represent a transition to a situation, but also they question the possibilities, attempt to find them, structure and interpret them (Dervişcemaloğlu, 2014, p. 46).

The mode of narration involves the distance and the perspective. A distance comprises in some degree between the narrator and the narrated. The questions "Who is the character that has the point of view that directs the perspective? Who is the narrator? Who sees? Who speaks?" are presented and attempt to be analyzed. Genette takes "Who sees here?" and "Who speaks here?" apart (Tutumlu, 2002, p. 52). Narratives present a point of view for viewers. In terms of narratology, perspective is "about the way a story is narrated, and is the fictionalizing of a story and events by a narrator" (Çıraklı, 2015, p. 43). The point of view allows to determine the perspective of the narrator, what elements to establish the narrative on, what to focus on, and what aspects to examine them in (Akyıldız, 2016, p. 96). Focalization is the element that determines the perspective here. Focalization is "a crucial narrative technique allowing to exteriorize the perspectives that direct the lines of viewing/sensing/thinking of a narrative, and enables us to understand the type of the narrative mode completing the narrating voice. When determining the perspective, whose voice an event or an object is narrated in is as important as whose eyes/mind it is narrated from." (Çıraklı, 2015, p. 45).

The narrator is the person who narrates the story. It may take place in the center of the story or be a secondary character. When a character is described from the narrator's perspective, the narrator is limited to the ability to observe, experiences and level of knowledge of that character (Akyıldız, 2016, p. 97). Narrative distance takes place besides the concepts of perspective and narrator.

A narrative involves the distance between the narrator and the character, and between the reader and the text, and that distance constitutes a reflective relationship with the text and the characters (Wicks, 1979: 234). The concept of narrative distance is divided into two, one of which is defined as "diegetic" meaning that the narrator narrates its story directly, and the other as "mimetic" meaning that there is no narrator who narrates the story directly (Sözen, 2008, p. 124). "Narrative distance is about the way the narrator narrates a story. The story is presented to the audience by the narrator by telling (diegesis) or by miming – demonstrating (mimesis). Since the story is based on words in the telling narrative method, the narrator reveals itself. In the narrative based on demonstration, the narrator hides itself and expresses itself through elements such as dialogues, performers, mise-en-scenes, costumes and accessories." (Evecen and Can, 2017: 286). Narrative distance is "long in narratives having a single and independent narrator (diegetic), but short in narratives having an invisible narrator who hides itself in a character of which it uses the perspective." (Akyıldız, 2016, p. 97). The structure in fictional films is explained as follows:

To generalize, while fictional films are narrated through a mimesis, documentary films are narrated through a diegesis. Therefore, since the viewer witnesses the event in fictional productions, the distance between the narrative and the viewer is short. On the other hand, since the viewer learns the events from the mouth of another witness (a narrator) in documentary film productions, the distance between the narrative and the viewer is longer. The narrator in the documentary cinema generally using the narrating form has an important place in this context. The documentary cinema narrator is able to present the story to the viewer in any way by using the possibilities of narrating. The way the narrator conveys the story realizes through four discourses determined by Genette in relation to the concept of distance: Narrated speech, indirect discourse, free indirect discourse and direct discourse. (Evecen and Can, 2017, p. 286).

According to Al-Qasem (2009: 12), it is shown that passing of time can also function as an indicator of narrative distance. It mostly corresponds most distinctly to the changing age of characters. Even though the narrator falls near or far from the hero in some part of the story, it may also be equally near or far in the story parts realizing at other times (like flash-backs or flash-forwards). Awareness of the reader in the multi-period of time creates a natural distance.

Narrative distance comprises when a distance is established between the story and the narrator. Distance determines "the degree of precision and the accuracy of the transmitted information" in a narrative. There are four types of discourses in narrative distance. Each of these discourses indicates the distance covered by the narrator based on the text. These discourses are explained as follows (Dervişcemaloğlu, www.ege-edebiyat.org):

1. **Narrated Speech:** Words and actions of the character are narrated like an event. It is the type of discourse in which distance and reduction are at the highest level. For instance, if a character says "I told my mother that I wanted to marry my girl friend." instead of literally conveying his dialogue, then he has used this type of discourse.

2. **Indirect Discourse:** Even though it is a bit more mimetic than the narrated speech, existence of the narrator is felt again in this discourse. For instance, the discourse "I told my mother that I would marry my girl friend." is an example of this discourse. The reader does not know the dialogue between the character and his mother.
3. **Free Indirect Discourse:** A more economic use is here compared to the indirect discourse. There is no expression like "I said" or "I told", but some confusion is presented. For instance, in "I went to find my mother, I had to marry my girl friend", the second sentence can express the thoughts of the character while looking for his mother. Another confusion is the one happening between the words of the narrator.
4. **Direct Discourse:** Words of the character are literally conveyed by the narrator. The most mimetic discourse is the direct discourse. For instance, "I told my mother 'I strongly want to marry my girlfriend'" In the free indirect discourse, the character and the narrator might be confused while the narrator assumes the words of the characters or while the character chooses to speak in the narrator's voice. In the direct discourse, the narrator is deleted, or it is replaced by characters.

It is thought that narrative speech is generally instinctively sensed by the reader; however, workmanship and diligence of the author are also necessary. If an author makes a decision by creating too much distance or too much closeness, it might be perceived by the reader as a breach of perspective. Little signs like pronouns instead of characters are often used to determine the distance. The reader recalls a little piece from its subconscious at any point where name of the character is used. This is because no one can manage to think about himself with his own name, and the reader knows that (Al-Qasem, 2009, p. 11). Use of distance in narratives is regarded as a means of dealing with the character. Otherwise, the narrative will turn into an ordinary narration for the viewer. Therefore, comprising a narrative distance is important in establishing a relationship with the viewer and maintaining the relationship.

NARRATIVE DISTANCE IN ADVERTISING

Styles of narratives which will rationally and emotionally influence the consumer and lead them to purchasing behavior are fictionalized in advertisements. A story is narrated by using the information given in an advertisement, namely, by entering the perspective of the consumer, and the consumer is expected to make sense of it.

Creating a distance between the viewer and the narrator or the advertiser through the narration in advertising texts will increase or decrease the points of view towards the events. In advertisements, the type of discourse mostly used in fictional films and defined as an "external voice", and the type of discourse which id frequently used and described as "all-dominating narrative" and in which there is a narrator who knows everything are used (Evecen and Can, 2017, p. 286).

Narrative distance in advertising narrative is used in order to emphasize the points to which the consumer's attention is intended to be drawn and the product qualities, and to find out how the advertisement must be perceived by the consumer. The way that distance, which is a concept of Genette's narrative discourse, is used in commercial films is explained through examples of advertisements.

A situation that decreases narrative distance in advertising texts is that the main character, who is a third-person singular, makes narration, and another is the adulthood-childhood situation between characters (Akyıldız, 2016: 98). For instance, in advertisements of the chocolate brand Nutella, a distance

is created between adults and children since the narrator is an adult, since some of the characters are children, and since the viewers are both adults and children. The narration is made through the adults' consciousness and words, the perspective is through child characters, and interpretation is evaluated again through adults' consciousness. An awareness of time is shown here due to the changing ages of the characters. Passing of time is a distance, and this awareness of time creates a distance. Thus, the information, namely, the accuracy of consumption of the advertising product is determined through the distance created. The narrative imitates our life experiences and thus assist us in assimilating past event both emotionally and intellectually (Fulford, 2017, p. 47).

"Since there is a mimesis-based narration in the classical narrative cinema, the dialogues of the characters is accepted to be a direct discourse. The type of discourse expressed by the characters at the miming (fictional) scenes involved in the documentary film that contains types such as docu-drama is also accepted to be a direct discourse" (Evecen and Can, 2017, p. 286). Creating a fiction through storifying used in advertisements and doing the miming based on mimesis can be shown in the type of direct discourse.

Uses of narrative distance in advertisements by types of discourse may be explained as follows:

- **Narrated Speech:** Words and actions of a character are conveyed. Distance and reduction are less here. For instance, a dialogue starts between two characters in a car advertisement. One of them asks the other "What did you do the last weekend?" While the other character tells what he did, the person who asked the question mimes what he did with the car brand of the advertisement. The dialogue is made through the direct narration of the events by the narrator (diegetic), and the narrative distance can be said to be at the highest level since the words and actions of the narrators are conveyed (www.youtube.com).
- **Direct Discourse:** Words of the character are conveyed by the narrator. There is mimetic structuring, namely, the narration is made for the visual. In the direct discourse, the narrator is deleted and replaced by characters. The dialogue of the two characters presented in the above-example of an advertisement of a car is made through a direct discourse. This type of discourse is shown as "the most exhibitive" type of discourse. Characters narrate instead of a narrator. The narrator is taken aside, and the viewer is located as a direct witness of the event. Thus, the distance is decreased, and the viewer is included in the narrative.
- **Indirect discourse:** Indirect discourse in advertisements occurs by conveying by the narrator reporting the discourse to the viewer what he does not know. A woman character and an external voice are in an advertisement of a cleaning robot. While the woman thinks about the change she wants to make at home, the external voice explains a new model of the product as what the change must be. Although the narrator is invisible, his existence is felt as the external voice. The viewer does not know the dialogue between the external voice and the character until the explanation is made.
- **Free Indirect Discourse:** Free indirect discourse is the transfer of words of someone else by a narrator other than the narrator. In a detergent advertisement, the tale of Cinderella is narrated by an external voice by storifying. A free indirect narration is made by using the expression "How did Cif rapidly prepare Cinderella for the ball? Her step sisters left her for her to clean the house…" (www.youtube.com).

CONCLUSION

Advertisements have to use a narrative-based method. Therefore, the perspective and the narrator presented in advertisements are important. The concepts used by Genette for analysis of narrative texts systematize reading texts, and make them understandable. These types of narration allow for an evaluation of advertising texts and events shown in advertisements in terms of narration and meaning by adapting through advertisements.

Main purpose of this study is to examine the way narrative distance, a concept of narratology, is used in advertising texts. Advertisements aim to lead the consumer to the behavior of the advertiser's choice. A way is to consciously prepare the advertisement contents aiming to motivate to buy, and to use attention-grabbing styles of narration. Narratives are used directly or indirectly in advertisements. The viewer is provided a consciously fictionalized story. The narrator tells from where and how the viewer must look at events through different discourses. It is seen that the types of narration, of which the use is mostly analyzed in literature, are now used through fictional films (Sözen, 2008; Evecen and Can, 2017). In the media, the characters or voices that appeal to the audience include narratives (Hermann, etc., 2010, p. 467).

When narrative distances in advertisements are analyzed, it is possible to find the examples of Genette's four types of discourse: "Narrated speech", in which distance is kept long by making the narration directly; "direct discourse", in which a mimetic structuring is fictionalized, and distance is kept short by including the viewer in the event directly; "indirect discourse", in which words of the character is conveyed by an external voice, and distance is decreased by replacing the narrator with a mimetic discourse; and distance is decreased by storifying the main character's story and by establishing a mimetic structure narrated by an external voice. It is also possible to see different narrative distances in advertising narratives, in an advertising text. It is also possible to extend the research subjects by using Genette's types of discourse and by supporting with future studies in more detail.

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Chapter 6
Stadiums as a Narrative Space in Advertising

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ABSTRACT

Football, which forms a fun part of our lives and takes part in our daily chat topics, is naturally the focus of attention of advertisers. The stadiums, where football is transformed into a feast, serve as a billboard with live atmospheres. Field edges, the area where the technicians stand, footballer and spectators create an environment for advertising narrative. It is television that reproduces football for advertising. Technology has a major contribution to the creation of this. Thus, anyone who cannot go to the match will have the feeling of being in the stadium. The purpose of the football matches broadcast live on television, is to reach an audience which cannot watch the match in person. The audience is presented with a lifestyle along with by-products.

INTRODUCTION

Advertising practices that are in all aspects of life cannot be considered separately from sports. Sports is a pastime activity that includes both entertainment and performance. Messages or contents that involve performance in them are accepted by broad messes (Baudrillard, 2013, p. 17). This is why they reach numerous people and become popularized. The history of popular entertainment may be dated back to performance. War, religion, sports and other aspects of public life have been productive places for the prevalence of performance for centuries (Kellner, 2010, p. 20). Sports, especially football, have maintained its popularity without loss so far.

Since the Industrial Revolution, football has become inseparable from stadiums. With the Industrial Revolution, the rich and ruling class that had a monopoly of taking part in professional sports left the football that used to be played in an amateur way in fields to professional athletes, and they took part in the process of building stadiums, that is, transforming sports into money.

Stadiums, a few of which newly appeared in each season or those that existed were rejuvenated, became spaces of weekend activity. They became spaces that were centers of attraction which appealed to spectators who had a tendency towards consumption and had multiple functions other than watching football with restaurants where people could eat, stores where people could shop from, museums and cafes where people chatted.

Football, which constitutes an entertaining part of our lives and is included in our daily conversation topics, is naturally a focus of interest for advertisers. Stadiums where football is turned into a celebration serve as billboards for advertisements with their vibrant ambiance. The billboards around the stadium, the inside of the pitch, platforms on the edges, the area where coaches stand, footballers and spectators constitute spaces for the narrative of advertising.

In this context, football games, in which many products are displayed, are the favorite of advertisers. The uniforms, shoes, bags, socks, hair bands, even water bottles of football players carry the logo of the products advertised. It is observed that football lovers who want to identify themselves with the football player that their team likes demand these products.

What reproduces football for advertising is television. Technology has contributed a lot for creating this situation. This is how everyone who are not able to go to the stadium can have a feeling of being there. The purpose of live broadcasts of football matches on television is not just having the viewers who are not able to go to the stadium watch the match at home. This also presents a lifestyle to the viewer with side products.

STADIUMS AS SPACES FOR PERFORMANCE

Since the Industrial Revolution, football has been maintained in stadiums. With the Industrial Revolution, football became no longer an amateur activity that is experienced for fun, but it was handed out to professional footballers due to the need for strong labor, and it became a professional performance that is experienced in stadiums. From those years on, stadiums have existed in varying forms. Stadiums, a few of which newly appeared in each season or those that existed were rejuvenated, became spaces of weekend activity. With the advancement of technology, stadiums are no longer spaces where matches are watched. Modern and technological stadiums are a new business model. For new revenue streams to be achieved, new businesses and platforms that would unlock the revenue stream have been established (Deloitte, 2018, p. 11).

New stadiums equipped with technology have also turned into areas of social activity. By the time the spectator enters the stadium by getting their ticket scanned; they are able to access the internet and achieve social media integration without paying an extra price. They may be directed by modern displays and sound systems. There are also museums that present the history of the club which may attract the interest of fans, opportunities of getting photoshopped photos taken with the footballers and areas where people can play computer games or hold events. Moreover, products may be promoted at various stalls in the stadium, and sample products may be distributed. Various advertisements are shown on large-screen televisions in the stadium. Comfortable and large seats are covered in advertisements. Comfort increases, and stadiums that are intertwined with shopping malls are being built (İnal, 2008, p. 126).Stadiums have become spaces that are centers of attraction which appeal to spectators who have a tendency towards consumption and have multiple functions other than watching football with restaurants where people may eat, shops where people may purchase products from, stores where people may buy

licensed products of the club and cafes where people chat. Fans who visit for watching a football match meet the brands they know about and products towards football fans by chain stores when they enter the stadium. The "new" stadium project in which free market economy will be dominant by the ideology of postmodern architecture will seal off football from the viewing of workers and laborers. This is because the socio-economic level of the mass that purchases the "good" requires the power to be able to pay the price that is demanded for that comfort (İnal, 2008, p. 106).

Stadiums where football is turned into a celebration act as billboards with their vibrant ambiance. There are billboards and open-air advertisements both inside and outside the stadium. Advertisements of all types of products are found on the illuminated or non-illuminated billboards that cover the outer walls of stadiums where thousands of spectators gather. Various advertising practices are utilized in the stadium. For example, there are interesting campaigns where the mascot of the product that is advertised. The mascot of a slipper brand that runs around before the match starts or at halftime may be attractive. In the stadium, edges of the pitch, areas where coaches stand, footballers and spectators constitute an opportunity of the narrative of advertising.

Visibility has a particular importance for brands. Football is one of the fields where visibility is the highest. Especially television broadcasts ensure that an advertisement that is well-placed will be viewed multiple times. This is why clubs demand high prices for advertising on same spaces. LED or rolling advertisement boards on the edges of the pitch, scoreboard advertisements, the side areas and areas behind the goals that are seen in two dimensions on television, as well as corners are valuable areas that attract virtual advertisements. However, inclusion of several advertisements on advertisement boards has not made sponsors happy much, and they argued that their visibility dropped among others'. Against such a threat, in the last few years, the owners of sports organizations with high brand value can increase the prices that demand by reducing the number of their sponsors (Çetin, 2015, p. 309).

The relationship between the stadium and sports marketing is not limited to advertisements and advergaming practices. The stadium, which has gained a cult-like quality with the familiar symbolic value in the eyes of masses, provides an effective initiative for merchandizing practices (Emet, G. et al., 2011, p. 367). Several products from watches to backpacks, from uniforms to shoes are sold in club stores.

Football games are areas where many products are shown and that are why they are also the favorite of advertisers. Soccer players, the most important figures of football, are subjects of the narrative. The armors of the footballers similar to the gladiators (Kellner, 2010, p. 140) is the symbol of power and masculinity. Most narratives are processed through their success stories. The football subculture is a 'mythic' phase: the role of myths in shaping their team identities and affiliation is great: the heroic/star football figures and the legendary achievements are indicative of them (Bora, 2002, p. 52).Tens of people who feel close to this story are struggling to take the place of the player they like.

At this point, the attempt of advertisers to use the figure of footballers or sportsmen and to be included in the essence of the event takes place. The person who identifies with his favorite sportsman feels close to the advertised product and service. Sportsmen marketed by advertisers by creating narratives through their bodies are part of both narrative and marketing strategy. While athletes ensure that the product or service is recognized by the wide masses, with the money they earn, they become the symbol of a good life, which is emulated dreamed of. After this stage, the sportsmen who are shown as role models to the society are now famous; they are now competing with the cinema artists with their clothing and lifestyle. In the sense of advertisers, the promotion of the advertised product by a well-known sportsman increases the image of the product and reinforces the confidence in the product.

The uniform of footballers are the most valuable product that displays advertisements. According to the research by Sport Strategies, the jerseys of football clubs are the most valuable ones among all team sports branches. Sponsoring companies pay millions of Euros to use their names or logos on the uniforms of football clubs. The footballer is either always mobile or shown in close shots. They move around with the advertisements of sponsors on their chest, back and arms. They also have different brans on their shoes, shorts, socks, gaiters and even the bottles from which they drink water. According to the research carried out by the newspaper L'Equipe, as the visibility in the sponsorship on football uniforms is much higher in comparison to those in other sports branches such as basketball, volleyball, handball or rugby, the prices that are paid by companies are significantly high(Çetin, 2015, p. 313).

Because companies pay substantial sums of money for sponsorship, they get a set of general opportunities within their rights determined by the sponsorship agreement. The advertisement of the sponsor firm is seen on the edges of the pitch where the sports event will be held, on sports equipment and transportation vehicles, on the clothes worn by the attending athletes and the technical crew, and the boards on the background of press conferences that are held after the sports event (İnal, 2008, p. 84).

As football is a popular product, several firms use football for promotion or maintaining the existing visibility of their product by associating themselves with this game. In this context, in addition to sports-related brands such as Nike, Adidas and Puma, non-sports firms also show high demand for this. Sectors such as foods-drinks, banking, telecommunication and automotive are in an effort to be associated with football. Today, brands also present sports to the society in a very effective and likeable way by associating it with cultural values and create a sense of belonging in people. In this context, it may be considered that sports play an effective role on the society by using culture. For example, it is known that the United Kingdom is a country of football, and football has an important part in its culture. Brands such as Coca Cola and McDonald's can use these values very well to spread their brand image and influence people when needed. Coca Cola among the top organizations that reach large masses through sports sponsorship and increase their presence and sales this way (Bolat, 2018a; Çakın, 2018a; Çakın, 2018b).

One of the most effective practices for sponsor visibility in sports is naming. Naming is giving the name of the sponsoring company to a team, a sports event, or by its relatively newer usage, to a stadium or sports court (Çetin, 2015, p. 319). In this bilateral agreement, while clubs obtain income, the name of the sponsor is placed in the entrance of the stadium to be mentioned by those who see it, and sometimes, this place is known solely by the name of the sponsor.

The names of some sports clubs have become brands, and several products have started to be marketed with the name of the club. Large clubs like Manchester United and Real Madrid invest in this practice. They offer several products from cosmetics to textile with their own brand.

The visual ambiance of the stadium provides a space for video games, and advertising narratives are utilized over this space. Within the scope of advergaming practices, the stadium is used as the space of advertising in several football-themed games such as Pro Evolution Soccer, No More Heroes and Pokémon Stadium. This way, it is possible for the football-loving and game-loving masses to have an experiential relationship via the stadium (Gürel & Akkoç, 2011, p. 367).

TV COMMERCIALS AND NARRATIVE IN FOOTBALL

The process of popular culture is directed by the 'capitalist' 'ideology, which is called as consumption ideology and suggests that we will find the meaning of our lives in what we consume. According to Herbert Marcus, advertisements create fake needs: for example, creating a desire to be a person wearing certain types of clothes, eating and drinking foods and using accessories (Storey, 2000, p. 138). Advertisements determine our needs, dominate our lives (Yılmaz & Erdem, 2016, p. 33).

As a result of broadcasting football matches on television, the entire country is transformed into a football stadium (Berger, 1993, p. 121). With the help of the satellite broadcasts that started since1990s, the entire world has become a huge stadium. Again, in this period, football matches started to be broadcast on television in exchange for payment, and this business which turned out to be a profitable sector later resulted in the establishment of other platforms. Television is what reproduces football for advertising. Technology has a great contribution in the achievement of this. With the help of television, a large group of viewers who are not able to go to the stadium can access this product they like in another way. Television allows viewers who are not able to go to the stadium to feel like they are in the stadium. The viewer in front of the television has the opportunity to watch the match from the best position in the stadium. Nevertheless, the purpose of football matches that are broadcast live on television is not helping the viewer who is not able to go to the stadium watch the match in their comfortable couch at home or at a café with their friends. With the side-products, a lifestyle is offered to the viewer.

The person also adopts the lifestyle of the sportsman whom he likes and appreciates with the products he buys. In this sense, some sportsmen are highlighted by advertisers as the symbol of the sportive male. David Beckham, for example, expands the product to large masses through showing up in commercials with his strong muscles and sexy poses; he functions as an opinion leader, a role model in the society (Akkaya, 2008, p. 8).

Sportsmen who take part in commercials are also shown as models of society through their lives. Sport heroes are the highest paid and wealthiest people in the consumer society. For this reason, they are the symbol of dreams about a good life. While sports consumers consume sporting competitions, they identify with these values and move one step further and head towards specializing and criticizing. They try to take an active part at any stage of the sports (Dever, 2010, p. 136). The sportsmen, who are always in the public eye, are taken as role models and take part in commercial films, are also the center of interest of the press. Fed constantly through the mutual interaction, the bond between them is being strengthened. In the press, attention is paid to the issue of the wages received by the sportsmen taking part in the advertisement narratives (Yılmaz, Çakır & Resuloğlu, 2017).

Today's football is an activity that has completely become a source of financial gain (Kellner, 2010, p. 253). Several products and services are marketed by making these a part of the narrative via the product which is football. When football matches are broadcast live on television, they may reach millions of viewers. Brands prefer football matches with high viewing numbers to market their products. Products including technology and food products such as automobiles, razor blades, sodas, chips and pizza are frequently encountered in commercials before football matches, at half-time and after the matches.

Another characteristic of television is showing virtual advertisements that cannot be seen by the spectators in the stadium to the viewers at home by using technology. While the camera shows the excited crowds in the stadium, the pitch and the footballers who are the actors of the game, there are displays of various advertisements on the television screen. Virtual banners and billboards that are only seen by television viewers and not by the spectators at football or basketball matches may be mentioned as

examples of virtual product placement (Bolat, 2018b, p. 27).As football matches cannot be interrupted with commercials before the forty-five minutes of the first half, embedded advertisements which do not cover the entire frame which is associated with the football narrative are displayed during the match at times of goal celebrations, when footballers are booked yellow or red, or in other words, whenever the game stops. Advertisers and those who sell advertisement space act in cooperation to be able to show advertisements without interrupting the entertainment of watching the match. While those who sell advertisement space want to market this expensive product, those who advertise in this space want to utilize these most important minutes of the match. This is why advertisements are shown right at the moment of a goal, during the replay of a goal and at the moment the referee shows a yellow or red card. Even the logo that is placed under the country's flag before the match starts which has been named "National Anthem Sponsorship" among advertisers is a product of such a demand (Aksu, 2019).

Stadiums have been turned far away from being places where the act of spectating takes place, and they have become a visual material for television. Everything in the stadium has become a commodity that is to be broadcast for television and 'television football'. The stadium environment, players and spectators are the subjects of several narratives. While the spectator insincerely poses for the camera in order to be included in the outtake footages, the footballers are alienated from the reality produced by themselves by commenting "we will see it more clearly in the evening" about a questionable position (Şeker, M. et al., 2008, p. 127).

CONCLUSION

The power that produces and defines popular culture today is entertainment industries. This is why stadiums are entertainment spaces where popular culture is reproduced. Each product that is advertised in a stadium is showcased in front of a large mass of people. Products that are wanted to be integrated with the functionality of football and used for a narrative are advertised by showing them on the walls of the stadium, on the jerseys of the footballers or in the pitch. Stadiums are the most suitable settings to display products or services for promotion of the brand and its familiarity for large masses. The fans who go to the stadium to watch a football match approach the product with sympathy when they encounter a brand they recognize. Auditory and visual promotion activities, tribune performances and usage of mascots are practices that are encountered in stadiums.

There are various open-air advertisements also outside the stadium and its pediments. Illuminated or non-illuminated billboards that cover the outer facades of the stadium where thousands of spectators gather include advertisements of all types of products and services. Additionally, various stalls inside the stadium promote products. The seat where the spectator sits is covered with advertisements, and all types of products and services are advertised on large screens in the stadium.

In order to increase the number of spectators who arrive to watch a match in the modern society, new business models are being developed for stadiums. New businesses and platforms that would unlock the revenue streams are being created to ensure the sustainability of these revenue streams. Stadiums that are redesigned are organized as spaces for all-day activity. In order to attract the spectators with tendency towards consumption, stadiums that are intertwined with shopping malls are being built. In addition to dining, stores where licensed club products are sold, chain cafés that are centers of meeting, club museums, activity spaces and multi-purpose centers of attraction with functions other than watching football have been built. In these spaces, the narrative of advertising is organized over football. In this

sense, stadiums constitute the space of this narrative. Stadiums that are mediated by technology are in a race to turn the narrative of advertising in their favor. In this context, the sports industry is changing into a new model where the stadium is a technological and commercial platform.

The platforms on the edges of the pitch, the area where coaches stand, footballers and spectators constitute spaces for the narrative of advertising. Footballers have the highest visibility and draw the most attention in stadiums. They move around with the advertisements of sponsors on their chest, back, arms, different brands on their shoes, shorts, socks, gaiters and even the bottles from which they drink water.

Football is a locomotive production for television. Along the matches that are watched by millions of viewers, a lifestyle is also marketed. While the cameras are showing the footballers or spectators, various advertisements that can only be seen by the viewers at home are shown on the television screen. LED or rolling advertisement boards on the edges of the pitch, scoreboard advertisements, the side areas and areas behind the goals that are seen in two dimensions on television, as well as corners are areas that are for virtual advertisements specifically addressed to television viewers.

Stadium has a narrative space in advertisements. Stadium advertisements are shown to spectators in stadium or these advertisements may be viewed during live match broadcasts. Television displays advertising narratives that are shown in a way that would not interrupt the rhythm of the game of football. Virtual advertisements placed onto the pitch before and after the match, embedded advertisements which do not cover the entire frame which is associated with the football narrative are displayed during the match at times of goal celebrations, when footballers are booked yellow or red, or in other words, whenever the game stops. Product placement practices that are implemented by using the footballers and spectators are also encountered.

It is estimated that the football-advertising relationship will last for a much longer time by advancements. It is believed that the practice of establishing the narrative of advertising in stadiums over football will continue in future years in a way that will not distract the viewer and satisfy the advertiser just as in the case of changes that were made in playing times.

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Chapter 7
The Concept of Metalepsis and Classifications of Metaleptic Uses in TV Commercials

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ABSTRACT

Metalepsis is a term originated in ancient legal discourse and integrated into narrative theory by Gérard Genette to describe crossovers between narrative levels. Since Genette's definition, various typologies of metalepsis have been devised by narratologists and literary scholars. As a narrative tool which challenges the hierarchical organization and violates the boundaries between levels, metalepsis has different effects and functions depending on the contexts in which it occurs. The aim of the study is to determine the typology of the metaleptic uses in TV commercials. Metalepsis is consciously produced in the advertisement and gives it richness in terms of creativity; and the emergence as follows; interaction with voice over and character, the intervention of the voice over to the plot, the intervention of the character to the screen, the intervention of characters in different places, interaction with character and audience, and meta-fiction.

INTRODUCTION

Originating in ancient legal discourse, metalepsis is first identified by Genette within a narratological context to describe crossovers between narrative levels. Defined as "any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by the diegetic characters into a metadiegetic universe, etc.) or the inverse" by Genette (1980, pp. 234-235), metalepsis has gained popularity in recent years due to its extensive usage in postmodern fiction, media and popular culture. Since Genette's definition and

conception, various typologies of metalepsis have been devised by narratologists and literary scholars such as Monika Fludernik, Marie-Laure Ryan, Dorrit Cohn, Klaus Meyer-Minnemann, Sabine Schlickers etc. So it is evident that the concept is subjected to a systematic review especially in the post-structural (post-classical) period.

As a narrative tool which challenges the hierarchical organization and violates the boundaries between levels, metalepsis is not restricted to genres such as novels and stories. Metaleptic uses are also common in advertising as a narrative strategy and are quite popular. However, as having different effects and functions depending on the contexts in which it occurs, metalepsis is not adequately elaborated and theorized by advertising researchers. In this study, we focus on the use of metalepsis as one of the components used in narrative advertising. The aim of the study is to determine and classify the use of metalepsis in TV commercials. For this, it will first be necessary to define the metalepsis and then to determine the metaleptic classifications of narrative theorists. Following the first two sections, a classification is made on the metaleptic uses in TV commercials in the third and main section of the study. The first part of this section, which tries to position the ad texts as a narrative, is followed by a second chapter describing the components of the narrative television advertising and metaleptic violations of level. In conclusion part, the focus is on advertising in terms of narrative theorists' metaleptic classification, and the functions of metalepsis in terms of narrative advertising.

DEFINITION AND SOURCE OF METALEPSIS

Metalepsis expresses a violation of the limits of discourse and story levels in a narrative. In a more technical sense, it means the intrusion into one diegesis of a being from another diegesis and the mingling of two distinct diegetic levels (Pier, 2008, p. 303; Prince, 2003, p. 50). The concept, which is a rhetorical figure taken from the legal discourse in antiquity, has been popularized by Genette. As a concept etymologically derives from two Greek words *meta-*, meaning "in the midst of, among, between, after, according to" and *lambanein*, meaning "to take", metalepsis has been associated historically with synonymy and metonymy (Pier, 2008, p. 303).

TYPOLOGIES OF METALEPSIS IN NARRATIVE THEORY

Genette's Original Conception and Typology of Metalepsis

In his groundbreaking work on narrative discourse ([1972] 1980), Genette devoted a few pages to metalepsis, outlined his perspective of it with brief information and examples, and also highlighted the difficulties involved in the conceptualization of metalepsis. According to Genette, metalepsis refers to the transition from one level to another; for example, when the extradiegetic narrator or reader/narratee makes unauthorized entry into the diegetic world, when the diegetic characters make an unauthorized entry into a meta-diegetic world or vice versa, metalepsis is realized. Hence, there is a downward or upward movement, ie a level of violation between hierarchically regulated levels. The starting point of Genette's understanding of metalepsis is a rhetorical figure, which is called "author's metalepsis", and as cited above its history extends back to antiquity. A typical example of the author's metalepsis is the

expression "Virgil has Dido die" in Virgil's *Aeneid*. As we have seen, in the author's metalepsis, the author implies that he "himself brings about the effects he celebrates" (Genette, 1980, p. 234).

Genette uses the term narrative metalepsis for all deliberate violations. In other words, in general, the extradiegetic narrator or the fictional reader means uninvited entry to the story world (diegesis) or other attached inscriptions, or vice versa. Genette takes the following example, which he quotes from Balzac: "While the venerable churchman climbs the ramps of Angoulême, it is not useless to explain…" Here narrative levels are very close to each other in some narrative metalepsis, that some kind of concurrency effect is created and thus the time of narration and story time seems to intersect. As seen, narrative metalepsis is based on any contamination between different diegetic levels or any violation of the frontier between story and discourse. According to Genette, such metalepsis creates a comical or fantastic strangeness effect (1980, pp. 234-237).

Genette indicates that "All these games, by the intensity of their effects, demonstrate the importance of the boundary they tax their ingenuity to overstep, in defiance of verisimilitude -a boundary that is precisely the narrating (or the performance) itself: a shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells" (1980, pp. 236). The metaleptic effects or displacements that arise from the violation of these limits lead to the questioning of the boundary between reality and fiction, creating a kind of uneasiness in this context.

Ryan's Typology

Genette's short explanations of metalepsis are later elaborated by many narrative theorists. Marie-Laure Ryan, one of the leading figures of contemporary narratology, in her book *Avatars of Story* (2006), argues that metalepsis is not systematically classified by narratologists, but can be divided into two main categories based on the current use of the term: The first is "rhetorical" metalepsis (Genette) and the second is "ontological" metalepsis (McHale). Almost all of the metalepses in literature until the twentieth century are rhetorical metalepsis. According to Ryan, rhetorical metalepsis only "opens a small window that allows a quick glance across levels, but the window closes after a few sentences, and the operation ends up reasserting the existence of the boundaries" (2006, p. 207). This short-term violation does not threaten the basic structure of the narrative universe; in the rhetorical metalepsis, the author may say something about his characters, present them as products of his own imagination rather than of individual people, but he does not speak to them because they belong to different levels of reality. But ontological metalepsis "opens a passage between levels that result in their interpenetration, or mutual contamination" (2006, p. 207). So in ontological metalepsis the levels of completely different worlds penetrate into each other and there is a mutual transmission. For example, the characters in a novel can try to organize and kill their author, or that a heterodiegetic narrator will marry the female character in the novel. These are all examples of ontological metalepsis. As we have seen, unlike rhetorical metalepsis, ontological metalepsis harms the structure of the narrative, (Ryan, 2006, pp. 207-209). It is useful to emphasize that Ryan's classification of metalepsis corresponds exactly with the distinction between discourse and story: Rhetorical metalepsis correcponds with metalepsis at the discourse level and ontological metalepsis corresponds with metalepsis at the story level.

Fludernik's Typology

Following Ryan, Monika Fludernik developed a somewhat more comprehensive conception of metalepsis and it has been actually shown by Fludernik that Genette's narrative metalepsis is an umbrella term containing an implicit typology that integrates Ryan's distinction (Pier, 2009, p. 192). Fludernik firstly examines Genette's views on metalepsis and finds that they contain five types of metalepsis. However, she doesn't consider Genette's pseudo-diegetic metalepsis to be properly metaleptic, so she eliminates this type from discussion. Fludernik's four-item classification is as follows (2003, pp. 384-389):

1. Author's metalepsis ("Virgil has Dido die")
2. Ontological Metalepsis 1: Narratorial metalepsis (narrator moves into story with narratee)
3. Ontological Metalepsis 2: Lectorial metalepsis (narratee/protagonist exchange)
4. Rhetorical or discourse metalepsis (while- formula)

Relation of Metalepsis With Mise en Abyme and Cohn's Typology

Mise en abyme, a concept taken from art theory, characterizes the structure that occurs when framed elements resemble the frame. The *mise en abyme* in the fictional narrative refers to the infinite loop created when a sub-narrative is inserted into its own matrix narrative; in other words, if the story that is attached contains the main story, it can be said that there is *mise en abyme* if it contains partnerships in terms of structural elements or structural features, and the plot and sub-plot can be seen compatible with each other. Matisse is a beautiful example of *mise en abyme*, whose painting depicts a room and the miniature version of the same painting hangs on the wall of the same room. As for the use of *mise en abyme* in literature, we can give Gide's *The Counterfeiters* (1949) as an example where a character is engaged in writing a novel similar to the novel in which he appears (Fludernik, 2009, p. 156; Jahn, 2012, pp. 59-60).

From these definitions and examples, it can be suggested that there are some similarities and differences between metalepsis and *mise en abyme*. First of all, it is observed that *mise en abyme* and metalepsis have the common feature of embedding and resemblance between levels but *mise en abyme* is characterized by reflexivity rather than by transgression of levels (Pier, 2009, p. 199). It is seen that *mise en abyme* and metalepsis overlap only in the case of "aporistic reduplication" which is called *pure mise en abyme* by Dorrit Cohn. (Pier, 2009, p. 199).

Cohn made an important distinction in which Genette did not express clearly, but implied: "Exterior metalepsis" and "interior metalepsis". She calls exterior "all metalepsis that occurs between the extradiegetic level and the diegetic level" and calls interior "all metalepsis that occurs between two levels of the same story." (2012, P. 106) Cohn also states that interior metalepsis, unlike exterior metalepsis, appears to belong only to modernity (2012, p. 108).

Meyer-Minnemann and Schlickers's Typology

Klaus Meyer-Minnemann and Sabine Schlickers have outlined the paradoxical transgression of boundaries, suggesting that there are four basic paradoxical processes that violate the idea of narrative: syllepsis, mise en abyme or epanalepsis, metalepsis, and hyperlepsis. They form a typology in the form of equalizing methods and violation methods. According to Meyer-Minnemann and Schlickers; in equalizing

methods, the alignment of the boundaries in the narrative is primarily based on the approximation of the different levels of time and space in the narrative (and thus all on the same level); in violent methods, it is based on narrative structuring of speeches and utterances in the form of analogies. According to Meyer-Minnemann and Schlickers, metalepsis is a horizontal or vertical violation of the boundaries between the words or phrases in the narrative; In the case of pseudo-diegetic or hyperlepsis, the functions of the narrative between the hypodiegetic and the diegetic are reversed (Meyer-Minnemann & Schlickers, 2010, pp. 92-93).

Bell and Alber's Typology

Alice Bell and Jan Alber made a distinction between three types of unnatural metalepses (ascending, descending, and horizontal) which are physically or logically impossible. They believe that ontological metalepses that involve represented transgressions of world boundaries are one manifestation of the unnatural (2012, p. 166). They also propose a new cognitive model that modifies Genette's structuralist model "to conceptualize ontological metaleptic jumps as (1) vertical interactions either between the actual world and a storyworld or between nested storyworlds, or as (2) horizontal transmigrations between storyworlds." (2012, p. 166). As argued by Bell and Alber, their postclassical method offers a more effective way of analyzing metalepsis because it allows to describe the nature of ontological metalepsis more accurately and it also embraces interpretation (2012, p. 166). According to the typology made by Bell and Alber, in *ascending* metalepsis, a fictional character or narrator jumps from an embedded storyworld to a hierarchically higher one; in *descending* metalepsis, a narrator or a character jumps into an embedded storyworld or an author jumps from the actual world into the storyworld and finally in *horizontal* metalepsis, a character or narrator transmigrates into a different fictional text (2012, pp. 167-168).

ADVERTISING AS A NARRATIVE TYPE AND METALEPSIS

Narrative, by definition, is the theory of narrative structures. The common aspect of almost all theories of the narrative is that it makes a distinction between what is being told (story) and how it is told (discourse). This situation led to the emergence of two types of narrative. The first is called discourse narrative. This type analyzes stylistic preferences that determine the format or execution of a narrative text. Discourse narrative is also interested in pragmatic characteristics that contextualize text or performance within the social and cultural framework of action. The second type is called the story narrative. Unlike the other, this kind of focuses on the activity units that regulate the flow of events in the orbit of the sequence of themes and guiding elements, which makes it a plot (Jahn, 2012, pp. 43-47; Currie, 2010, pp. 33-35).

There are two approaches to what the narrative is: First, it only accepts the texts that are transmitted in a verbal way as narrative. Second, he sees all kinds of texts as narratives. In this context, such as novels, short stories, narrative poems, games, films, and operas are also considered a type of narrative. According to this second classification, the narrative is divided into two categories: printed/written and executed. Performed narratives are games, films, and operas. Written narratives are novels, short stories, narrative poetry, and script. The scenario is divided into three as the scenario of the script, the film script and the opera script. Apart from this, narrative types are roughly personal narratives of narratives, narratives about holy books, teacher narratives, children's narratives, doctor narratives, family

narratives, court hall narratives/legal narratives, historiographic/fictional autobiography, hypertext narratives (Jahn, 2012, pp. 48-51). Today, as Roland Barthes puts it, there are countless kinds of narratives and the scope of the narrative is expanding at every level of culture as a study area, especially after the 1990s. (Dervişcemaloğlu, 2014, pp. 45-50). It is possible to position the narrative advertising texts as a narrative type in this context (Yılmaz, Çakır & Resuloğlu, 2017). However, according to the media, the components of the narrative structure in the advertisements will also vary. If we divide the channels into three categories as visual, audio-visual and audiovisual, we can understand that each one has different structures. As the subject of the review here is television commercials, it would be more reasonable to concentrate on this point. The next chapter focuses on the components and level of violations of the narrative structure on television, which is an audiovisual device.

The story of advertising, in other words, the advertising narrative, as emphasized above, is formed in different forms according to the media used. From this point of view, television commercials, which is an audio-visual vehicle, are composed of parts of the structure of the meaning. The first is the basic components of the narrative, and the other is the instrumental attributes. In a TV commercial narrative, there are elements of plot, characters, time and space, mimesis and diegesis that exist in all narrative genres. In addition, depending on the instrumental nature, the visual components, sound and motion elements are also seen. The biggest difference between all narrative types of television production, including advertising, is the way in which description is performed. The narratives on the television do not include the descriptive elements based on the writing, as in the novel or storytelling, due to the device structure. In radio advertising, sound and motion elements are included in this narrative genre, but the visual element in television is accompanied by this element. This item attracts the use of mimetic images to the level of indirect images. Indirect images eliminate the need to describe beyond visual, audio tools. Thus, the description in television production is limited to mental descriptions rather than spatial descriptions (Yılmaz & Erdem, 2016, p. 244; İlerialkan & Yılmaz, 2015, pp. 21-25).

METALEPTIC USES IN TV COMMERCIALS

This part of the study summarizes the findings presented in another previous study (Yılmaz, 2017). In related studies, carries out up to the present were examined out of television commercials performed and it is determined that the metalepsis in Turkey took place in six different ways. These; interaction with character and audience, interaction with voice over and character, the intervention of the voice over to the plot, the intervention of the character to the screen, the intervention of characters in different places and the meta-fictio. In the following subsections, these are described in terms of their use, the terms of their use are considered as a level violation and their use examples.

Interaction With Character and Audience

The character's talking with the audience is one of the most frequently used metaleptic uses in narrative television advertising. In this use, the server expression format is usually used. The announcer is the user who experiences the product, an imaginary character or animation, advertiser, expert, seller, famous (Elden, 2016, pp. 141-152). Sometimes we may encounter a mixture of these. However, contact of a character with the viewer does not cause a metaleptic use. In such uses, focalization is the first-person narrative position. In TV commercials, the transmission of characters to the inner layer is possible with

the presence of voice over. In the ads that use it, the characters are automatically dragged into the inner layers of the fiction, since the voice over is in the narrator position. In television commercials, the precondition of the character being accepted as a level violation of the conversation with the audience is the use of the voice over as narrator. With such use, the level of the narrative level is exceeded and a level violation occurs. An example of this type of use is the Kırlangıç Olive Oil advertisement, which was shown in 1998. A young girl in the voice of an old woman speaks with the audience. At the end of the ad showing her grandmother's photo, "My grandmother insisted on not appearing on television. Here you are on TV, Grandma" she says. Here, both the fiction itself is made into the subject of advertising and the meta-fiction is carried out, and a voice-out in a narrative-character directly by communicating with the audience narrative levels are exceeded. The character realizes an awareness of the narrative and equates its world with the viewer's world.

Interaction With Voice Over and Character

The second type of metalepsis is the dialogue between the voice over and the character in the narrator position. In such a structure, between the normal conditions, these two elements must be unaware of each other. When this unwarranted condition is violated, a level violation occurs. Here, the condition of occurrence of a metaleptic use is that the voice over is in the narrator position. If the voice over is also one of the characters, that is, in the narrator position, it is possible to be aware of each other, so we cannot speak of a level violation. In other words, for the realization of metalepsis, we should not see the outer sound as a defined or meaningful element in the narrative. An example of such a use is seen in the Perma Sharp ad, which was shown in 1985. The outside voice, Fatih Terim, who was shaving at the time "Do you know that your razor is also used in America? Either in England, Belgium, Canada, The Netherlands, in the Soviet Union? Fatih Terim finishes shaving and says, "I have been using this knife for years." Here, we can say that there is a metalepsis because the voice over interacts directly with the character and isn't defined in the plot.

The Intervention of the Voice Over to the Plot

The interference of the external sound to the plot evolves as the third type of metalepsis in television commercials. It cannot be expected to be involved in the plot because the external voice is located outside of the events and as a narrator, as previously emphasized. In this use, the condition of the occurrence of the metaleps is that the external sound is not defined in the plot as in the previous violation. Opet Full Force, which is on display in 2007, is an example of this. At the end of the race in the ad, the voice over dialogue with the characters by calling the character. The difference in this use is that the interaction takes place at the story level rather than the discursive level.

The Intervention of the Character to the Screen

The fourth type of metaleptic uses is the intervention of the character into the image. Under normal conditions, the character cannot be involved in the screen image outside the plot. Such uses occur during the post-production process. The difference between the time when the shots are realized and the layer of the characters' narrative structure do not allow this. An example of the use of the Opet Full Force, shown as an example in the previous subsection, is an example of this kind of use. The character's

instruction is superposed. The use seen in this example is a metalepsis, as it goes beyond the layers of narrative and in this way obscures the distinction between fiction and reality, bringing the real world and the fictional world closer.

The Intervention of Characters in Different Places

Interaction of characters in different spaces is a fifth level violation in television commercials and is one of the frequent violations of advertising. Here, it is seen that butterfly screen is usually used in product comparison. Level violations are carried out by switching between screens. It is the physical inaccessibility of places on different screens that we can talk about here. If places were accessible, we couldn't talk about any unusual situation. The Finish Quantum ad that is currently on display is an example of this kind of use. In the commercial, two women next to each other examine the glasses they removed from the dishwasher under the kitchen lamp in their own home. They start to talk to each other and then interact by switching directly between the spaces.

Meta-Fiction

Meta-Fiction is the last level violation. Meta-Fiction expresses the fact that fiction itself becomes the subject of the story. In television commercials, everything is actually fictional, so that fiction and reality relations are broken and violations of the level are realized. In advertising, meta-fiction is often created by awareness inside the advertisement. The Pınar Süzme Cheese ad that is on display in 2015 is an example of this use. The character who sets out the phrase "we're in that ad now," discloses the level of awareness.

CONCLUSION

Considering the various classifications of metalepsis, it should be emphasized that there are specific aspects of the forms produced in television commercials. First, the presence of the author in television commercials does not make sense for the audience. We run into direct ads and watch if he catches our attention. In such advertisements, the author metalepsis is never realized. However, we can talk about the existence of some kind of metalepsis performed with the viewer. In such advertisements, the majority of level violations occur between the voice over and character, different characters. In this context, metalepsis appears as external and internal metalepsis, which are expressed entirely in the distinction of Cohn.

The second point to emphasize is that the ad takes place within a very narrow time or area. Restricted time and space mean a restricted plot. For a story that takes place in a narrow time and space, it does not make sense to speak of rhetorical metalepsis, because the narrative itself is at the micro level. Based on the classifications of Ryan, McHale, and Fludernik, we may only be able to talk about ontological metalepsis in TV commercials. Another point that needs to be emphasized is the use of metalepsis in advertising. Metalepsis is often used to create a funny impression or create an illusion effect.

Metaleptic uses to fulfill various functions in television advertising. They can be gathered under the headings of enrichment - rhetorical power, originality, awareness raising, and audience appreciation. Here, the first two functions appear production, the second two functions appear in the axis of reception: Considering the production axis, we can evaluate that the main reason why advertisers turn to metaleptic uses is the uniformity of meaning. Every year, a large number of productions are created in the advertising

industry and it is very difficult to achieve originality. In this sector where a large number of production takes place and the competition is intense, it can be said that level violations have been used as a means of differentiation by getting the meaning out of uniformity and obtaining an extraordinary expression. In the reception axis, the functions of the metaleptic uses can be considered to be related to the illusion effect caused by violations of the level. Creativity is one of the main concepts that define advertising. On the one hand, metaleptic usage increases the awareness level of the audience and on the other hand, it provides to the audience to get the appreciation thanks to the creation level adds to the advertisement.

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KEY TERMS AND DEFINITIONS

Advertising Narrative: It expresses the way the ad tells the story. Advertising narrative may be possible for an ad to contain its narrative components, but narrative advertising components are different from other narrative types.

Metalepsis: A violation of the limits of discourse and story levels in a narrative.

Mise en Abyme: The infinite loop creates when a sub-narrative is inserted into its own matrix narrative.

Narrative Components: Each of the parts that make a story possible: Plot, focalization, narrative situation, narrative tenses, modes, proposition, chronotope, fictional space, characters, narrative discourse etc.

Narrator: The person who fulfills the narrative action.

Voice Over: Heterodiegetic sound used in TV commercials.

Chapter 8
Chronotopes as a Component of Ideological Narrative in Political Advertisements

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ABSTRACT

The JDP (Justice and Development Party-AK Party) enters the local elections to be held on March 31, 2019, with the slogan of "Gönül Belediyeciliği". In this process, the political campaign process is carried out in accordance with the conservative ideological stance of the party around various slogans such as "Memleket İşi Gönül İşi," "Gönülden Yaparsan Gönüller Kazanırsın," and "Gönlü Güzel İnsanların Ülkesidir Burası." M. Bakhtin describes how the narrative is structured in time and space in the novel with the concept of chronotope. In a narrative, chronotope is the place where the plot is touched and solved as a combination of time and space. This study aims to explore the role of chronotopes in the formation of ideological narrative structures. Within this framework, chronotopic elements in "Gönül Belediyeciliği" commercials will be analyzed.

INTRODUCTION

The JDP[1] (Justice and Development Party) enters the local elections to be held on March 31, 2019 with the slogan of "Gönül Belediyeciliği"[2]. In this process, the political campaign process is carried out in accordance with the conservative ideological stance of the party around various slogans such as "Memleket İşi Gönül İşi"[3], "Gönülden Yaparsan Gönüller Kazanırsın"[4] and "Gönlü Güzel İnsanların Ülkesidir Burası"[5]. In addition, the JDP has committed to conduct an unconventional, environmentally sensitive election campaign in this election period. Traditional advertising activities that can create noise and visual pollution in urban centers such as distribution of posters, selection carts in city centers, distribution of flags and pennants and decoration of streets and streets etc. has been abandoned. Also JDP continues its campaigne with social media ads with the slogan "Every city is beautiful with its own voice".

Recently, social media has become an important channel for political campaign management and advertising. In particular, taking into account the criticism of the mediaization of politics, permanent campaign management becomes a sine qua non for successful political communication. Many factors, such as easy content production and rapid circulation of content, cost reduction, and impact on young people, make social media become the main medium of political communication. In addition, it is another important factor that social media provides more effective and faster feedback than traditional media. Thus, unlike radio, television or face-to-face communication environments, the possibility of predicting the prevailing tendencies in public elections is increasing. In this process, social media platforms are the space of traditional advertising activities, as well as the alternative manipulation of masses within the framework of big data and data mining. Social media has made innovative contributions to political campaign management in two main dimensions. First of all, in the context of transmedia storytelling, it facilitates the holistic organization and execution of various activities repertoires needed by political campaigns. Another contribution of social media is that it facilitates the reproducibility of the message, makes it easier to hold in memory and make branding easier. In view of these factors, "Gönül Belediyeciliği" election campaign is consistent with the aim of keeping concrete commitments in circulation as a campaign for local elections and in this way for their involvement in memories.

In political campaign processes, not only the promise are delivered to voters in ads and other ways. Political advertisements also have dramaturgy, which make narratives and convey their messages to the audience through these narratives. In this process, social media diversifies the ways in which such narratives reach the masses. Owing to transmedian storytelling, a narrative can be included in the network of interactive narratives, which are not limited to a single means of communication. This phenomenon makes it necessary to examine the formation of narrative fiction. "Gönül Beşediyeciliği" campaign weaves the ideological narrative fort the local election by #GönlüGüzelTürkiye, #MemleketİşiGönülİşi hastags and "Gönlü Güzel İnsanların Ülkesidir Burası" youtube commercial films.

Considering how transmedia storytelling strategies fictionalise the ideological narratives, it is possible to see chronotope usage as another factor. M. Bakhtin describes how the narrative is structured in time and space in the novel with the concept of chronotope. In a narrative, chronotope is the place where the plot is touched and solved as a combination of time and space. This study aims to explore the role of chronotopes in the formation of the ideological narrative structures. Within this framework, chronotopic elements in "Gönül Belediyeciliği" and "Her Şehir Kendi Sesiyle Güzel" will be analyzed. In the "Her Şehir Kendi Sesiyle Güzel" themed advertisements, cities constitute the chronotopes of the conservative narrative. In this context, the modern city is shown with Istanbul chronotope in this themed advertising, the conservative ideology is explained by the cosmopolitan structure within the modern Istanbul. In other city ads, more peripheral city chronotopes suc as Niğde, Rize …etc. are used. The Gönül Belediyeciliği narration is covered with chronotopic elements within the framework of JDP's conservative ideology. Conservative ideology is embodied in the characters acting in work/place chronotope, road chronotope, youth and old age chronotopes.

IDEOLOGICAL AND NARRATIVE CONSTRUCTION
OF CONSERVATISM IN TURKEY

According to Samuel Huntington (1957) conservatism is a reactionary concern that is driven by concerns about the preservation of traditional values and institutions in the face of social development and reforms. From this perspective, conservatism cannot be regarded as an obscurantist reaction. In another sense, conservatism as an ideology is distinguished from other ideologies by its reactive character. First, conservatism is not identical with obscurantism, because it does not argue that values and institutions must exist on transcendent grounds. Conservatism is based on the defense of values and institutions within the framework of pragmatism. Values and institutions within a society stand as elements of that society and as benefits to society. According to conservatism, the justification of values and institutions can only be explained by this pragmatism. In terms of conservative ideology, since the radical transformation of values and institutions will result in the disruption of the social order, social changes should only take place in harmony with these values and institutions. Second, its reactive character separating conservatism from other ideologies lies on its position against the positivism of the Enlightenment period. Unlike positivism, conservative ideology is based on the assumption that human beings have an imperfect nature, and therefore the truth cannot be reached by reason (Birler, 2012, p. 284-285). This means the denial of homo economicus. E. Burke's main concern with the French Revolution is directed towards the mechanical shaping of the social structure based on this homo economicus (Özsel, 2014, p.158). In a letter to his son about the French Revolution, Burke resembles the revolution to a constitutional monster, as it leads to the dissolution of the elements that constitute human society (Neocleous, 2015, p. 30). Therefore, conservatism has always distanced itself from the individualism of liberalism to the class concept of Marxism. While ideologies such as liberalism and Marxism act on different foundations, they construct a narrative of the future, and they make radical transformations of the values and institutions of the past. However, in terms of conservatism, the ties of values and institutions with the past are not their weaknesses but their strengths. The source of knowledge is the experience that can be reached through these values and institutions.

The continuity of the institutions in term of conservatism stabilizes the social structure. As Shannon (1962, p. 15) says "Conservatives are likely to be skeptical of the rationality of men, especially when they act in groups… Convention and experience are safer guides than experiment, statistics, and inference for the foundation of human insttutions." It is important that knowledge based on experience produces habitus in the process of institutionalization. Therefore, habitus, experience and stability are the main themes of conservative ideology. In this context, time is another important factor shaping habitus, purifying the knowledge of experience and revealing institutionalization. Social order and time must be compatible with each other. Radical transformations that break the rhythm of time will cause rupture with the past as it will target traditions based on the experience of the past years. However, conservatism is not against social change. Instead, the conservative ideology favored a reformist way that would take place before the institutions laid the foundations of their past and eliminated them (Birsel, 2012, p. 284). However, as Simpson (1987, p. 56) points out, in the heart of conservative thought are past passions and social institutions.

Another important feature of conservatism is that it is an eclectic ideology. This qualification enables to benefit from other ideologies' concept sets at the discursive level. Conservatism, especially due to the emphasis on the past, can be integrated with other ideologies in the context of historicalism. The ideological metamorphoses, such as revolutionary conservatism and nationalist conservatism, are the most concrete examples of this (Birsel, 2012, p. 289).

The eclectic nature of conservatism is closely related to its narrative based on its "collective" fiction. As stated by Özsel (2014), although conservatism is based on the flaws of human nature and limited knowledge, the narrative of transcendental collectivity enables it to expand the possibilities of this limited nature without limit. Collectivity sets the ground for the massification of the social and ultimately authoritarianization of the conservatism itself. According to Özsel (2014: 154), therefore, the limitation and moderation attributed to the conservative ideology is not a rule but an exception. For the conservative ideology, the rule is the moralization of all public life in the context of this fiction based on transcendence (Özsel, 2014: 155). Transcendental collectivity of conservatism leads to the particularity of communities rather than universality. Emphasizing the experience as a source of knowledge makes it necessary to see the specificity of the time-space where the experience occurs. This particularity based on the specificity of time and space leads to the blending of conservatism with religious and national values. However, the specificity of time and space is the fundamental element that determines conservative subjectivity. The conservative subject is limited to playing the role that the specificity of time and space imposes on it. Therefore, conservatism is based on an asocial socialization (Özsel, 2014: 160- 163).

Conservatism in Turkey has also emerged as a reactionary political movements against the modernization process and its radical reflections on the social structure. The idea of capturing the West, which continued throughout the 18th century and restoring the military successes of the past days, faced a conjuncture of in which the Ottoman Empire struggled to survive by considering diplomatic balances in the 19th century. In the 19th century, the main debate which is called "Üç Tarz-ı Siyaset" by Yusuf Akçura, that prevailed in the world of political thought in the Ottoman Empire was "how to save the state" and "how to restore the glory of the old days". These three forms of politics are Islamism, Nationalism and Westernism. While Westernism argues that the only way to save the state will be possible by following the same modernization path followed by the West, Islamism, the idea of the Ummah, and Nationalism act from a vision based on the idea of the Turkish nation. From these approaches, we should say that, aside from the Westernism, the other two are not in harmony with each other. The project of reviving the state based on the idea of nation is a sectarian attitude that divides the wider nature of the ummah compared to the nation. In terms of nationalism, the developments in the Arab lands during the First World War and the absence of a spirit of solidarity based on the idea of ummah transformed Islamism into a mass of baseless arguments.

The debates on Islamism and nationalism constitute the eclectic foundations of conservatism that will emerge against Kemalism which is based on a positivist methodology during the Republican period. While Islamism was drawn to the ground with the bankruptcy of the idea of the Ummah after the First World War, nationalism had the opportunity to survive only in the pozitivist-Kemalist form. However, the intersectionality of Islamism and nationalism from the historical point of view has enabled the conservatism against Kemalism to benefit from both. In this intersectionality, conservatism adopts the idea of nation instead of ummah as the basic unit, while the transcendental character of Islamism has come to the fore as a guide to the project of the moralization of public life.

The other contradiction that established the conservative thought in the Republican period is the "Westernism despite West" nationalism, blended in the positivist methodology of Kemalism. This is a dilemma that Chaterjee regards as the main characteristic of post-colonial nationalism: *Being Western by staying Orient*. What Chaterjee regards as the main feature of post-colonial nationalism has been the driving force of conservative initiatives in which the positivist-rationality of Kemalism was deconstructed during the first period of the Republic. The names such as İsmail Hakkı Baltacıoğlu, Peyami Safa, Ahmed Ağaoğlu, Hilmi Ziya Ülken, Mustafa Şefik Tunç who described themselves as politically conservative and philosophically modern, were influenced by H. Bergon's philosophy (İrem, 2004: 81). These attempts show that Kemalism is not a homogeneous ideology. As İrem (2004: 82) mentions:

In the eyes of the republican conservative groups, the classical idea of the West, as a universal model of rational civilization that became a meta-narrative of Ottoman-Turkish modernism, was responsible for transforming the process of cultural and political change in Turkish polity into an imitative westernization project. For the republican conservatives the idiosyncratic nature of the new Turkish 'Will to modernity' could only be understood if the Turkish Revolution was theorized in the light of the Other West that was represented by romanticism, spiritualism and Bergsonism in Europe.

These attempts, however, were not enough to prevent Kemalism from excluding Islamism and nationalism from public life. The emergence of conservatism into the political sphere was due to the centre-periphery dialectic with multi-party life after 1950. For all political discourses that positioned him in front of the secular-Turkish bureaucrat elite in the center, the Democrat Party (DP) served as the bearer of peripherical demands. "The DP's main supporters were mainly the vast peasent classes and traditional social strata which were alienated and somewhat threatened by the high bureaucratic nature of the economic policy…" (Ergil, 1975: 62). As Şerif Mardin (2015, p.71-72) says, there are two main factors behind DP's environmental success. The first is that the CHP operates as a tool of political action rather than an environment that allows the public to become involved in political life until it is a multi-party life. Secondly, DP has successfully used the cultural and symbolic capital that it has gained due to its religious rituals and ceremonies to influence the environment. Therefore, it is not possible to see DP practice as a synthesis of political Islamism and nationalism as a central ideology. Also Dönmez (2007: 113) argues "… Islamism and nationalism melted into the ideology of national conservatism before 1970…".

The position of the Democrat Party in the face of Kemalism as the representative of the demands of the periphery is still valid in Turkish political discourse. Political Islamism tried to keep it out of this tradition in the 1970s with the practice of National Ordinance Party (NOP) and Welfare Party (WP) but could not succeed. The convergence of the Virtue Party (VP), which was the representative of the National Order tradition in the 2000s, with secularism, the State and the Western institutions, has shaped the field of conservative discourse which is hegemonized by JDP (Özden, 2010: 61).

After the proclamation of the Republic, the public sphere was under the Kemalist hegemony. In this process, the existence of habits considered as religious practice or symbol in the public sphere was suppressed, and as a result, these practices, which could not find a place in the public sphere, followed a course of development opposing the state in the private sphere. One of the most important of these is the headscarf issue (Bora & Çalışkan, 2008). It is even possible to say that the headscarf issue has become a symbol of anti-state civil society organization. The JDP took over this issue when it came to power, and it set up its conservative political program on the basis of confronting Kemalist hegemony.

As Bora and Çalışkan (2008) have pointed out, the struggle for symbolic capital in the public sphere strengthened the conservative aspect of Turkish political culture both in terms of Kemalist hegemony and political Islamism, which were excluded from the public sphere.

When JDP came to power in 2002, it established a counter-hegemony against the Kemalist hegemony, with the support of liberals and Kurds. In particular, the European Union membership, democratization policies, headscraft issue have held this alliance together in the first period. In this process, the struggle against Kemalist hegemony ended in favor of JDP in various turns such as the e-memorandum in the 2007 presidential election, the 2010 referendum on constitutional amendments. In these processes, however, JDP used its strategy of being a victim from the past, while opposing social opposition struggles struggled to form a historical block. The counter-opposition process, which reached its peak in the Gezi Park protests after 2013, caused the JDP to separate its paths with the first alliance groups. The JDP has evaded from this conjoncturel crisis by establishing a new historical block with a nationalist base. This alliance with the nationalist base stems from the eclectic nature of conservatism.

CHRONOTOPE CONCEPT AND CHRONOTOPIC ELEMENTS IN NARRATIVE ADVERTISING

M. Bakhtin uses the concept of chronotope to express the time and space where the narration was built. According to this, chronotopes are centers where the narrative events are concretized, where the narrative nodes are combined and solved and they are centers that form the meaning of the narrative. Chronotopes carry the traces of emotions and values. In short, according to Bakhtin (2001: 316-324), chronotopes are the centers that organize the fundamental narrative events of the novel.

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsible to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. (Bakhtin, 1992, p.84)

Chatman (2008: 58) says that the narrative is always based on an NOW fiction. Every narrative creates a sense of the present. In a narrative, characters are made clear only by time -space and the actions of the characters are shaped under the influence of this time-space (Chatman, 2008: 130). The powerful time-space fiction in a narrative can make this fiction a character. So Chatman, like Bakthin, thinks that time-space gives the spirit of the narration (Chatman, 2008: 133).

Chronotope concept shouldn't be just limited to literature and art. Chronotope, as an organizing center for the fundamental narrative events, is in the center of narrative advertising in parallel to the formal transformation of the advertisements. As Matheson says (2005, p.55) "…ads. are a purposive form of communication whose purpose people recognize. They are moments in a circuit of culture, embedded in a wide range of social context". Advertisements create meaning structures (Wiliamson, 2001, p.12). The people as a subject, object, as the speaker and the listener, are included in this clarity of meaning production (Williamson, 2001, p.13). As H. Lefebvre states in capitalist societies, individuals swing from one side to the other: from satisfaction to dissatisfaction. According to Lefebvre there is no distinction made between object and its consumption of image (2010, p.105).

For this reason, every commercial should establish an engaging narrative in order to create a sense of satisfaction. With this fact, Kerimova says that the *advertising chronotopes* provide time and space for the establishment of the narrative that provides this satisfaction. Because events occur only in a place-space connection and can be understood.

In advertising as well as in the novel, the sequence of events unfolds in space (which can be either actual space and/or cognitive spcae) in a particula way. For the event to have meaning it must happen against the background of everything else…(Karimova, 2014, p. 260)

The logic of consumption based on visibility has also led to transformation in political campaigns and advertising activities. In the processes of political communication called "Americanization", "Modernization" or "Standardization", political campaign management has turned into a practice where visibility is traded (Blumber, 2004, p. 167). In this dimension, advertising activities gained an important position in the process of political communication. The process of political communication has transformed into activities whereby the voters were informed by the images of the candidates and story telling rather than by informing them and promising them. For this reason, the advertising used in the election campaigns, on the one hand, is made heroic in the dialectic of the perpetrator and victim, on the other hand, the narrative consists of activities in which the images of the life world, which is constructed for the voters, are narrated in a narrative way.

The political communication activities carried out during each election campaign are based on an identification strategy that will be developed primarily by considering the general mood of the country. According to this, it is aimed that the electorate will be positioned within the life world set up by the methods used in the process of political campaign management, and it is aimed to be identified with the candidates or the discourses of the candidate. To achieve this goal, the theatrical dimension of the process must be created by methods such as dramatization, ritualization, visualization, personalization, somatization and staging (Keskin, 2016, p.77). Therefore, according to Keskin (2016, p.82), narration as the component of content marketing constitutes the creative dimension of the message given to the voter: "Each campaign tells a story … [narrative] is the story around a product".For this reason, the story to be told to the voter in order to create this image in today's political campaign processes, where the image of the candidate is at the forefront, must bear the traces of the social structure that is claimed and should be attractive.

In this respect, political advertisements serve as examples for narrative advertising. The story formed around the candidate and the message must have a dramatization to enable emotional identification in the chosen target audience, the hero must struggle with various troubles, and ultimately end with the triumph of this hero of dramatization (Keskin, 2016, p.83). Thus, in the electorate, the perception that the candidate or candidate is the "right choice" is created. Thus, chronotopes stand out as important narrative elements in terms of creating spaces when this struggle narrative is tied and reaches victory. Especially in the age of spectacle where politics is personalized and the story is formed around the candidate as a product, chronotopes are effective in placing the candidate's struggle in the past-present-future line. Hence, the historical connection, which is important for conservative ideology as an example in this study, requires the candidate or the message to be placed within this context and chronotopes shape stories around the candidate.

METHOD

The study aims to shed light on how the chronotopes used in these advertisements constructs narratives, since political advertisements are narrative advertisements. In this context, the ruling party's (JDP) YouTube commercials have been examined in the process of local election campaigns held in Turkey on March 31, 2019. The JDP (Justice and Development Party-JDP) enters the local elections to be held on March 31, 2019 with the slogan of "Gönül Belediyeciliği". the political campaign process is carried out in accordance with the conservative ideological stance of the party around various slogans such as "Memleket İşi Gönül İşi", "Gönülden Yaparsan Gönüller Kazanırsın" and "Gönlü Güzel İnsanların Ülkesidir Burası". JDP has committed to conduct an unconventional, environmentally sensitive election campaign in this election period. The JDP, which has a conservative ideology, made an alliance with the Nationalist Movement Party (NMP), which was a nationalist party, in these elections, and JDP formed its campaign in the context of nationalist-sacred narratives. This fiction requires attention to the time-space dimensions that shape the narratives in advertisements. Within this framework, three main chronotopes were found in the commercials of the JDP's youtube official account. These are work /place chronotope, road chronotope and youth / old age chronotope. In the study, an interpretative approach was adopted and the conservative narrative weave of the JDP in youtube ads was tried to be analyzed by the context of the chronotopes which are determined. Another reason for the selection of YouTube commercials is that social networks provide a wider perspective to the analysis of the conservative narrative due to the nature of the supportive transmedia storytelling.

Work/Place Chronotope

To have a profession and work has always been a sacred act in monotheistic religions. A. Thomas says that a good Christian should not ignore this world in accordance with God's command. M. Weber's (2011) connection between Protestant ethics and capitalism is related to the evaluation of the work as a virtue. Islam also considered the work itself as a sacred action, and ordered that the important thing is to provide the livelihood of the person in halal ways.

The sanctity of the action itself also provides holiness to the time and space where the action is carried out. The prayers are hung in visible location of the workplace and the shopping is performed by a series of religious and mystical rituals such as handsel, amulet …etc. In "Her Şehir Kendi Sesiyle Güzel" commercial films, tradesmen or working human figures who opened their shop, were used. In these films, mostly tradesmen dealing with traditional handicrafts are included, and the connection between conservative ideology and traditional values is reinforced by these visuals. One of the most striking of these is the "Gönül Belediyeciliği" themed advertisement in Göynük, one of the places where traditional Turkish architecture stands (*Figure 1 My President*). The first squence in the film is a barber shop and the reflected light from the back shows the working time of the shopkeepers as the beginning of a day. In addition, the reflection of this light into the place adds a blurred ambience to the space, thus showing the strong sense of time used in conservative narratives and the inadequacy of man in this time. Representatives of various professions in the film describe how the ideal mayor should be. Infrastructure services (road construction, garbage collection, etc.), social benefits (to help the homeless, to satisfy the hungry, to help the needy) are the duties of the ideal mayor. Thus, while the infrastructure services in the narrative emphasize the conservative ideology's openness to innovation, social assistance shows the connection of the conservative ideology with the past and the tradition. In addition to the work/place

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Figure 1. My president

chronotope, the city chronotope was also used in the film. The cultural history of Göynük is another element that allows the use of time and place in this space within the framework of conservative ideology. The chronotope of the city also allows the characters within it to strengthen the narrative. In the city, elderly and young people, working people and housewives are shown as a whole in harmony with the conservative worldview. At the same time, the character of the mayor in this city was positioned as one of the people and the center of the narrative as a creator of this peaceful environment. In fact, in the last squence of the film, the narrative turns back to the barber, and the barber is discursively reinforcing the position of the mayor's character from the people in the narrative by saying, "If you do a job with your soul, you win other people and then you become my president, not the Mr. President." This is also a reference to the presidential debates that occupy the Turkish political agenda since the June 24 elections. Therefore, instead of the Mr. President, the term 'My President' refers to the current president, Recep Tayyip Erdoğan and in the narrative it draws attention to the link between the leader and the candidate of the party and also provides legitimacy to the candidate through the charisma of the leader.

The work/place chronotope, which is used to show the JDP's performances up to the election, is the hospital, factory, ice track in parallel with the development and development discourse in 'Gönül Belediyeciliği' ads on Youtube, which are also used in traditional communication channels. The period of the election campaign is a period in which the past performance of the rulling party is tested. These chronotopes are the signifier of the past performance of the rulling JDP. By this way, the election promises of the candidate are free from the uncertainty of the future and the position of the candidate is legitimized. All these chronotopes provide the time / places where the narratives, in which altruistic work is constructed as conservative virtue. A female doctor at the hospital is also a pediatrician, talking about the peace of mind (*Figure 2 Doctor*). The fact that the doctor is female also allows the narrative of motherhood to support the conservative narrative as an invisible element. The last sequence of the film includes the view of Mersin City Hospital as the place where the doctor works. Hereby, with this occasion, it is tried to create the perception that the act of altruistic work is a feature of the ruling party.

Similarly, in the film where firefighters take part as narrator, altruistic work is described as a conservative virtue through the interrelation of life and death (*Figure 3 Firefighter*) . Firefighter works every day by writing off each other's debt and start the day by praying. The self-sacrificing action of

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Figure 2. Doctor

Figure 3. Firefighter

the firefighter man is embodied in the fire narrative in which the dilemma between rational thought and feelings is solved in favor of the feelings. This solution is compatible with the conservative ideology, which is postulated homo economicus (rational human assumption) is defective.

Conservative ideology is eclectic. Therefore, many elements of conservative discourse show partnership with the semantic worlds of other ideologies, especially with nationalism. The aircraft factory in this advertising series is the chronotopic element in which this semantic sharing is processed as a narrative pattern (*Figure 4 Engineer*). In this film, the factory is the place of the narrator's youth dreams. According to fiction, the narrator is a successful engineer who has been well educated abroad and has turned down many proposals. The narrator is a person who has returned to his country to do what is accepted unfeasible. One day at the engineer's aircraft factory is full of altruistic actions based on intense work. The engineer never gives up, even though this intensive effort sometimes results in failures. Because accomplishment can only take place with a strong will. The strong will is reinforced by the Turkish flag in the background and the production process in the factory. Finally, the factory-produced domestic and

Figure 4. Engineer

national unmanned aerial vehicles represent the moment when nationalist discourse meets the conservative ideology as elements of independence in the sky. The reason for all is the love of the nation.

The workplace chronotope in advertising shows the moments where the narrative is more spatially knotted. These spatial nodes, however, also include the temporal nature of self-sacrificing work as a conservative virtue. "Working through the night", "Youth dream" in a way of strengthening the narrative of sacrifice, on the other hand, shows how powerful the time in the emergence of people. For man to mature, he must suffer, but most importantly, he must accepts power of time over himself. Another chronotope in which the power of time is more visible is the road chronotope.

Road Chronotope

In the ads that are used by the JDP in the election campaign, to be on the road is shaped by the narratives of concrete and abstract road chronotopes. The concrete road chronotope is processed through a character whose job is truck driver (*Figure 5 Truck Driver*). Abstract road chronotope is considered in the context of "progressing towards the final end in a two-door inn" which takes place in the thought of Sufism.

The road is the chronotope in which the meetings, encounters and fruitions are came true. Meetings and encounters that lead to the development of the narrative take place on the roads. Road chronotope offers narratives in which time flows quickly over space because at the end narrative reaches its goal. Roads should be quickly overcome. On that sense, the road chronotope is based on a basic narrative in which the character also competes with time. This narrative contradicts the conservative ideology that assumes the power of time over man. In ads, this contradiction is overcome by the act of altruistic services. In the first sequence, a truck driver is on his way in a comforting environment. The road is surrounded by trees and the character emphasizes the road construction as an act of the JDP, saying, "Everybody drives a truck on these roads". Afterwards, it is understood that the character carries fish from Samsun to Ankara. The character says he has to take a break instead of three breaks on his way, so he delivers fresh fish to people in Ankara. In the background, there are people who work continuously, and the baglama sound comes from as a backsound that it corroborates the conservative narrative. This

Figure 5. Truck Driver

action of the character creates a sense of self-sacrifice. In this way, the action of the JDP and the driver, which makes the road bearable, becomes synonymous with the similar devotion pot.

Since 2002, when the JDP has came to power, road construction and infrastructure services have always been one of the services that JDP emphasizes in the election campaigns. In this respect, the road chronotope provides the legitimacy of the current position as a signifier of the past performance of JDP. For this reason, characters in all ads within the campaign are moving and travelling continuously. Looking movement from a different standpoint it is also considered as a signifier of the altuistic work.

Another commercial using the road chronotope is "Yaz Koca Seyyah"[6] (*Figure 6 Yaz Koca Seyyah*). The pilgrim character in the film is on a journey from past to present. In this journey, the pilgrim records the transformations that the Turkish nation has experienced since its past to the present and those who have realized these transformations. In this form, the pilgrim is the person who carries the past to the present and guides the people of today in the framework of the knowledge of the past. The film also gives a narrative of linear history from Fatih Sultan Mehmet to II. Abdulhamid and from Mustafa

Figure 6. Yaz Koca Seyyah

Kemal to Tayyip Erdogan and personalization of history. This personalization provides the legitimation of the actions of JDP as the ruling party. Indeed, towards the end of the film, Tayyip Erdoğan's voice was heard as an outside voice and the film ended with his voice. Therefore, the journey of the pilgrim in history ends in the representative of JDP.

The road is also a spatial expression of a process in which the traveller is transformed. In the ads, the transformation of Turkey is considered as a journey beginning in the period when the JDP came to power. Without giving up sork and the sacrifices made for to be reached in the future represents transformations in Turkey's journey. In this context, all the concrete achievements associated with the JDP period are the stages in which this abstract road is concrete. However, as previously mentioned, the abstract road chronotope, which express the temporality of this material world, becomes meaningful in conjunction with the youth-old age dichotomy.

Youth-Old Age Chronotope

For conservative ideology, experience is the most important way of achieving true knowledge. Knowledge of the experience is something that can only be achieved by reaching a certain maturity and age. This immediate connection between age, experience and knowledge provides epistemological legitimacy to the power of the past tense over the present. For this reason, the elderly, the ones with more experience, are the primary sources of conservative epistemology. Therefore, the extended family, a lifestyle that respects the traditions are the key concepts of conservative ideology. The narratives, in which they form the main fiction, are formed in time-intensive chronotopes where the conservative ideology becomes concrete.

"Always on your side" is an example of the use of the youth-old age chronotope (*Figure 7 Always on your side*). This is a commercial film with an emotional song in the background. In the film, the connection between the past and the future is established by the analogy of older people and young people. The film begins with a sequence that shows that his life is just a time elapsed. Healthyness is a sign of this time. First an old woman, then a child, is on the medical examination. The old woman expresses the past, the child expresses the future. Death is also another narrative element that shows that life is only a time elapsed.

Figure 7. Always on your side

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On the other hand in the film, youth is a signifier of the better days in the future. Scenes of young people in this film are libraries, laboratories and cultural centers. Young people are the hard working and diligent persons who make the future a better time-place. In this narrative where the past and the future are built in a dialectical relationship, the better days to live in the future are only possible thanks to the experience and knowledge obtained from the past. This will only be achieved when young people adopt a lifestyle that respects traditional values. Therefore, the narrative is shaped by a difference of youth, which is compatible with conservative ideology.

As Göle (2012, p. 34) emphasizes, conservative Islamic imagination is based on the assumption of an imaginary community based on memory, devotion to religion and this commitment. Accordingly, conservative public performances enable religious traditions to be rearranged and reconciled in the context of secularism (Göle, 2012, p. 65). At this point, in the commercials, youth/old age chronotope comes into play, especially through the female body and clothing. In the films, the female characters as the bearers of the conservative values are presented in solidarity with and without headscarves. In the commercials the headscarf symbolizes the temporal connection of the conservative imagination as an object used by young and old women. With this dimension, the female characters in commercials make the youth and the dialectic of old age visible, as the representative of the conservative and patriarchal symbolic order.

The dialectics of past-future transferred through youth and old age states are chronotopes in which social solidarity becomes concrete. In the film, people from different social classes and statuses are in solidarity with each other. It is the JDP's pluralistic structure and policy understanding that brings the differences together. The services that are on the side of people in good times and bad days are the work of the JDP. As a matter of fact, at the time of the final sequence of the film, a woman is wrapped up in her child and a perception is made that these services will continue with JDP. A final slogan is used in the context of the verb "come" which is the root of the word "future" in Turkish: "We'll come". It also means "We're future". Thus, a two-way connection with the past is established. The past is both a treasure to guide the future with its knowledge and the space of the failure of its opponents of existing JDP as opposed to today's relatively better days. Therefore, JDP is identified with both the past and the future. Being both past and future shows the ontological split that the conservative ideology experienced during the modernization process.

CONCLUSION

In today's spectacle societies, politics is transformed into a continuosly communicative practices. Given the political campaign, it is necessary to say that politics is an activity in the context of these campaigns. As a reflection of this, the personalization of politics should also be mentioned. It is not wrong to say that the process of political communication in the spectacle society is shaped around the candidate or the leader. Therefore, how to market the candidate or the message in terms of political advertisements, which is an example of narrative advertising, has also become a matter of identifying voters. In terms of the conservative ideology in the context of the "Gönül Belediyeciliği" election campaign examined in the study, chronotopes used to shape the narrative that is the carrier of the campaign message are the elements that make the connection of the past-present-future.

The work/place, road and youth-old age chronotopes are the elements that make the message intervene in the conservative holiness of time and space. The conservative subject is a state of subjectivity that is located in a temporal break-through in space. The knowledge of the connection between the being

sacred and the past, and the experience of this connection, creates the present. Therefore, the conservative subject should not lose this connection with the sacred past. However, the transformation in space leaves the conservative subject in reality. This gap between the present and the past is the basic dialectic of conservative narrative. As such, the use of chronotopes has become important as an identification strategy and narrative method that reveals conservative dramatization. Therefore, it can be claimed that the use of chronotopes as narrative elements has become the sine qua non of the candidate-centered campaign processes as a result of this study.

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KEY TERMS AND DEFINITIONS

Chronotope: It is the concept M. Bakhtin uses to express the space-time structure that forms the center of the novel narrative.

Conservatism: It is the ideology that sees the existence of knowledge, values and institutions from past experiences in the organization of social and political life as a sine qua non.

Political Advertising: It is all of the advertising activities that are carried out within the political campaign process, aiming at promoting the candidate or party-centered messages in the electorate.

Political Campaign Management: It refers to all activities such as political advertising and public relations, which are undertaken for the realization of a choice or political purpose.

Road Chronotope: In a narrative, chronotopes are used in which the path is constructed as the time-space where the plot is knotted. Bakhtin states that being on the road as a narrative element is frequently used in the novels of Tolstoy and Dostoyevsky.

Work/Place Chronotope: The chronotope that materializes the inseparableness of time and space in the image of workplace expressing the sanctity of working which strengthens the sense of unity and solidarity.

Youth/Old Age Chronotope: It is a narrative technique that makes the visible effect of time on human life as a chronotope and therefore is used as a sign of age.

ENDNOTES

[1]   Adalet ve Kalkınma Partisi (AK Parti). The ruling political party in Turkey.
[2]   This slogan is used to express the conservative understanding that municipal services should be executed by touching the hearts of people.
[3]   This slogan means "What is done for the land is done with heart".
[4]   It means "If you do a job wholeheartedly, you win hearts.".
[5]   This slogan means that "Here is the beautiful spirited person's land".
[6]   This can be translated as "Record Wise Pilgrim". The pilgrims are both sanctuaries and voyagers. Therefore, it is stated that the pilgrim who records all the services in the process from the past to the present day will record the services (the JDP's services) realized today.

Section 2

Social and Historical Dimensions of Advertising Narratives

Chapter 9
Advertising Discourse and "New" Ideologies in Spain

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ABSTRACT

According to Pollay's metaphor, advertising works like a distorted mirror showing to society a slanted image of the reality. This means that, in spite of this reflected image being predominantly conservative, the advertising should pay attention and incorporate the changes that appear in the sociocultural and political contexts in order to impact on the target audience. In Spain, for example, "new" ideologies like ecologism or feminism have found their echo in advertising, although in most of the occasions as a mere pretext to sell goods. Thus, the purpose of this article is to analyse the background of recent Spanish advertising in consonance with the so-called "new" ideologies to check how the messages represent the changes claimed by society.

INTRODUCTION

The persuasive nature of advertising means that, in order to construct its messages, it must constantly resort to the context in which it is inserted. At the same time, it must be capable of engaging and having an impact on a particular target audience, but without upsetting or offending the rest of the population. This makes its discourse eminently conservative, insofar as it merely reflects its own distorted (Pollay, 1986) and somewhat honeyed vision of reality. However, as society evolves, advertising should reflect its new concerns and demands. In other words, advertising discourse must—albeit in a restrained fashion—heed and incorporate the changes emerging in social, political and cultural contexts. After all, since the interpretation of the messages made by consumers responds to their context, this continuous and updated adaptation to the social reality becomes essential.

Thus, the aim of this chapter is to analyse the ideological background of recent Spanish advertising, especially in relation to ideologies that could be defined as "new", like feminism or ecologism (Heywood, 2012). The purpose is not to enumerate their most recurring features or main ideological cores, but to focus on those cases in which advertising agencies and advertisers have tried to engage a sector of the

population that is now more committed to "new" ideologies, to active mobilisation and struggle and to the empowerment of traditionally oppressed sectors, and which, in short, demands social change to which advertising merely reproduces. According to Escalas (1998), ads tell stories because stories can involve, entertain, captivate, communicate and persuade consumers. In order to do this, the messages must be meaningful and the audience should see themselves reflected in ads. A degree of ingenuity and novelty are important, but one should not lose sight of the receivers' "horizon of expectations" using Jauss' terminology. In that regard, concerning the concept of aesthetic distance, Jauss (1970) pointed out that a text would achieve either artistic or entertaining value depending on its more or less distance from the expectations horizon. In this way, a high distancing could lead most people to reject the text as unintelligible. This, which can be beneficial for a novel or even a film, is not convenient in the field of advertising, unless it is a very exclusive product or service with a very restricted target. In short, as will be seen throughout the chapter, the ads stories, although innovative, must refer to the consumers' beliefs and attitudes about their world to achieve their objectives.

BACKGROUND

In its attempt to engage and influence its target audience, advertising is obliged to adapt to the predominant symbols and cultural values in such a way that these ultimately reveal "the identity of the target audience, namely its shared ideology" (Douthwaite, 2008, p. 280). This is related to the consumers' cognitive processing, since they will interpret the advertisements based on their subjective experience (Chang, 2013). In this respect, following McCracken, who determines that "Advertising is a conduit through which meaning constantly pours from the culturally constituted world to consumer goods" (1986, pp. 75-76), Hackley (2002) resorts to the panopticon metaphor to evince how advertising agencies should monitor consumer behaviour and tastes in order to accommodate their messages to the public at large.

As Marshall McLuhan stated, even if only a few ads were left on earth, it would still be possible to chart the history of the world perfectly. This amounts to saying that advertising can be understood as a mere mirror that reflects the cultural values of a specific social reality (Pollay, 1986; Clark, 1988); a claim that has served as an argument to counter criticism of its cultural role. However, the problem lies in the fact that advertising neither reflects nor treats the values of a particular culture equally, but enhances some to the detriment of others, appropriating and channelling existing motives and tendencies (Alba de Diego, 1976, p. 90). Thus, advertising—as Clark (1988) would say—even though it does not create a stereotyped vision of reality, it at least accentuates and perpetuates it.

Therefore, if advertising functioned as a mirror, it would be a distorted one (Pollay, 1986), returning a deformed image of reality. As with halls of mirrors at funfairs, in which the twisted images that they reflect are based on reality, advertising is grounded in the prevailing model of society of which it reflects an equally misleading image. In a nutshell, it is both the agent and victim of its time, portraying current society in its own way (Baudrillard, 1989; Eguizábal, 2009)—or at least those social values that it deems most adequate (Codeluppi, 2007)—through its messages, while never losing sight of its commercial intention and purpose; an objective that would ultimately serve to differentiate between propaganda and advertising. Thus, while advertising pursues a commercial end, propaganda has an ideological purpose at the service of the powers that be (Pineda Cachero, 2007, p. 114). In other words,

the intention—although not the content—of the former is less socially significant than that of the latter, insofar as the aim of propaganda is to shape, maintain or reinforce ideological frames from the outside, whereas advertising operates in a specific ideological frame from within (2007, p. 116), thus functioning as an *ideological reflection* (2007, p. 118).

Considering a broad definition of ideology, it could be held that advertising is an ideological discourse at the service of capitalism; an *imaginary element* inherent to capitalist economic globalisation, in the words of Caro (2010), whose ideological function is concealed behind the innocent appearance of an activity whose sole purpose is to promote consumption. Furthermore, as the author acknowledges, in the social imaginary advertising has traditionally been associated with specific persuasive ideologies such as progress and modernity (2010, p. 120). Therefore, above and beyond whether or not its messages reflect and foster capitalist ideology, what is interesting is how these employ those other ideological values to encourage the public to consume products and services.

Screti, taking a leaf out of Marcuse's *One-Dimensional Man*, points to how the capitalist system and, with it, advertising are capable of phagocytosing any discourse, above all if it is critical, digesting, deactivating and, ultimately, neutralising it (Screti, 2012, p. 58). In this vein, Pignotti (1976) already indicated, using the Black Panthers as an example, how ad campaigns reflect protest movements and, in doing so, devaluate them. Advertising is eminently conservative and, even though it could address problems such as unemployment and racial violence, it actually ignores them (Qualter, 1991, p. 71), thus possibly delaying certain necessary social changes (Clark, 1988).

Advertising is, overall, a reluctant and largely ineffective initiator of social change beyond the trivia of fashion. Even as it introduces an endless array of new products, and new models of the old, it is an overwhelmingly conservative social force, powerful in defining and preserving the status quo […] As a predominantly conservative force, they prefer a romanticised past to an uncertain future. Resisting social change, advertising responds only slowly to unfolding circumstances, tending to lag behind the general course of events: reflecting innovation, seldom initiating it (Qualter, 1991, p. 69).

Succinctly, advertising may indeed evoke specific social movements or ideological developments, although it does so as a way of winning over its target audience and achieving its commercial goal, all of which means that it treats these topics superficially and without taking a clear stance on them.

FOCUS OF THE ARTICLE

Spanish Advertising as a Reflection of Mentality Change

As already noted, this paper analyses the so-called "new" ideologies (Heywood, 2012), including feminism and ecologism, as reflected in Spanish advertising over the past few years. Advertising is changing, point out the general and specialised press, but this would be impossible without a prior shift in the mentality of society, as can be plainly observed in a 2018 ad for the beer brand Mahou Cinco Estrellas (MahouTV, 2018). Here, the actors Eduard Fernández and Greta Fernández, father and daughter, are chatting in the Sala Equis, a former sex cinema in Madrid which is currently described on its website as "a non-conventional recreational space housed in an historical building", about how Spanish society has changed over the past few years. Thus, while the former holds that at least beer "is still the same",

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since it tastes as always, the latter contradicts him arguing that "it's now much better", that "it tastes of more things because there're people who're enhancing its flavour".

A number of young entrepreneurs linked to the Spanish cultural scene (particularly cuisine, music, films and television) also appear in the ad, which includes footage of protest and social movements, such as the feminist strike on 8 March or the demonstrations of the LGBTQ collective. The conclusion is clear: the product evolves with (and thanks to) society and today's beer tastes "of thousands of things that before were inconceivable […] because it forms part of street culture", and within a couple of years it will "taste even better". The ad connects the past, present and future, thus attempting to broaden its target audience, for it reconciles senior consumers (those with a taste for rock, squid and Spanish omelette) with those of the younger generations (those preferring pop, trap, ramen and dumplings). As could not be otherwise, even though Dover's "King George", released in 2001, can be heard in the background, those who appear chatting on screen are Hinds, an openly feminist indie rock group, who started out 10 years afterwards and who are currently all the rage abroad.

The product is the same, but the brand should be adapted in order to reflect the new values permeating society and, in this case, to suggest that the consumer product does not "empower" the public, but quite the opposite, it is the public, Spanish society (or part of it, to be precise) that reinforces the brand.

This nod to the capacity of societies to make the world a better place is repeated by Toyota in its campaign "Drive as you think". In one of the car brand's ads (Fortuny, 2017), the actor and film director Daniel Guzmán asks the public,

What do you think about the times in which we're living? What do you think about how we treat each other? What do you think about how we're treating our planet? Do you think we're making good use of new technologies? Irrespective of your beliefs and political ideas, what do you think about corruption? What do you think about energy poverty? Do you believe we should all think more in the long term? To think of others more? Do you think we could do a better job as a species?

The answer to all these questions is that Toyota wants all the cars sold in 2022 to be hybrid. Although this campaign would fall into the "green ideology" category, as with the previous one the message ponders on the past and present and looks to the future with hope by musing on some of the doubts and concerns of present-day society: the clash between individualism and collectivism, the pros and cons of new technologies and political corruption. With respect to this last concern, it should be noted that the ad attempts to avoid taking any ideological stance—"Irrespective of your beliefs and political ideas"—because it does not really want to broach topics that may bring it into conflict with its target audience.

The Crisis and "Brand Spain"

The economic, political and social crisis in which Spain—together with many other countries—is currently immersed has encouraged advertising to mull over the identity and essence of society. Thus, the food brand Campofrío has, over the past few years, used its Christmas ad campaign to urge Spaniards not to lose their essence, their joie de vivre by resorting to celebrities from the country's cultural scene, always in consonance with "Brand Spain" ("Marca España").

An interesting example of this is the TV ad "Awakening" (Campofrío España, 2015), directed by Icíar Bollaín. It tells the story of an amnesic man who has just woken up after several years in coma and the attempts of his wife and daughter to get him to rediscover life: his family, his friends, his place of

residence, his football team, etc. At the end of the ad, during a multitudinous outdoor lunch (the message is a mishmash of clichés and platitudes easily recognisable to Spanish society), a friend complains, "This is a disaster. Before long, we won't even be able to go out, to say what we think, to eat what we like, to breath or anything else. It makes you feel like going to bed and closing your eyes forever." At this juncture, the main character, who has just tasted the product—whether or not for the first time, it is impossible to say—declares, "Every day there are so many things for which it's worth opening your eyes, getting up and going out to live. This… is life." In this way, the crisis is presented as a disease, as a trauma, but also as an opportunity to change and grow as a person (Gil Soldevilla, & Antón-Carrillo, 2018).

In this case, as in previous Christmas campaigns, Campofrío expresses society's grievances and frustrations and, although it does not openly contradict them, it does indeed counter them by stressing to the public that, however bad things may seem, there is always some reason to enjoy life. As indicated by Fernando Valdés, managing director of the Campofrío Food Group, it is not a question of ignoring the crisis, but of not wallowing in it (García, 2014). But, regardless of the company's arguments and of the Yuletide context in which the message was conveyed, the campaign can doubtless be seen as a banalisation of the crisis and a sort of abdication, or at least acceptance, of a part of Spanish society in view of the problems deriving from it.

"Reflexiones" (Tv Canciones, 2015) is precisely the title of another 2015 Christmas ad, this time for Vodafone. It starts with a girl sitting in a train who is thinking, "What a pleasure, a seven hour trip all to myself to think about my things, to mediate on life, to reflect… because I've already done so, I'm going to watch *Narcos*." On this occasion no "new" ideologies are actually represented, though there is an attempt to prioritise hedonism through consumption by giving greater importance to watching a series on Netflix than to mediating on life.

However, bearing in mind the aim of this paper, another ad for the telecommunication company entitled, "Journalism" (Fernández Santiago, 2014), is perhaps more appropriate since it refers to concepts such as "mobile journalism" or "citizen journalism", both pursuits that are much simpler now thanks to the speed with which Vodafone 4G allows you to film and send content, before they can catch you and smash your device: "these are good times for knowing the truth". Just as it is unquestionable that some users may use the company's mobile technology to pursue their activity as reporters, so too is it that they would be a minority with respect to the vast majority of consumers who use 4G for much more mundane pursuits.

Yet this trivialisation of social mobilisation and citizen empowerment is not always accepted by the public. A good example of this is Pepsi's ad starring Kendall Jenner (Turner, 2017) which was heavily criticised for using social protests, specifically the racial demonstrations in the USA, in a calculated fashion to sell its soft-drink brand. Unsurprisingly, the final scene in which Jenner offers a policeman a can of Pepsi as a way of resolving the conflict between the security forces and the demonstrators has been compared to the photograph of Ieshia Evans taken by Jonathan Bachman in Baton Rouge and to the courage of some of the demonstrators during the "March on the Pentagon" against the Vietnam War in 1967 (Solon, 2017).

It was also in the context of the Vietnam War, specifically in 1971, when Coca Cola's TV ad featured the memorable "I'd like to buy the world a Coke" (Project ReBrief, 2012). But even though the context was also capitalised on here, this was achieved in much more subtle way in which the idea of hope and collective emotion took precedence over the appearance of any celebrity. There is no problem, of course, with a young white woman from a privileged background getting involved in a protest of such dimen-

sions, although it is indeed harder to accept that she is precisely the person who "leads" it. One last detail that deserves a mention is the fact that Jenner, who at the beginning of the story is participating in a photo shoot, does not hesitate to remove her lipstick (and wig) before joining the demonstration, in an attempt, it can be assumed, to appear more natural.

Along the same lines, maybe the problem has nothing to do with wearing makeup, but not doing so in a suitable way. This is what Rimmel London (2016) apparently wanted to underscore when, with the exclamation "No compromise!", it invited women to use its lipstick for the revolution. Even when the commercial does not present a complex narrative, the commercial is an example of how advertising stories can entertain and involve consumers, but also allow brands become more meaningful by telling consumers how to use the products (Escalas, 2004). In this respect, as Lazar notes, beauty products are represented as female "empowering agents", helping women to achieve "their unrealized beauty potential" (2006, p. 506). However, this attempt at "empowerment in consumerist terms" (2006, p. 507)—which can also be applied to other product categories—besides being a mere trivialisation, has been all but ignored by the feminist movement. This does not mean to say that its importance in advertising discourse should be ignored, although only because the incorporation of feminist elements in campaigns can make it harder to criticise or reject them for appealing to social awareness. As a matter of fact, as with the Pepsi ad, it can be censured precisely for its exaggerated and improper use of social demands.

Female Empowerment

In line with the concepts of "femvertising"—"*advertising that challenges traditional female advertising stereotypes*" (Åkestam, Rosengren, & Dahlen, 2017, p. 802)—or "ad-her-tising"—"female targeted advertising that exhibits qualities of empowering female feminism, female activism or women leadership and quality" (Jimoh & Adulazeez, 2017, p. 62)—, ads like "Daughter" for Audi (Lime Studios, 2017) and the #LikeAGirl campaign for Always seek to raise awareness of the discrimination that women suffer in society, highlighting the incorporation of feminist values in advertising, a trend that has become particularly strong in Spain.

Another good example is the agency Proximity Barcelona's award-winning "The doll that chose to drive" (Audi Spain, 2016) campaign for Audi, whose achievements include the accolades obtained at the 2017 edition of the Spanish Efficiency Awards, focusing on ad campaign results in terms of brand awareness and sales. The ad, borrowing from *Toy Story* franchise, revolves round a shop in which the toys come to life after closing time. One of these is a doll that, after failing to make her horseless carriage move, sets off in search of another mode of transport. Several vehicles, including a police car, make advances to her, but she finally opts for a blue Audi sports car. When the car opens the passenger door for her, she refuses the offer, because what she really wants to do is to drive. During her excursion, with a car race included, she observes how the dolls and action figures have broken with gender stereotypes: for instance, the former are playing football, while the latter are sipping tea in the gardens of their pink houses. When the toy shop opens the following day, a boy chooses the Audi with the doll inside, but his irked mother removes the driver, alleging that they do not go together. Nevertheless, since "Playing, just like driving, shouldn't be a matter of gender", the boy retrieves the doll.

The campaign's enormous success led Proximity Barcelona and Audi to collaborate again on the advertainment entitled "Forever and ever" (Audi Spain, 2017), inspired by the story of Michèle Mouton, in which a father tells his daughter a story featuring an older alter ego of the girl very similar to the doll appearing in the previous ad—namely a sort of cross between Rapunzel, Cinderella, Little Red

Riding Hood and the Sleeping Beauty—who cannot attend the ball at the castle because she does not have a carriage, a problem that is resolved by her fairy godmother. But, meanwhile, the girl is mentally reconstructing the story and where there should be a carriage there is a red Audi sports car, while the ball becomes a car race and Prince Charming her top rival. In this sense, the storyline, main character and ending of the two TV ads are very similar; messages that, even though they break with gender stereotypes regarding the attitude and behaviour of the main character, maintain a somewhat conservative discourse with regard to the representation of the model.

Another recent ad with an openly feminist message is that of the floor cleaner Asevi (2018) in which a mother makes it clear to her baby that all people have the same worth, irrespective of gender differences. It is interesting to observe how the viewer will first believe that, judging by her vindicatory and egalitarian discourse, she is talking to her daughter, before finally realising that the baby is a boy. The ad ends with scenes in which two men, as with the mother, are mopping floors at home, with the copy, "everything starts at home". It is at this point when social discourse and brand really meet, for although the ad has been widely acclaimed and it is impossible to detect a real banalisation of the movement, it may seem somewhat opportunistic. The slogan, "homes with fresh air", would stress the idea of change with respect to the previous model of society.

The idea of female empowerment is a constant in advertising and, as can be observed, is present in a broad range of products. The advertising campaigns of mineral water brands such as Font Vella and department stores like El Corte Inglés, among others, are good examples of this. Font Vella's campaign "Rise above what they might say" (Agua Font Vella, 2018), for instance, features different models of women, many of them famous, who to the cry of "Who cares?" ("¿A quién le importa?")—a song by Alaska y Dinarama, who on this occasion plays the role of Rozalén—emphasise the importance of being oneself. The claim "Font Vella, water free from impurities" with which the ad ends brings the viewer back to reality and what might have been a hymn to feminism is an ad that has merely known how to exploit some of the principles of feminist ideology.

Similarly, different empowered women, in this case to the rhythm of Snap's "I've got the power", feature in the campaign "You're power" for the autumn collection of El Corte Inglés (2017a). Although on this occasion there is a greater resemblance between them, for barring the fact that they have different coloured hair or skin, they all have "normal" bodies. In the words of Javier Aguado, the company's advertising director, the campaign was conceived "as a tribute to the contemporary woman for whom fashion is a tool of power and a demonstration of her freedom of choice" (MarketingNews.es, 2017), returning to the idea of Lazar (2006) about how consumption—of fashion, in this case—can empower women. Not for nothing did Dior present, at its 2017 spring-summer collection, a T-shirt on which was emblazoned, "We should all be feminists" (the title of an essay by Chimamanda Ngozi Adichie), and which has been worn by many celebrities. Although its exorbitant price tag may deter the public at large, other lower-priced brands have also join the initiative including similar messages in their garments. According to critical voices such as Jessa Crispin (2017), the feminist movement is lost in marketing campaigns that popularize the term but eliminating its content and political background. Returning to the El Corte Inglés campaign, it is odd, to say the least, that, as can be observed in the ad's making-of, while the main characters are women, most of the film crew are men (El Corte Inglés, 2017b).

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SOLUTIONS AND RECOMMENDATIONS

Although advertising does not pursue an ideological objective, this does not mean to say that it cannot reflect a specific ideology, basically as a mechanism for achieving its ultimate commercial goal. In this connection, that advertising be socially responsible and in keeping with its context, conveying messages that respect and foster environmental and feminist principles, should be appreciated. The problem resides, though, in the opportunism in which it can indulge and its banalisation of certain ways of thinking or social movements, new ideas that can be neutralised when deprived of their vindicatory essence. Therefore, the solution lies in a greater integration of those ideas in the advertising discourse not as a way of influencing target audiences in terms of brand awareness and attitudes, but because it is a discourse that should be coherent with the times.

FUTURE RESEARCH DIRECTIONS

This paper has offered an overview of a number of campaigns that evince specific ideological positions as regards a number of issues selected for the occasion. In light of this, it would be interesting to perform a quantitative study, on the basis of a content analysis, that allows us to determine how many ads are following this trend and in what way. Likewise, it is necessary to study the reception and effects of these campaigns in order to discover how they are processed by part of the public and their true influence. In this respect, it may be interesting to analyse the comments posted on social networking sites in order to gauge public reaction, given the repercussions that these campaigns usually have.

CONCLUSION

Advertisers and agencies can offer original and novel stories to their target, as long as they are demarcated in a context that receivers recognise and accept as familiar, including the ideological background of the narration. Thus, the cognitive processing and the correct decoding of the message depend on the fact that both the ad and the audience share the same interpretive frame.

Advertising messages are changing, but this is only so because society is evolving one step ahead. Although it is true that advertising can play an important role in this social transformation, it does so not as an agent of change but as a way of reinforcing it. After all, a distorted reflection of reality is always more conservative than reality itself.

As noted above, however, problems can arise when campaigns, far from assimilating and integrating this evolution in thinking, use the voice of the general public as an excuse to sell consumer goods, because in this case rather than reinforcing change, they would be hindering it. Rather than appropriating these claims, advertising and other media discourses should adjust their messages to this new reference framework. The intention here is not to be utopian or naïve, for advertising has the obligation to seek efficiency and, above all, to indulge the companies paying for campaigns. But this can only be achieved if it adapts to the changing reality in a responsible manner, without being too reckless, for otherwise target audiences will turn their backs on communication.

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KEY TERMS AND DEFINITIONS

Brand Spain (in Spanish, Marca España): State policy that aims to improve the perception of the country inside and outside of Spanish territory.

Citizen Journalism: Reporting and dissemination of news by the general public through the internet.

Distorted Mirror: A Pollay's metaphor that indicates that advertising shows a biased vision of reality in order to achieve its objectives.

Ecologism: "New" ideology that considers the non-human natural environment deserving of moral consideration, elevating it as a priority for the socioeconomic and political systems.

Femvertising: Marketing trend based on the representation of feminist values and female empowerment in advertising.

Greenwashing: Marketing practice that deceptively promotes products and brands as environmentally responsible.

Horizon of Expectations: The presuppositions—dependent on the spatio-temporal context—which a reader has when he/she receives a text.

"New" Ideologies: Ideologies (e.g., feminism, ecologism, multiculturalism) that, despite finding their roots in the nineteenth century, face the so-called classic ideologies (e.g., anarchism, conservatism, liberalism, socialism).

Panopticon: A prison structure designed by Jeremy Bentham in which the cells were arranged around a central watchtower, which allowed the prisoner to visually control all the imprisoned.

Social Movement: Group of activists who work together for social or political change and whose organizational structure is not necessarily clearly defined.

Chapter 10
The Structural Transformation of Narrative Advertising in Turkic Republics

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ABSTRACT

In Turkic Republics, which became independent from the Soviet Union in 1991, advertising has passed through various stages from history to the present. In the Soviet Union period, the advertising media of the state monopolized the advertising media. Turkish Republics, after the independence of all kinds of people and organizations, have adopted a structure where they can introduce their own products. This study focuses on the advertising media in the Turkish Republics and on the structural changes they have created in the advertising narrative. In this study, advertising texts are examined by applying structural analysis in post-independence Turkish Republics. The first chapter outlines the transformation of traditional advertising and advertising narrative from the Soviets to the present. In the second part of the study, based on the findings obtained in the analysis of the Turkish Republics, narrative structures in the sector are published. The work is complemented by a narrative and a conclusion on the future of advertising.

INTRODUCTION

Advertising in Turkic Republics, which was separated from the Soviet Union in 1991, has passed through various stages from history to today. After the independence of Turkic republics, the Advertising Media, which was propagated by the system in the monopoly of the state during the Soviet Union, became a structure in which all individuals and institutions could introduce their products.

In order to make sense of the advertising texts, it is necessary to consider the society of the advertisements, the sectors and media in which the advertisements are built (Yılmaz and Taskiran, 2013). In this sense the history of advertising in Turkic Republics has undergone sharp transformations since 1900s. In addition to the changes in the political structure of these countries, socio-economic and social cultural changes have also affected advertising. While the priority transformation was caused by the changes in

the political structures of the countries, the subsequent changes were caused by the adaptation of the advertising narrative digitally to the new media depending on the technology. For this reason, advertising has been affected by multiple factors in Turkic Republics. The factors in question caused significant differences in advertising and structure of advertising narrative. After Turkish Republics, which were included in the Soviet media system, declared their independence in 1991, the transition from political, cultural and socio-economic structure to the free market economy started. The development of advertising in Turkic Republics of Central Asia gained momentum with the transition to free economy and privatization. With the development of new communication technologies and the opening of advertising agencies, developments in advertising have continued.

Any scene showing the Western life style of the Soviet period was avoided. Only the institutions authorized by the state were able to act in advertising (Rackov, 2007, p.172). In the period of the USSR, advertisements were seen as a means of capitalism because it imposed certain products and services on the consumer and was used for profit purposes. For this reason, advertisements are not approached very warmly. In the Soviet Union, advertising did not go beyond a vehicle informing consumers about products. In this period, the Soviet advertisements are the advertisements and announcements of various organizations from the advertising of a product (Narmamatova, Artışeva, 2018, p. 40-41). Although advertising is forbidden during this period, small-scale labels, business cards, theatre programs, envelopes can be considered as political advertising media where the Soviet regime's advertisements are seen (Nikolayeva, 2012, p.76).

The fact that Turkic republics have been away from the phenomenon of advertising within the socialist system for many years has made it difficult for the structural formation of the advertising sector after the independence. Because of the lack of a media system to keep pace with the capitalist order, lack of experts in the field of advertising, the weakness of Information Exchange order and lack of advertising logic, it took many years for advertisements to develop in these countries.

This study focuses on advertising media in Turkic republics and on the structural changes they create in the advertising narrative. In this study, advertisement texts are examined by taking into consideration the structural analysis. The first part outlines the transformation of traditional advertising and advertising narrative from the Soviets to the present day. In the second part of the study, based on the findings obtained as a result of analysis in Turkic Republics, print advertisements, audiovisual and visual advertisements produced in the sector, advertisements made on digital media, and narrations made in transmedia storytelling applications are revealed. The study is complemented by the advertisement narrative and the conclusion section on the future of advertising in Turkic Republics.

BRIEF HISTORY OF ADVERTISING IN TURKIC REPUBLICS

When we look at the development of advertising in Turkic Republics, with the disintegration of the Soviet Union and the declaration of independence, there were significant developments in the field of advertising as well as in all areas. The changes and developments in the economic sphere were also reflected in the field of advertising. It would be appropriate to examine the advertising in Turkic republics in two sections before and after the Soviets.

In Turkic Republics, which had lived under the Soviet Union for many years, the media was shaped according to the wishes of the Soviet government. The Soviet media served intensively for the purpose of informing and propaganda of the masses. In the Soviet republics the Bolsheviks used the media to

control the people and to guide them in their own ideals. The mass media used in the Soviet Union were accepted as the most important tools of the system. For this reason, the flow of information in the Soviet society was provided through a fully controlled center (McNair, 2006, p.1-2). The Mass Communication System adopted by the Soviet Union is the "Soviet Communist theory" based on the views of Mark, Lenin and Stalin. Within the framework of the Soviet Communist Theory, the principles of the Communist Party were valid and the Marxist doctrines of the Soviet press and the mass media acted in accordance with its own principles (Budak, 2013, p.4). The control of the Communist Party of the mass media in the Soviet Union was effective in making the information given with ideology and the news made in accordance with the objectives of the regime. The basic working discipline of the press was determined by the decisions of the Communist Party (McNair, 2006, p.2). Newspapers, magazines, news agencies, radio and television broadcasts were used as political instruments of the dominant ideology. The news, information and document intended to influence the thoughts, beliefs, attitudes and behaviors of target groups were planned and used continuously (Budak, 2005, p.110).

In the pre-Soviet period, outdoor advertisements were extensively used. There were flashy signs in the shops and they were placed on the facades of the buildings. Products to attract customers were exhibited in display cases. Visual drawings of the products sold on some signboards were also included (Ovcarenko, 2006, p. 495). There have been major changes in all areas in the Soviet Union. Soviet countries entered a renewal process after the October Revolution. New sectors and new business areas started to be established. Industrial production and production rate of consumer goods also increased during this period. This made advertising an integral part of production. However, oral political advertising began to spread between the years 1918 and 1920. Peace and Labor, political discourse like full power to the Soviets began to find a place in society. The advertising banners that Russia used in the past led to the transformation of this verbal political advertising propaganda into political advertising posters (Nikolayeva, 2012, p. 98). In fact, with a decree issued in 1921 in the Soviet Union, public institutions, cooperatives and legal persons were not allowed to advertise in newspapers on their own. The development of advertising as a marketing tool was not possible and ideological thinking was applied to all types of advertising. As a result of the condemnation of commercial advertisements with the circular published in the Press on April 16, 1926, commercial advertisements were replaced by social and political advertisements. Advertisements made by all institutions and organizations could be controlled and published in newspapers by the Communications Commissioner (Gritsuk, 2010, p.31-37). The monopolization of advertising by the state also limited the budget allocated to advertising. Political advertising posters were spread in the Soviet Union. Although these posters were similar to today's posters, they turned into political advertising materials that used cliché slogans that were identical to communism. Because of the low literacy rate in the society, short slogans, visual and text relations were established in these advertisement posters. This made it easier for posters to be understood by society.

In this period, the commercial advertising narrative was replaced by political narratives in the newspapers which are the most important channels of advertising. The newspapers undertook the tasks of explaining the activities of the Communist Party organs, informing the public about their work, publicizing the decisions of the party. The press was used as an ideological weapon (Halilov, 2002, p.16). In this period, advertisements in the Soviet Republics produced social origin advertisements. These social advertisements were controlled by a single government agency. In this social advertising of the state, the struggle for anti-communist ideas, working for communism, voluntary military service, Lenin and similar communist values came to fore (Anonymous, 2012). This task, which was uploaded to the Soviet mass media in the Soviet Kyrgyzstan Newspaper, is summarized as follows: "It is important to implement

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the tasks, to inform the public and to work actively in the propaganda tools". True friend, advisor and, counselor of the newspaper, TV and radio community is social unit (The Soviet Kyrgyzstan, 29.12.1981). The meeting of the Soviet Republics with the printing press coincides with this period. The first issue of newspapers and magazines published in Kazakh, Uzbek, Tatar and Kyrgyz languages was published in Tashkent and printed to the related countries (Cigitov, Goz, 2006, p.94). In all Soviet countries, the Soviet Union published newspapers in their own language to inform the public. "Communist" in Uzbekistan, "Uchkun" in Kazakhstan, "Tajik mairamy" in Tajikistan, "Erkin-Too" in Kyrgyzstan and newspapers called Turkmenistan in Turkmenistan being published, propaganda of newly published site was made (Tentimişev, 2004, p.7). In 1961, the number of USSR newspapers and magazines increased and even newspapers, magazines for agriculture, science, economy and daily life started to be published. Popular science magazine "Nauka I Religiya", the economy newspaper "Ekonomicheskaya Gazeta", the agricultural newspaper "SelshayaJizn" (Mambetsariev, 1984, p.121) are some of the thematic publications removed from Soviet countries at that time.

In 1981, the number of newspapers and magazines published in the Soviet Union increased, their content was enriched and their quality increased. Mass media started to present the news related to the industry and economy related to the Soviet countries in a wide and in detailed way. The Soviet Kyrgyzstan newspaper summed up that period as follows: "The circulation of the Soviet press increased. Thematic publications appeared. More than 400 new newspapers and 113 magazines were published. When we look at the subscriber information, there are more than four newspapers and magazines in each family" (The Soviet Kyrgyzstan, 05.12.1981). The widespread use of industry and industrial production and the increase in the number of newspaper magazines brought these organizations into consideration in the 1960s. The idea of using these newspapers and magazines to introduce their products to the public was put forward. For this purpose, new institutions were needed to organize publicity and advertisements within the Soviet Union. In the 1960s and 1970s theSoyuztorgreklam activities started by the Ministry of Commerce of the USSR to organizeVneshtorgreklama, GlavKooptorogreklama and commercial advertising organizations. According to Soyuztorgreklama, advertising agencies established in all Soviet countries also played an important role in the control of commercial advertisements. In the USSR, advertising departments were established in large ministries (Nikolaieva, 2012, p.108).Vneshtorgreklamacarried out various advertising and promotion activities forthe Soviet Foreign Trade Organizations abroad and foreign companies in the USSR and specialized in this field.Vneshtorgreklamaplayed an important role in the promotion of the products of the USSR abroad and in the increase of the exports of the country with the advertisements made by the national economy in trade fairs and trade meetings abroad. Soyuztorgreklama was responsible for advertising activities in the USSR.Soyuztorgreklama, which was interested in shop window design and big stores in the first place, alsowas active in advertising in the media after 1980.Advertising films published in the USSR were authorized by this institution. In addition, Soyuztorgreklamawhich affiliated institutions were established in all republics (Rackov, 2007, pp.174-176). Commercial advertising in the Soviet Union began to be published in the 1980s. These advertisements which were more hand-drawn in newspapers and other advertising mediaincreased gradually (Gritsuk, 2010, p.38). Although commercial advertisements were published, advertisements continued to be in strict state control. The publication of commercial advertisements in the domestic markets began to be used in 1980 in order to publicize the production activities of companies producing some consumer goods. In fact, despite the fact that the number of advertised products is scarce, they kept a lot on store shelves for political reasons. Especially radio, television, cameras, Soviet-made perfumes were produced on the

demand of the consumer (Rackov, 2007, p.172). The first advertising examples in the Soviet Union, the state-owned manufacturing textile, glass, white goods, food, such as the advertising of businesses began to be published in newspapers.

The advertisements published in Turkic Republics showed various developments in the 1990s. Both these numbers have increased in number and quality compared to previous years. The advertisements in the press have grown day by day. As the 1990s approached, the number of advertisements in the press increased while the quality increased. The number of advertisements in newspapers published in Turkic Republics increased every day and advertisements of different types of products were included. State-owned institutions started to publish the advertisements of the products they produced in mass media. Thus, clothes, home appliances, electronic tools and etc. many advertisements began to appear on newspaper pages.

With the disintegration of the Soviet Union from 199, advertising entered a new era in Turkic Republics. In other words, there were radical changes in the advertisement narrative. Political, social and economic changes in Turkic republics have been reflected in the freedom of press and expression. This freedom of expression was also reflected in advertisements. With the transition of Turkic republics to the free market economy in 1991, important steps were taken in the field of advertising. In Turkic Republics, all kinds of advertising media were used and different types of advertisements were seen from the classic advertising examples used in the Soviet Union period. However, it was not easy for them to lose their old habits, in these countries, which were transformed from socialism to a liberal order, there also were radical changes in social life. Advertisements in Turkic Republics, which have not been fully developed from the narrative point of view yet, and which are directly used, have long walked through the way of an expression that has slowed down. Advertising became more widespread as a result of the communication technologies that have developed since 1991. The industrialization of private media has brought a new dimension to the advertising sector. Developing communication technologies such as satellite and internet played an important role in the development of modern advertising in the post-Soviet era of Turkic Republics. The developments in marketing, public relations and advertising were effective in integrating these countries into the world. During this period, all kinds of commercials on television and radio showed itself. Private companies opened in these countries started to publish their advertisements on radio and television (Çakın, 2014, p. 25-33).

Turkic Republics, which had got aqcuainted with the radio and television broadcasts in the Soviet period, started to encounter more frequently with the narratives of radio and television commercials after the independence in today's sense. The society, which was accustomed to visual narrative through commercial advertisements in newspapers and magazines until the independence, met with the narrative of audiovisual advertising alongside the post-independence auditory narrative. These advertisements are a bit behind the current advertising that prefers direct expression.

After the independence, the Central Asian pressmaintained its existence, it experienced a number of difficulties both in content and technical aspects. The gap formed after the Soviet Union in Turkic republics, the paper shortage, the new political system transformations brought painful processes. The emergence of the phenomenon of competition in Turkic Republics having difficulty in getting used to the free market economy and the process of getting used to commercial advertisements by the public lasted until the 2000's. It would be appropriate to say that the modernization of advertising began after the 2000s.

Businesses which understood the importance of advertising activities in the society created new mechanisms to continue advertising activities (Prismotrova, 2014, p. 256). With the development of the market economy and the increase in competition in Turkic Republics, advertising improved but did not reach the desired level. Since 2000, many advertising agencies have been established in the country. Many of these advertising agencies established in Turkic Republics after 2000 did not go beyond design offices. These design offices were more focused on advertising for companies such as logos, business cards and souvenirs. All of these agencies have never been more than a small part of their advertising business (Repiev, 2015, p.3).

The fastest spreading advertising type in Turkic Republics has been outdoor advertisements. Outdoor advertisements are on the streets, buildings and road sides of the country's major cities. One of the main reasons for the frequent use of such advertising is that during the Soviet era the people got used to telling posters.

The freedom of independence and the emergence of new media started a new era in advertising narrative in Turkic Republics. Advertising narrative has been a very rapid transformation. Especially the developments in information and communication technologies have diversified the advertising expression channels in Turkic Republics. While trying to develop the advertising narrative in traditional advertising media, the addition of new communication technologies at one time caused a different dimension in the advertising narrative (Çakın, 2014; Yılmaz, 2001; Çakir and Resuloglu, 2017).

ADVERTISING NARRATIVE IN TURKIC REPUBLICS

After the independence in Turkic Republics, the narrative of advertising has gained a different dimension. The change in the political structures of Turkic Republics in 1991 and the digital transformation process in the world caused the advertising narratives to be transformed very quickly. However, it was not easy for these countries to complete their political and economic structuring processes. The disappearance of commercial advertising during the Soviet period was effective in the emergence of a new narrative format instead of the cliche expressions used in advertising. However, the emergence of this narrative format was not easy. It took many years to abandon the habits gained in the Soviet period.

After the independence, the opinions and behaviors that remained from the previous period, which were adopted in the mass communication system, continued. The media has not reached the desired level due to reasons such as the lack of democratization of mass communication systems as a means of printing (Budak, 2005, p. 111). Until the 2000s, private media organizations could not establish a structure that could create advertising narrative. In the free economic order, it was not easy for the media to adapt to the new order and maintain its existence. The high costs of paper, printing and distribution after the independence caused the media to have difficulty in meeting the costs. Press organizations, which continued their lives with circulations, had difficulty in meeting their expenses with the decrease of circulation. Private organizations with limited advertising revenues were able to sustain their post-independence broadcast life with difficulty. One of the main reasons for this is that the lack of advertised pages or the inadequacy of advertisements, even if they exist, set off the development of private newspapers. The newspapers, which had difficulty in maintaining their own existence, could not give importance to the advertisement for many years.

In radio and television broadcasting, the situation is no different from the newspapers. Lack of technical infrastructure needed by radio and television broadcasting has prevented broadcasting in Turkic Republics (Budak, 2005, p.112). Private radio and television organizations with low advertising activities continue their broadcasting lives with government support in their countries. Television broadcasting, which requires high costs, does not have an organization to construct advertising narratives while trying to fill the program contents.

Print Advertisement

At the beginning of the traditional advertising narrative used by Turkic Republics, there are print advertisements. In fact, the Soviet advertising narrative is filled with print advertising examples such as banners, posters, newspapers, magazines and wall decorations. It is possible to see the first examples of modern advertising in Turkic Republics. In fact, the Turkic peoples, who were the masters of the word, transferred their mastery of these words to print advertisements.

In the early years of independence, print advertisements were mostly stochastic. The main reason for this lack of advertising experience of these societies that have spent many years in socialism and the reasons for lack of experts in this field affected the advertising narrative form. Cliches used during the Soviet period continued in the written press after independence (Nikolayeva, 2012, p.112). In the Soviets, the expression of advertisements for propaganda, such as "Don't speak", "No", "Homeland calls you", "Protect children", "Come on" and "No place" continued even after the Independence. The slogan of the Beeline brand "Live in a flashy place" is an example of this (Azizbekuulu, 2014, p.35).

However, it is seen that this narrative style has changed after the year 2000. In this period, in the audiovisual mediathe slogan and advertising headlines, which were for the commercial advertisements such as "Dreams Are Green", "Magic Life", "Youth formula" and "Time for new opportunities" started to appear in the media.After the independence, private brands and companies have started to find a way to advertise their narrative style reflecting the global philosophy of life (AzizbekUulu, 2014, p.35).

One of the biggest problems of the advertisements published in Turkic Republics is the translation problem.In particular, many of the published global advertisements were translated and published in newspapers. Mistranslations in the translation of advertisements lead to misunderstanding of the target audience. In Turkic republics where a narrative about the direct meaning of advertisements was created, the creation of the advertisements translated from English in a metaphorical manner, but not paying attention to them in the translations caused the advertisements to give false messages to the target audience or the message in the advertisement was not understood.

Audiovisual Advertisements

The development of radio and television advertising in Turkic Republics is also directly related to the political and economic changes of the countries. The first commercial television advertisement published during the Soviet period was published in 1964. At that time, this advertisement published about Egypt was unable to provide feedback by the community. In 1984, another commercial film was produced on competition. With this film, television became the only tool for information and became the vehicle of its advertisement. In these published advertisements, advertisement films were created in the direct narrative style. In the Soviet Union, advertisements of the Volga car and the Moscow Fan Factory are examples of the first commercial advertisements.

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These advertisements, which were published in the Soviet period, include long-term and direct narrative technique when we look at them in terms of time.In this period, in order to attract the attention of the consumers, different lifestyles of different styles were tried to be given in a nested manner.

After the independence, the artistic dimension of television commercials was highlighted especially between the years 1992 and 2000. The advertisement that best describes the narrative structure of the advertisements published in Turkic Republics at that time is the Imperial Bank advertisements. Instead of selling the product to the audience, advertisements showing high-quality advertisement images began to come to the fore. For example, when we look at the advertisements of the Imperial Bank, the stylish costumes and stage images of the actors are the most remarkable elements in the narrative of the advertisements. However, there is no information about the product in the advertisement. There is no sign of the brand in the advertisements except for the brand information given at the end of the advertisements. Therefore, if the audience does not follow the advertisement to the end, they cannot understand what is advertised.

The television advertisements which were presented after 2001 started to be presented under a brand. Nowadays, advertising films go beyond showing the skill of managing and started to take on a structure in which the products presented are shown. Products in advertising narrative started to appear.Besides, advertising narratives are supported with drawn characters and symbols.

Digital Advertisements

It would be appropriate to show between the years 1991 and 2002 when the digital transformation started in Turkic Republics and when these countries were introduced to the internet. Internet studies In Turkic Republics, which started in 1991, studies on the dissemination of the Internet usage rate continued until 2001. On 20, 26 September 2001, the NATO Commission envisaged the creation of a reference satellite to increase the internet traffic speed to 6 Mbps, including Kazakhstan, Kyrgyzstan, Turkmenistan and Uzbekistan. In order to increase the number of Internet users, various grants were provided by NATO to these countries (Kolosov, 2002). Internet infrastructure works carried out by Turkic Republics lasted about 15 years. The number of Internet users reached 50% in 2010 compared to the population of the country. It increased the diversity of advertising in these media, the developments in information and communication technologies and the increase in the number of users. This situation brought about the variety of media in terms of advertising narrative.In these media, stories revealed multiple forms of narration to complement each other. It will be appropriate to evaluate these narratives as the first examples of transmediastorytelling. The spread of the Internet inTurkic Republics after 2009 was the beginning of a new era. This period, in which technology is an inseparable part of our lives, was named as the digital age. In this period, thanks to the developing technologies, customer-focused private marketing was opened. In addition, businesses started to prefer measured advertisements where they can see their effects (Yılmaz, 2001; Yılmaz, Çakir and Resuloglu, 2017). In addition to the increase in sales, digital advertising brought many advantages as a communication process (Çakın &Bolat, 2018, p.181). The possibilities of digital technology in advertising narrative started to be used.In the advertising narratives, real characters and cartoon characters started to be used together. This narrative form, a new technique for the target audience, was very effective in increasing interest.

Banner advertisements in Turkic Republics are widely used on the internet. The fact that consumers are accustomed to banner advertisements from the past was effective in theintensive use of these advertisements. Consumers are directed to relevant sites by clicking on these messages and visuals using

interesting messages and visuals created on banner advertisements. There are too many businesses that use banner advertisements.

In Turkic Republics it is seen that the storytelling process, which is supported by narrative and visual elements used in the traditional media in the transformation of the advertisement sector from traditional media to digital media, has been shifted to digital media and used intensively for the purpose of increasing sales.

The development of internet technologies, the growing popularity of video and social networks were effective in the use of viral advertisements in Turkic Republics. The adverts that are articulated into the contents of the amazing and interesting videos are spreading by word of mouth. The best known of the applied viral work in Kazakhstan made by the Chocotravel Company is "Air ticket purchase service at no extra cost" work. The study is about the advertisement, which is said that a team consisting of nude stewardesses can buy air tickets from the airline company that they want with bonuses at a low price, and is subject to the news bulletin because of its visual, narrative style. The element of sexuality used in advertising has caused great controversy in Kazakhstan. This has also led to the introduction of advertising narrative.In such advertisements, the advertiser may evaluate that the practices of buying and publishing are shaped by the final narrative beyond the intent of the advertiser.

The increase in the number of users every day with the increasing use of social media applications increases the number of advertisements published in these media.However, the social media networks commonly used in Turkic Republics are the Russian extension social media networks such as VKontakte and Odnoklassniki. In addition, social media sites such as Facebook, Twitter, Instagram are also used worldwide.

Social media is a type of media that affects the likes and lifestyles of users. It is possible to encounter all kinds of information and narrative form in social media. Each social media genre has its own specific narrative form (Bolat, 2018, p. 311). Social media applications are basically based on shares.Many social media platforms such as Facebook, Twitter and Instagram have different features that they offer for the purpose of use. Promotional activities in these media are based on the principle of benefiting from these features.It is possible to use sharing sites either singly or by integrating them. The Nestle Kazakhstan company is advertising work shared on social media networks.The videos that followed one of the Nestle Chocolate Bear commercials were posted and these videos were tried to attract the attention of young girls.It is noteworthy that the girl, who was brought different presents to her in advertising, disliked nothing. The girl, who asked for the features found in chocolate after each gift, created a great interaction on the social media by creating a viral effect on the social media. By creating new stories about what the girl wants in advertisements on social media networks, both the way the target audience participates in advertising was determined and allowed to interact.

Transmedya storytelling, which is based on the continuation of the narrative in different media, or the production of side narrative on the Inter-Media level, is presented in very different and creative forms. As an example of these uses, the KurmanjanDatka filmdescribes the great struggle for the freedom of the people. After this film, the Maksym Shoro Company emphasized that Kurmanjan Datka is source of determination to make these decisions and is committed to tradition, and the advertisement film shows that the MaksymShoro beverage is served to family members who live according to the Kyrgyz tradition at the beginning of the table. Here the story of the film was presented in a different content by recommending Kurmanjan Datka to those who are at the top of the table by teaching children from generation

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to generation and preserving priceless precious beverage like an eye candy and teaching it to children. The Kyrgyz stories were given as a part of Kurmanjan Datka stories. Transmedya storytelling and the advertising narrative by its structure are given as a side narrative.

CONCLUSION

When we look at the adventure of the advertising in Turkic Republics, we can say that the political, economic and socio-cultural elements affecting the advertising narrative in the Turkic Republics are affective in the development of advertising as a social institution. The use of advertising narrative for political, ideological purposes in Turkic Republics caused the people of Central Asia to get acquainted with advertisements for political propaganda purposes. The basic teachings of the basic Soviet Union, such as communism, socialism, Lenin and Stalin, are included in the political advertising narratives. For this reason, especially in Turkic Republics, the concept of commercial advertising has not improved until recently. It was not easy to catch the understanding of global advertising in Turkic Republics.With the independence of Turkic Republics, political, cultural, social and economic developments as well as advertising narrative have shown an improvement. In Turkic Republics, advertisements related to their place and cultural values began to appear in advertising narrative. The values given in a direct narration in the advertising narratives attract the attention of the public.With technological developments after 2010, the increase in Internet and social media users has been effective in achieving the same level of advertising with global understanding. The diversification of the advertising media and the enrichment of the advertising forms have been effective in introducing new opportunities to the advertising narrative in Turkic Republics.

One of the most important elements of advertising, the ability to reveal creative elements in Turkic Republics with high human resources, the integration of advertising with technology made advertising stories effective. However, the low budgets allocated by businesses to advertisements are not at the desired level in front of the creative elements in the advertising narrative is an obstacle. Advertisements are heavily fed from the cultural values in Turkic Republics. In Central Asian countries, which have rich oral and traditional cultural elements, advertising narratives are used by these elements. However, the rapid shift of advertising to digital media platforms revealed a lack of experts in these countries. In this context, higher education institutions that provide advertising education should prepare an educational program taking into account the digital developments. Thus, advertising education will be able to find an answer on the academic level.

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KEY TERMS AND DEFINITIONS

Digital Advertising: It is used to identify the advertising activities of our era, which are open to instant interaction with the target audience through digital platforms, and which are suitable for instant interaction with the consumer.Digital advertising is a low-cost advertising product that is easy to produce by traditional advertising.

Digital Storytelling: It is a narrative style of using digital technologies in connection with the emergence of digital technologies.Digital storytelling is defined as a multi-presentation of digital-based items, such as text, photographs, video, and audio, performed in a computer environment.

Viral Advertising: Viral advertising is a type of advertising that is based on the spread of advertisement messages that are added to interesting or surprising video content.

Chapter 11
The Social Construction of the Reality via Narrative Advertising

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ABSTRACT

When we evaluate the social construction of reality in advertising through narrative advertising in general, in narrative advertising; We can see the theory of social construction of reality by Berger and Luckmann, that multiple realities can be produced through narrative advertising, and the objective reality produced by legitimacy is that the advertiser and the audience (structure and actor) builds the reality of mutuality. We can say that the reality externalizes and objectifies the reality, the masses internalize the reality produced and participates in the process of socialization with this reality, the interaction and interaction of individuals in the production of reality are effective. However, we can say that the narrative, which is a feature of narrative advertising, and the empathy possible through narrative advertising are very important in reflecting the produced reality to the audience and in the participation of the audience in the process of social construction of reality.

INTRODUCTION

When we evaluate the social construction of reality in advertising through narrative advertising in general, in narrative advertising; We can see the theory of social construction of reality by Berger and Luckmann, that multiple realities can be produced through narrative advertising, and the objective reality produced by legitimacy is that the advertiser and the audience (structure and actor) builds the reality of mutuality. We can say that the reality externalizes and objectifies the reality, the masses internalize the reality produced and participate in the process of socialization with this reality, the interaction and interaction of individuals in the production of reality are effective. However, we can say that the narrative, which is a feature of narrative advertising, and the empathy possible through narrative advertising are very important in reflecting the produced reality to the audience and in the participation of the audience in the process of social construction of reality.

THE CONCEPTS OF TRUTH AND REALITY

The concepts of truth or real are identified according to time, space and culture. " For example, in some cultures, while the existence of spirits, witches and demons are accepted as a part of the daily life and are taken seriously, in some other cultures, these can be accepted as imaginary beings " (Newman, 2013, p. 28). Therefore, it can be said that the reality is not a fixed and generalizable concept. The reality is socially constructed and " the social construction of the reality is a process in which humanity designs the reality in a creative way via social interaction " (Macionis, 2012, p. 142). Peter L. Berger and Thomas Luckmann are the people who bring the concept of the social construction of the reality to social sciences. Berger and Luckmann managed to get to the bottom of sociology, gathered the macro and micro philosophers' views together by making an examination of the sociology of knowledge and they developed the concept of the social construction of the reality.

Berger and Luckmann are opposed to the idea which there was a single reality. The multiplicity of the reality indicates that the reality is socially constructed within the society. " The reality is socially constructed and the sociology of knowledge needs to analyze the process in which this construction takes place " (Berger, Luckmann, 2018, p. 1). The analysis of the sociology of knowledge shows that the social construction of the reality depends on the dialectical relationship between individual and society. " On the one hand, the individual who influences the society and the construction process, on the other hand, is affected by this construction process " (Yücedağ, 2013, p. 18). Additionally, Berger and Luckmann, argue that the reality is constructed by neither only structure nor only individual, but they suggested that it is constructed via the dialectical relationship between individual and structure, by emphasizing the relationship between the individual and the structure.

FROM CONSTRUCTION OF SOCIAL REALITY TO SOCIAL CONSTRUCTION OF REALITY

The construction of social reality is a matter of epistemology, and it examines how reality is built from bottom to top. The social construction of reality is within the scope of the sociology of knowledge, and the investigation plane is the opposite (Yılmaz, 2008, pp. 11-34). According to Berger and Luckmann's theory of ' The Social Construction of the Reality ', social reality is constructed by three fundamental dialectic concepts which are externalization, objectification and internalization (Berger & Luckmann, 2018, p. 91). Berger and Luckmann explained the connection of the reality of daily life with objectification through "language". " The reality of daily life seems as if it was formed by an order of objects which were named as objects before I went on the stage as it objectivized in the past " (Berger & Luckmann, 2018, p. 33). The issue of the objectification and the naming of objects are related with the 'language'. " The language which is used in everyday life constantly provides me the necessary objectifications and it establishes a meaningful way in which these objects become meaningful and make everyday life meaningful to me '' (Berger & Luckmann, 2018, p. 33). This function of the language in daily life provides the arrival of meaningful objects. At the same time, the language allows the intersubjective sharing. In other words, subjects also take an active role in the formation of the reality and the use of language. '' Because I know that my natural attitude towards this world corresponds with the natural attitude of others, so they also understand the objectifications via this world's organized way. I know that they have plans to work on in this world and they also regulate this world around them being 'here and now'

in this world " (Berger & Luckmann, 2018, p. 35). In intersubjectivity, it is a matter of interrelation of individuals and their interactions. This interrelation and the interaction enable the individuals to see the existence and the reality of others.

The reality of the daily life can be seen through the time and the place beside intersubjectivity because the constructions of the reality happen within a fixed time and place. In other words, daily life is experienced as spatiality and temporality. " What is meant by saying spatiality is the place that an individual has a direct access in everyday life " (Yücedağ, 2013, p. 19). It can be said that the temporality is " a fact which an individual has to adjust himself/herself ". (Yücedağ, 2013, p. 20). The temporality has features which surround and limit individuals' lives. Therefore, the temporality and spatiality are the important concepts that affect the formation process of the reality.

Berger and Luckmann, explaining the formation process of the reality in externalization, objectivities and internalization dialectics along with the concepts of temporality and spatiality, argue that the reality first emerges objectively and then subjectively. '' Berger and Luckmann, tries to explain the process in which the society emerges as an objective reality based on two social mechanisms: institutionalization and legitimation '' (Balkız & Öğütle, 2012, p. 36). Berger emphasizes that the corporations within the society are unthinkable independent from human action. According to him, '' Corporate world is objectivized human action and this applies to every single corporation '' (Berger & Luckmann, 2018, p. 91). Corporate world also needs legitimation. Actually, the corporate world needs ways to legitimate itself. Legitimation and justification efforts are carried out through language.

On the other hand, corporations emerged thanks to the externalization of individuals' actions and the objectification of these actions. In this sense, Berger and Luckmann emphasize externalization and objectification concepts. '' Externalization is perceived as the movement of individuals' activities into the world '' (Yücedağ, 2013, p. 20). In the same time, externalization is the formation process of the reality. Besides, it is seen that objectification comes from the indicators and this is the most important one among indicators. ''…language is able to become an objective store of a huge number of meanings and experiences, it can preserve them in time and transfer them to the future generations. '' (Berger & Luckmann, 2018, p. 55). The language has an objective structure, shaped beyond the individual. The language, with this structure, affects the formation process of the reality and can be reconstructed by the individual. Therefore, it can be mentioned that there is a dialectic relation among objectification, externalization and internalization. Internalization emerges at the socialization process of the individual. In other words, the individual's comprehending externalized and objectivized reality in the process of getting socialized and joining to the society indicates the internalization. Internalization helps the individual to become a member of the society and it involves the individual in the socialization process.

Berger and Luckmann explain socialization in two parts; primary and secondary. Primary socialization starts at the childhood and it is the first step of the socialization process. '' On the other hand, secondary socialization means the process which puts the socialized individual into other environments in the social world. In other words, primary socialization forms a basis for secondary socialization '' (Yücedağ, 2013, p. 22). The individual experiences other and multiple realities in the secondary socialization process. Therefore, the individual can alter and internalize the reality in this process. Berger and Luckmann, in the Social Construction of the Reality, emphasized that the other one which can change the individual's reality is the meaningful one.

In general, Berger and Luckmann, in 'the social construction of the reality' concept, stated that the reality is not a single one, the social reality is multiple and this reality is socially constructed. Berger and Luckmann who combined macro and micro sociology, structure and actor in their works, remarks that the

reality can't be constructed by a structure or an actor/individual alone. According to them, the structure and the actor should be together in the formation of the reality. Besides, this theory developed by Berger and Luckmann stands against those who believe in the existence of an epistemic community and the reality's being constructed by a distinguished group independent from individuals because Berger and Luckmann ''…social reality is not a single truth autonomous and independent by itself. Society events are produced and constructed in a certain meaning system and the information is an action which emerges at meaning systems beyond social structure '' (Birekul, 2012, p. 64). The production of social events in a meaning system and the construction of the reality points to the most important tool, the language. By the usage of the language, externalization, objectification and internalization processes become possible.

THE FUNCTION OF ADVERTISING IN THE SOCIAL CONSTRUCTION OF REALITY

The social construction of the reality is carried out through social institutions. Media is one of the corporations in which the language is used effectively and it plays an important role in the formation of the reality/information. '' Newspapers, magazines, TV, radio, movies and websites transmits almost unlimited messages '' (Newman, 2013, p. 73). In addition to this, media teaches us the culture, beliefs and values of the society. By the definition of Berger and Luckmann, externalized and objectivized realities encounter with subjects via media; and the reality is socially constructed by the internalization. Media or mass media, by its other name, joins actively in the process of the social construction of the reality. '' These mass media dictates us many things including what kind of person we should be, how to do our jobs; what type of lifestyles are lived by different social classes, how to live sexuality and even how to create a family '' (Newman, 2013, p. 73). Therefore, the media has become a milestone in the social construction of the reality. '' In fact, in the digital age, there is no environment in which the reality can be perceived more than the provided opportunities by the media. The reason of this is that the language of the media can apply visual materials and all technical interventions by arranging them in fiction format altogether '' (Çaycı, 2017, p. 94). In other words, the media is able to provide externalization, objectification and internalization necessary for the formation of the social reality. Besides, the media also has functions to form multiple reality and to bring the actor and the construction together as it is mentioned in the theories of Berger and Luckmann. Media has many tools that undertake these functions. The advertisement is one of the tools that undertake these functions. '' The advertisement is one of the marketing communication devices '' (Ertike & Yılmaz, 2011, p. 6). Television advertisements are the most accessible, effective and exposed types of advertisements in terms of the social construction of the social reality. Television has an important potency as it engages both the eyes and the ears. '' Television is a highly proper mass media to guide the society, to change the way of their thinking, to teach what must be taught thanks to its accessibility and effectiveness '' (Dündar, 2012, p. 127). Besides, it can be said that the usage rate of the television is rather high as a mass media. '' There is almost no place that television doesn't exist; it appeals women-men, old-young, and its function to be used as a tool to relieve the negative emotions like stress and tiredness of the individuals created by the modern society increases the effectiveness and the usage rate of TV '' (Dündar, 2012, p. 127). Therefore, television has become one of the most proper mass media to be used for advertisements. Thanks to this, the construction of the reality in an advertisement is carried out through an effective and robust channel.

The advertisement's accessing to the masses via television and various channels shows that it joins the formation process of the reality. Advertisements present us the realities externalized and objectivized by the current hegemony. These realities surround us and the produced realities are internalized eventually. In general, authority/power factors called as the structure joins the social construction of the reality via media. However, the structure is affected by the individuals too in the production of the reality. Therefore, also as Berger and Luckmann emphasize, the reality is not created only by the structure or the actor alone; the reality is carried out as a result of the dialectic relation of the structure and the actor. In this aspect, the structure and the actor both affect each other and get affected by each other. As an example, the effect of the structure and the actor can be seen when it is thought how our social sexuality knowledge is produced through advertisements. In the light of this, it can be said that the advertisements can determine or change our social sexuality knowledge. '' The role models for women and men in advertisement texts corroborate the secondary position of women in society and provide reproduction of stereotypes about gender by transferring discourses of the male-dominated structure necessary for the continuity of patriarchal ideology '' (Dündar, 2012, p. 134). These patriarchal codes which are transmitted to the society by advertisements are also produced by the society. In other words, we can see a mutual relationship in this point.

These patriarchal codes, which are transmitted to the society by advertisements, are also produced by society. In other words, a mutual relationship can be mentioned at this point. In addition, considering social realities and social identities in advertising is important for the success of internalization. Even though media outlets are successful in influencing and directing the mass, sharing of representations and representations of identity, which are likely to rein in the mass, are considered to be a necessary move, since content presentations that are contrary to the mentality of the society may constitute a significant chaos. When this move takes place, it is very important to take the beliefs and traditions as the basis (Yüksel, 2018, p. 95). In other words, considering the social culture, values, beliefs and social psychology of society in the social construction of reality, the internalization and socialization of the constructed reality is successful. However, the social construction of reality in advertising also affects the perspective of individuals. The representations of reality presented by the media determine individuals' interpretations of the real world. Therefore, representation is not something that occurs after the actual event. It is part of the interpreted reality. It is for this reason that the fictionalized reality circulated in the media; rationalization and form of discourse are decisive in the way in which societies make a reading in the way preferred by the governments (Çaycı, 2018, p. 89). From this point of view, it can be said that the media in general and the advertisements in a specific sense generate information in a way that legitimizes the power of power. However, it should not be forgotten that the knowledge production of the governments is not unilateral. As it is seen, the determining power of the media in politics is based on the relationship between discourse and power (Çaycı, 2018, p. 93). The subjects who discover the everyday life and who are in search of reality are wrapped up in the media and exposed to discourses determined by the elements of power. In the digital age, media has become *indispensable for subjects.*

This is because; In the process of communication, the increasing mobility of the mobile devices and the individual's access to all kinds of information is time and space constraint. As a result, all kinds of content presented in the media are becoming capitalist and becoming a commodity. Thus, the media has become a commercial area of activity; all institutions of social life are politicized by the articulation of political relations. At this point, the media is a founding element in the construction of social reality in the minds of individuals. (Çaycı, 2018, p.94).

Because the media in the social construction of reality is a favorable environment for the easy access of the masses. Especially with the digitalization of the media, the masses were easily reached and the masses could participate in the process of social construction of reality. Digital media makes active participation possible. Digital media, however, makes it possible to inter- pret the interrelation and interaction of individuals. Although not generally active, ads are organs in which individuals participate and where reality is constructed socially. The construction of reality in advertising varies according to the type of advertising. Ads are divided into two types as analytical and narrative.

The analytical content of an ad describes the specific features of the product and targets the rational aspect of the consumer. This kind of content encourages the consumer to question the features, benefits and advantages of the product in particular. In analytical advertising, incentive characteristics and product information are included.) With the narrative content, consumers are expected to develop a feeling, attitude and ultimately behavior towards the product in the course of a story, rather than real benefit and rational questions. (Erdem, 2017, p. 253)

In both types of advertising, social construction of reality is possible. In this study, we will focus on social construction of reality in advertising through narrative advertising. However, understanding this issue requires of the concepts of narrative and narrative advertising.

NARRATIVE AND NARRATIVE ADVERTISING

The narrative can be defined as the transfer of two or more events (or a status and an event) logically linked to each other, which is brought into a coherent and coherent matter over time (Mutlu, 2017, p. 31). The narrative can take the form of narration of real events or fictional narration. Narratives can be used in different areas for various reasons. " Ir However, it is used especially in the field of advertising for the purpose of meaningful interpretation and catharsis. Using narrative in an advertisement makes that ad more convincing, impressive and meaningful. Nevertheless, the use of narrative in advertising enables the meaning to be strengthened, and it links individuals with the brand / brand advertised and directs them to the brand " (Erdem, 2017, p. 254). Thus, the use of narrative in advertising is more effective than analytical advertising. " Instead of narrative content, real benefit, and rational questions in advertising, it involves practices where the consumer is expected to develop a feeling, attitude and ultimately behavior towards the product in the vicinity of a story " (Erdem & Çakın, 2017, p. 29). It can be said that the use of narrative in advertisements causes the viewer to make an emotional connection with the story in the ad, to empathize and to internalize the reality in the advertisement. Thus, both the brand and the emotional bond with the brand as well as how to find a solution to the real problems, the consumer's rational aspect has been addressed. At this point, the consumer is sensitive and easier to convince about the product / brand ads that are emotionally charged and that offer a lifestyle to it or are shaped around a story, because consumer persuasion requires the product to address emotions. " According to Kaliszewski, persuading the consumer is no longer possible by addressing the rational aspect. It is necessary to tell the consumer that he can buy a better life with the product or brand and that he will have an experience that will add meaning to his life by addressing his feelings, dreams and buying the product / brand " (Cited in: Erdem & Çakın, 2017, p. 29). In this sense, the best option is seen as narrative advertising.

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In narrative advertising, the story becomes a driving force behind brand values by telling the product value by wrapping it with a good story and thus separates them from similar products automatically (Cited in: Erdem, 2017, p. 254). Because the narrative ads link the product with the problems of this connection happiness, sadness, love, success, such as can handle situations. " The type of the story to be used in the advertisement is humorous, serious, educative, informative, emotional, etc. considering the features of the product / service, its target audience " (Şardağı & Yılmaz, 2017, p. 92). All these species are interesting for the consumer. Therefore, it can be said that social construction of reality is more effective through narrative advertising. " Individuals imagine themselves in narrative ads as if they were imagining themselves as an advertising character. " (Şardağı & Yılmaz, 2017, p. 92). Thus, the reality constructed in narrative advertising is easily internalized by individuals. " Em In their study, Lien and Chen examined how the narrative ads 'persuasive effects and mediation process and the way in which the story's presentation (verbal and visual) affect consumers' processing of knowledge; In this study, it is emphasized that people like to listen to stories and telling stories is one of the most common ways to communicate among people. " (Cited in: Şardağı & Yılmaz, 2017, p. 92). Therefore, the message given through storytelling in narrative advertising makes the social construction of reality more possible. If advertising is provided in the narrative form, consumers are developing less arguments for countering advertising messages. (Şardağı & Yılmaz, 2017, p. 92). At this point, the form of advertising texts is important. In addition; advertising texts cannot be understood by isolating them from the institutions and channels in which they are built, as well as from a social dimension surrounding them (Yılmaz, 2017, p. 261).

Factors such as ad text appealing to social structure and institutions and using narrative methods are the building blocks of social construction of reality. At this point, the use of narrative, especially in advertising, involves individuals in the process of social construction of reality. " In the narrative ads, the individuals are called directly and the individuals are drawn to the idea in the advertisement. However, the message that the advertised product is a need is given. Narrative advertising has an effect of directing individuals to empathy " (Cited in: Şardağı & Yılmaz, 2017, p. 92). The consumer who empathizes with the person in the advertisement, participates easily in the social construction process of reality by internalizing the message of the advertisement. In order to ensure the participation of individuals in narrative advertising, the subjects that we may encounter in daily life are also narrated. This situation makes it easier for the viewer to find something and to make empathy. " The harmonious and movement of the selected events the fact that the events are given in an initial and consequent manner and the inclusion of the viewer in a plot makes the audience not watching an advertisement but a story " (Şardağı & Yılmaz, 2017, p. 131). However, in stories of narrative advertising, it is seen that happiness and sadness are given together as in everyday life. " This shows us that truth can be transformed into simulation through advertisements and facilitates the realization of " (Şardağı & Yılmaz, 2017, p. 131). The realization of persuasion means that both the individual participates in the process of construction of reality and internalizes the produced reality.

CONCLUSION

Social reality produced through narrative advertising becomes more permanent with the influence of narrative. The use of narrative in the advertisement allows the advertiser to more easily externalize the information produced and to make the process of objectification easier. From a consumer perspective,

it is possible to say that the reality produced by narrative advertising in advertising accelerates and facilitates the process of internalization and socialization. " What is important here for the narrative is that the chosen subject, message, people and the main theme are formed in a correct way in terms of harmony with each other, they can be fictionalized and they can see and feel something from the life of the viewer himself " (Şardağı & Yılmaz, 2017, p. 131). When all these conditions are met, the process of social construction of reality will become easier.

When we evaluate the social construction of reality in advertising through narrative advertising in general, in narrative advertising; We can see the theory of social construction of reality by Berger and Luckmann, that multiple realities can be produced through narrative advertising, and the objective reality produced by legitimacy is that the advertiser and the audience (structure and actor) builds the reality of mutuality. We can say that the reality externalizes and objectifies the reality, the masses internalize the reality produced and participate in the process of socialization with this reality, and the interaction and interaction of individuals in the production of reality are effective. However, we can say that the narrative, which is a feature of narrative advertising, and the empathy possible through narrative advertising are very important in reflecting the produced reality to the audience and in the participation of the audience in the process of social construction of reality.

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KEY TERMS AND DEFINITIONS

Narrative Advertising: It is the type of ad that does not contain only the status, and the narrative element is also used.

Reality: All things that have been acquired by experience and experience.

Social Construction of Reality: Creation of reality by social institutions.

Social Construction of Reality in Advertising: Advertising is one of the most effective mass media in the social construction of reality. With this concept, the effect of advertising was also mentioned.

Chapter 12
Changing Generations, Changing Consumers and Transformation of Advertising Narrative

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ABSTRACT

Socio-economic, political, and socio-cultural changes that occur in specific periods over the years cause changes in social dynamics and social transformations. Generations, who are living in the same historical period and are expected to have similar consumption and lifestyle habits, are now a reference point for the companies and brands to correctly identify target consumers and choose the right communication tools. At this point, the changing technology has influenced the social structure, people and the way companies do business. Besides, the development and diversification of the means of communication by the influence of the internet technologies have caused the differentiation of the consumption behaviors and changed the connections and the ways of reaching the information. In the frame of these changes, the primary purpose is to examine consumption habits in the context of changing lifestyles and priorities of people with the effect of social transformations, as well as to explain the transformation of these changes regarding businesses, brands and communication tools.

INTRODUCTION

People who are born in similar time periods are called generations. It is foreseen that experiences in the same period of life will affect their characters, values, attitudes, behaviors and buying preferences similarly. Because generations share a place in history and have events, images, and experiences in common, they develop their own unique personalities (Zemke, Raines & Filipczak, 2013: 16).

Today, generations are explained on the basis of six generations which are called the Silent Generation, Baby Boomers, Generation X, Generation Y, Generation Z, and finally Alpha Generation. The influence of political, economic and technological developments that have occurred throughout history has different effects on people who lived in those days. These developments and experiences impact their personalities, consumption habits, and lifestyles. Thus, changes in people's lifestyles and consumption habits have led to differences in the way companies approach their target consumers and the communication tools they use. Even if the impact of different communication tools on generations differ, the change in today's lifestyles and the attitudes of people towards technology requires brands to use various means of communication in an integrated manner.

From those first years of advertising, advertisements evolved beyond simple message structures to complex, unconventional structures that require the active participation of the audience (Thompson & Thompson, 2009: 1283). This change was affected by many cultural, social and technological developments. However, this situation revealed that the advertising narrative used in communication for consumers of different age groups should also be varied. Because of changing and varying demographic balance in society, the means and messages to be used in communication with the generations with different preferences, values and priorities should be different.

From this perspective, in this study, the effects of social, economic and political developments on the generations will be examined. Additionally, the effects of these developments on their personalities, lifestyles consumption habits, their relationship with technology, communication tool preferences and its reflection on advertising and marketing concept will be investigated.

THE SILENT GENERATION (1925-1945)

One of the statements used to describe this generation which includes people born between 1925-1945 is the "War Generation." The impact of the destruction and loss of World War II, and the economic crisis of 24 October 1929 (Black Thursday) and after that Great Depression were the most important historical events that were highly influential on this generation. It is a generation with few people because many men were at war at that time, and the absence and economic depression affected birth rates.

In the literature, they are also called Traditionalists, Adaptive Generation, War Generation, Matures, Pre-Baby Boomers, Depression Generation, and the Swing Generation. It is the oldest generation of our time, and the majority of them are retired.

When we examine the personality structure of people born in this period, they are mostly more conservative, more traditional, more patriotic and more enclosed generation. It is a generation where family and family values are essential in establishing a family by marrying at an early age (Timmermann, 2007: 26). In this generation, usually men work, while women care for the home and children.

When the consumption habits of this generation are examined, they usually avoid unnecessary spending. It is possible to say that the Economic Depression affected their personalities and the form of their buying behavior. Most did not change jobs, they worked for years in the same company. Because they are loyal, trust is essential for this generation of individuals. They are hardworking, respectful and responsible. They are consistent and often resist change.

They avoid spending unnecessary money because they are a thrifty generation. Asset management and wealth transfer are important to them (Williams, Page, Petrosky & Hernandez, 2010: 6). Health care needs have increased because of their age. Therefore, this generation constitutes the target audience

of institutions such as nursing homes, physical therapy, and eye health. This generation is also a major market for upscale children's furniture, toys, and clothing because they have grandchildren (Williams & Page, 2011: 40).

From the marketing perspective, in this period radio and print media was the primary communication channel for advertisers. Especially rise in radio, was making the critical tool of radio as an advertising platform in terms of advertisers and advertising agencies. In this period, two radio networks had combined revenues of $18.7 million in 1929 in the US; by 1939, network volume had risen to approximately $80 million (www.adage.com, 2003a). The '30s was the period when the unemployment rate was highest due to economic distress. The financial crisis has caused many men to become unemployed. For this reason, women had to stay at home rather than work life and had to deal with children and housework. Hence, the advertising language changed in this direction and focused on selling gender roles, not products. With this purpose, it was started to see advertisements that show just how exciting and rewarding staying home can be rather than working in a filthy factory (Scott, 2013a).

Brands may prefer to use traditional media tools such as television, newspapers, magazines, radio, and billboards to communicate with silent-generation individuals. Those born in the later years of the Silent generation have begun to meet digital technologies, and some of them use the internet. People in this age group who are internet users are also called "digital immigrants."

BABY BOOMERS (1946-1964)

The Baby Boomers were born between 1946-1964, and they are the children of the Silent Generation. After World War II, new families were established and birth rates started to increase along with welfare in societies. Since approximately 1 million children were born in this period, children born between these dates were called "Baby Boomers". The Baby Boomer generation are also called the Love Generation, Me Generation, Sandwich Generation, and the Woodstock Generation.

Baby Boomers divide into two segments based on their age: "Leading Edge" and "Trailing Edge", and each has different personal characteristics and interests (Hudson, 2010; Zemke, Raines & Filipczak, 2013). Leading Edge baby boomers were born between 1946-1955, and Trailing Edge Baby Boomers were born between 1956-1964. Although Leading-Edge Baby Boomers lived in a more prosperous period, Trailing Edge Baby Boomers had different experiences when they grew up, and they lived during times when an economic recession occurred. For this reason, while many mothers of the "Leading Edge" took care of them, mothers of "Trailing Edge" children worked.

The baby boomer generation grew up in a period of prosperity; the opposite to their parents. They are well educated and optimists. The family is also an essential value for them. They are defined as active, creative and workaholic and tend to identify themselves through their careers (Dries, Pepermand & De Kerpel, 2008; Williams & Page, 2011). They work hard and believe in teamwork. They are loyal to their employer.

The spending power of baby boomers is expected to reach $15 trillion worldwide by the end of 2019 and according to Nilsen, they are expected to inherit an additional $15 trillion in the next 20 years (Salfino, 2017). Therefore, they are an essential market for brands.

When consumption behavior is examined, nearly one in five boomers are actively resisting the aging process, driven by the mantra "Fifty is the new thirty". Thus, Baby Boomers are a generation that demands products and services such as beauty and health supplements, multivitamins, organic foods and

gym memberships (Kotler & Keller, 2016: 276). Boomers control more than 83 percent of consumer spending and account for over half of trips abroad (Hudson, 2010: 444). When the travel preferences are examined, unlike the previous generation, they are much more open, curious about innovations and different experiences and cultures. According to a study, Baby Boomers expect to devote a lot of time in their retirement years to hobbies and special interests, including travel, and they are likely to become heavy users of travel and hospitality related products (Lehto, Jang, Achana & O'Leary, 2008: 239).

Baby boomers appear to be experienced users of modern technologies as they have witnessed technological changes during their lifetime (Kumar & Lim, 2008: 570). However, when the communication environment of this period is examined, the importance of mass communication tools is seen. With the introduction of television into houses in the 60s, television advertising became one of the critical elements for the reaching masses. During this period, advertising was used to teach communities to how they should consume (Karahasan, 2012: 26). Besides, in this period, as a reaction to the US Depression, the content of advertisings was shifted from class differences to age-related lifestyle differences (Sudbury-Riley, 2014: 669). The most important determinants of this period were the rate of population, thus to understand consumers' wants and needs were seen as essential elements for advertisers. In the '50s, advertisers used psychological tools to examine consumers' spending habits. Therefore, they created personalities not only for consumers that they could relate to or aspire to become (e.g., The Marlboro Man), but also, they created the notion of personality for brands, as well (Scott, 2013b).

GENERATION X (1965-1979)

Generation X, born between 1964 and 1979, consists of the children of baby boomers. In contrast to the periods in which their families grew up, generation X grew up in a time of economic distress and uncertainty. This generation is also called Xers, Baby Bust, Shadow Generation, Post-Explosion Generation, and 13th Generation.

As a reflection of economic trouble and uncertainty, it is a generation in which women played a role in business life. Most of this generation spent their childhood in places such as daycare. For this reason, they became responsible and independent individuals who can take care of themselves. The economic difficulties experienced during this period caused an increase in divorce rates. Therefore, this generation consists of the children of divorced parents.

Although Gen Xers raised standards in educational achievement, they were also the first generation to find surpassing their parents' standard of living a serious challenge (Kotler & Keller, 2016: 275). Due to the economic distress and uncertainty of their experience, Gen Xers are conservative in their spending and saving behaviors since they know they must manage their own finances (Timmermann, 2007: 27). Additionally, it is a self-centered, independent and self-confident generation which is more pessimistic about the future.

Generation X is the first generation to use microwaves and play video games. (Zemke, et al., 2013: 97) and they have experienced the increasing impact of personal computers (Williams & Page, 2011: 42). Xers are technically savvy and are eager to update their knowledge in their profession (Yu & Miller, 2005: 36; Zemke, et al., 2013: 97). This technological flexibility is due to the fact that Xers grew up with rapidly changing technology and the availability of massive amounts of information (Keaveney, 1997).

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In the years when the X generation was born, mass media such as television and newspapers and television commercials were essential tools for supporting consumption Although there was economic distress during this period, it was a period in which mass production increased compared to the previous generation, and hence the number and variety of products and services increased. Unlike Baby Boomers, generation X'ers, as a heavy television watcher, are not hostile toward the advertising, they know advertising is to sell a product so, their attitude is moderate to understand the benefit of the product that offered (Freeman, 1995: 30). Average household television viewing was five hours and six minutes per day in 1960 and while generation X was growing up, were exposed to an average of 20,000 TV commercials per year (Roberts & Monalis, 2000: 482).

The advertising language of this period includes Emotion-Selling Point (ESP) with the aim of meeting the consumer's emotional needs (Karahasan, 2012: 27). In these years which consist shift of socially and politically climate, traditional styles of advertising were replaced with the new forms of advertising, exemplified by humor, irony, and creativity (Scott, 2013c). Using actors, who posed as doctors and lawyers to make serious claims about the health benefits of smoking cigarettes was the most criticized features of advertisers in these years, which eventually led to government regulations on tobacco industry advertising in 1965 (Fain, 2017).

GENERATION Y (1980-1994)

Generation Y, born between 1980 and 1994, is also known as the Net Generation, Millennials, Generation Next, Echo Boomers and Digital Natives.

There are about 80 million people born in America between these dates and purchasing powers of $200 billion make them an important target market for brands. Also, this generation is effective in families' purchasing decisions (Kumar & Lim, 2008: 568). Generation Y accounts for about 25% of the world population.

It is an educated generation who grew up in prosperity. This generation is questioning, self-confident and optimistic. Disposable incomes are high. The advice of friends is much more important than the promises of brands in consumption preferences. Therefore, word-of-mouth communication in purchasing decisions is very important for this generation. When they realize that brands are manipulating them, they tend to react and express it on social media.

According to Williams and Page (2011: 44), eight key values were described for Gen Y: choice, customization, scrutiny, integrity, collaboration, speed, entertainment, and innovation. One of the most critical characteristics of Generation Y is that they are keen on their freedom. It is a generation that is open to change and can easily integrate with change. It is a generation who is able to communicate comfortably with the generations before them who have not experienced the rapid technological transformation in their era. They can easily integrate with internet technologies and also, they able to communicate easily with generations who are born after them in a completely digital era as a generation that actively uses the technology in their daily life.

Gen Yers are often early adopters of new technologies and are extensive users of the internet and mobile technologies (Kumar & Lim, 2008: 570). Technology is an essential part of everyday life for generation Y. As a multitasking generation, they can handle many things at the same time. However, speed is an essential element for them, and they cannot tolerate problems such as a slow web page or a

slow internet connection. Their loyalty to brands is low, so they can easily choose another web page or brand when they face a problem such as a weak internet connection or a slow web page.

The years when they were born was an era when traditional mass communication tools such as television, radio, newspapers, and magazines and billboards dominated. It is the period where celebrity usage was preferred in advertisements. Celebrities were presented as role models to consumers by global brands. Cable TV, and VCRs which allows viewers to manage, organize and control the programs available to them, were essential elements that shaped the television industry again during this period (Adage, 2003b). In this period, advertising agencies started to 15-second tv spots which allowed advertisers to double the number of ads run and reduce the cost per to maximize profits and enhance ad to effectiveness. This shift posed a new creative challenge to the industry, which means they had to persuade people to purchase, with limited time and a shorter message (Scott, 2018; Adage, 2003b).

Generation Y who grew up with the technological developments from the analog periods of the '80s to the digital period of today is a generation that uses these technologies effectively in their daily life. Therefore, it is possible to say that the internet and social networks are the primary communication channel for generation Y, a highly integrated generation.

GENERATION Z (1995-2009)

The Z generation, born between 1995 and 2009, is the first generation who were born in a digital era when internet connections began to grow. Generation Z is also called the Net Generation, Post-Millennials, Generation 9/11, and Digital Natives.

When the personal characteristics and social aspects of this generation are examined, especially in this period, 9/11, economic fluctuations and global terrorism were on the world's agenda. Therefore, it is essential for this generation to feel safe and secure. According to Williams and Page (2011: 46), Generation Z individuals are the new conservatives embracing traditional beliefs, valuing the family unit, who are self-controlled, and more responsible. Gen Z values authenticity while realness is a core value of the current generation (Williams, et al., 2010: 30).

Being "cool" is important for them. It is an attitude to express themselves to the world. They tend to prefer "cool" brands. Besides, personalized products are quite interesting for this generation. Hence, mass customization deals with products, and in turn, they are ready to pay more.

The years in which the Z generation were born was a period in which a rapid and continuous changing environment existed globally, especially in the face of technological and social and economic breaks. In this period, internet connections in homes began to increase, and the first social networks and the first e-commerce platforms were launched. Therefore, for the Z generation born in such an environment, the internet is part of their lives and they have no experience of a period when there was no Internet. Thus, this environment which unprecedented access to technology has changed the way "digital natives," communicate, interact, process information, and learn (Dreon, Kerper & Landis, 2011: 4; Prensky, 2001: 1). This change has affected even the language to be used in their education, and, besides, the language of communication that brands use with them, as well. The primary means of communication for this generation is the internet and social media. Because, according to Prensky (2001) and Prensky & Berry (2001) "Digital Natives" who are native speakers of the digital language of computers, have a different brain structure which differs from previous generations, that means they think and process information in different ways. Thus, for the Z generation, new discourse paths should be preferred for the transmission

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of relevant messages. Consequently, digital storytelling is has become a valuable tool not only in their education but also able to reach them to ensure both customer interaction and customer participation.

This Internet-savvy, technologically literate generation was shaped to multitask, and they move quickly from one task to another, often placing more value on speed than accuracy (McGrindle & Wolfinger, 2011: 66). They do not need to ask people about something, they "Google it." Generation Z is happier using video communication, and spend a great deal of time on smartphones and accessing social media (Thomas, 2011). Smartphones are much more than a communication tool for them. They are active users of social media, such as Instagram, Facebook, Snapchat, Twitter, and so on. They love to share their experiences on social media, and they intend to interact with brands through social media. It is essential to consider engaging with this generation in free time activities and there should be a focus on targeting their desire for social interaction, involvement, and co-creation of experiences that may also take place in or be facilitated in the virtual world (Skinner, Sarpong & White, 2018: 96).

GENERATION ALPHA (AFTER 2010)

Generation alpha includes individuals born in 2010 and after. Today the oldest members are night years old. It is predicted that this generation will be the most technologically advanced generation. From the moment they are born, they met tablets and smartphones, so their technological capabilities are high. 2.5 million Alphas are born around the globe every week (Sterbenz, 2015).

Generation Y has a significant impact on the purchasing decisions of their families. The parents of this generation consist of members of Generation Y. Generation Y is still a generation that consumes significant amounts of brands and can make substantial expenditures. According to Forbes, it was reported that children under 12 and teens influence parental purchases totaling between $130 to 670 billion a year (Carter, 2016).

The most important feature of the alpha generation that it is a generation followed by brands since their birth. This is because it is a generation who watch cartoons or animations on YouTube using tablets or smartphones and who were overly exposed to advertisements and contents on these platforms from the moment they were born. However, it is predicted that this generation will be a bit lonely. It will be much more "connected" than previous generations, but ironically, they will have trouble communicating. Especially in non-virtual environments (Carter, 2016).

Besides, demographic shifts are foreseen in the world's population structure. After the annulment of the one-child policy of 35 years by China, the Alpha's who will be born are expected to change the structure of the population worldwide. According to Futurist and Demographer Marc McCrindle, with better technology and more people to fuel its growth, children in these countries (like China and India) will trade some of their traditional, Eastern values for more tech-savvy and global ideas (Sterbenz, 2015).

CONCLUSION

It appears the economic and social structure of the period that generations live affect their personalities and their social relations. The technological developments over the years change people's daily life, as well. When the life practices of the first generations are examined, it is hard to talk about production due to economic difficulties and they had limited income. The war and economic downturn of the period

are influential in this respect. However, as the years passed, the economic structure developed with the increase in production changing the income levels of people and their consumption behaviors. With the introduction of televisions in the 60s, the development of television commercials increased. Mass communication tools such as television and newspapers were important sources of information for people. Consumption increased in the 80s. Besides, the impact of advertising and brands on consumer culture has grown. The 90s lead focus on branding by companies and countries. At this point, the phenomenon of globalization is one of the essential concepts of these years.

The 2000's is a period when the effects of technological developments are seen in every aspect of life. With the increase in usage of mobile phones and the increase in personal computers and internet usage rate, economic and social changes began to occur. In addition to the effects of globalization, thanks to technological developments and internet connections borders have vanished borders around the world. This situation has affected both businesses and people. New business platforms and fully digital work and jobs have emerged. However, after the 2000s, consumption and shopping habits have changed. Consumer profiles have changed. Today consumers want to be in continuous connection, want to share their ideas, likes, and details about their life through social networks, they actively create content and block unauthorized content. Therefore, to reach the mass of people who spend most of their time on the internet and communicate through social networks, brands, organizations, and even politicians should participate in these platforms. They should interact with people through social networks and understand their wants and needs.

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KEY TERMS AND DEFINITIONS

Alpha Generation: The Z generation is the people born between 1995 and 2009. Generation Z is the latest generation that predicted to be technologically the most advanced users.

Baby Boomers: The Baby Boomers are one of the efficient generations in world history. It is the cohort that includes the people who born between 1946 and 1964.

Generations: It is a group of people who were born in and live in the same period of time.

Generation X: Generation X consists of children of the baby boomers. They are the people who were born between 1964 and 1979 and lived the period with economic difficulties.

Generation Y: Generation Y consists of people who are educated, self-confident and early-adopters of new technologies. They are the people who were born between 1980 and 1994 and have strong purchasing power.

Generation Z: The Z generation is people born between 1995 and 2009, as the first generation who were born in a digital era.

The Silent Generation: The Silent Generation is a cohort that includes people who were born between 1925 and 1945. It is also called "war generation" due to World War II. It is the period of destruction and absence.

Chapter 13
Historical Transformation of Unique Selling Proposition (USP) in Advertising Narration

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ABSTRACT

In this chapter, historical transformation of unique selling proposition (USP) concept will be examined. The significance and the functions of it will be analyzed in building a positive attitude towards the brand and ultimately the brand recall in advertising narration. In advertising history, the roots of USP date back to reason-why advertising concept proposed by John E. Kennedy, who went on to explain that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products. Later, Claude C. Hopkins believed that advertising should be built around a single selling point and developed the preemptive claim technique establishing a product's uniqueness. Hopkins's pre-emptive claim later became USP in the hands of Rosser Reeves. Even today, Hopkins's rules are a staple of marketing textbooks and the foundation of millions of advertisement campaigns. The term USP has been enhanced by the concept of a positioning statement, which was popularized by the marketing professionals and authors Al Ries and Jack Trout.

INTRODUCTION

In this chapter, historical transformation of Unique Selling Proposition (USP) concept will be examined, the significance and the functions of it will be analyzed in building a positive attitude towards the brand and ultimately the brand recall in advertising narration. The roots of USP date back to 'reason-why advertising' concept proposed by legendary Copywriter John E. Kennedy, who went on to explain that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products or alternatives In advertising history.

Later, the supreme master of direct response copywriting Claude C. Hopkins believed that advertising should be built around a single selling point. He developed the 'preemptive claim' technique, which established a product's uniqueness. For each product, he tried to find a *unique factor* that set it apart from its rivals. Hopkins called this the '*pre-emptive claim*'. Later, in the hands of *Rosser Reeves*, it became the '*Unique Selling Proposition (USP)*'. Reeves pushed the idea to an extreme, turning each USP into a simple slogan with repetitive ads (Tungate, 2007, p.16, 26).

A unique selling proposition (USP) is the statement that refers to the unique benefit proposed by a company, service, product or brand that enables it to differ from its competitors. A clearly articulated USP is often an integral part of a company's branding strategy. It can be a very powerful tool in shaping and focusing on marketing objectives to position the brand and the products of the company successfully apart from the competition. A USP tries to communicate a unique benefit of products or services to consumers, helps it to stay memorable in consumer's minds and forms a positive impression (Markus, 2017).

In the first part of this chapter, historical transformation of USP has been examined. In the second part, the concept of USP has been defined and the later parts the most popular unique selling propositions, the major functions of a well-formulated USP have been explained.

HISTORICAL TRANSFORMATION OF USP

A prominent advertising executive Albert Lasker (1880-1952), with the help of advertsing and marketing legends John E. Kennedy (1864-1928) and Claude C. Hopkins (1886-1932) established modern advertising, as it's known today. In the 1900s, basing on '*direct response*' and '*scientific advertising,*' they established the copywriter as crucial to advertising agency operations (Sivulka, 2012, p.103). Lasker's creative and powerful use of 'reason-why' advertising to inject ideas and arguments into advertising campaigns had a profound impact on modern advertising. They were the precursors of the consumer-centered '*unique selling proposition*' approach that dominates the industry today (Cruikshank & Schultz, 2010, preface). The 'pre-emptive claim' or 'unique factor' of product later became the 'Unique Selling Proposition' (USP) in the hands of Rosser Reeves (1910-1984). Even today, these rules are a staple of marketing textbooks and the foundation of millions of advertisement campaigns (Basal, 2017, pp. 39-46).

From 'Reason-Why Advertising' to 'Preemptive Claim'

In advertising history, the roots of USP date back to 'Reason-Why Advertising' approach proposed by legendary copywriter John E. Kennedy, who went on to explain that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products or alternatives uses of the consumer's limited budget (Kennedy, 2014, pp. 7-10). This new advertising approach shifted the focus of advertisements to sales arguments designed to overcome any consumer resistance (Schorman, 2008, pp. 181-219). It was the '*hard-sell style*' advertising copy, which was in sharp to contrast to simple brand-name identification selling the product name to the public.

In the 1900s, reason-why practitioners John E. Kennedy, Albert Lasker, and Claud Hopkins established the copywriter as crucial to advertising agency operations (Sivulka, 2012, p. 103). '*Reason-why*' copy was actually the norm for advertising of all types until the emergence of television in the years following World War II. (Jones, 2002, p. 4). Specifically, advances in print media and direct mail in the

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first quarter of the twentieth century led Claude Hopkins, who was the greatest deity of direct response marketing model, to master the art of copywriting and to experiment and measure consumer's response, thus ushering science into the craft of advertising (Ambler&Tellis, 2007, p.35).

Claude Hopkins, as the writer of '*Scientific Advertising'* and '*My Life in Advertising'* books, believed in research, both before and after the event, tried to persuade prospective customers into taking a specific action immediately after receiving or reading an advertisement. For each product, he tried to find a *unique factor* that set it apart from its rivals. Hopkins called this the '*pre-emptive claim'*. Later, in the hands of *Rosser Reeves*, it became the '*Unique Selling Proposition (USP)'*. Reeves pushed the idea to an extreme, turning each USP into a simple slogan with repetitive ads (Tungate, 2007, p. 16, 26).

Hopkins believed that advertising should be built around a single selling point. To sell the Schlitz brand, for example, he developed the '*preemptive claim'* technique, which established the product's uniqueness resulting in a powerful headline as '*Washed with Live Stream!* (Sivulka, 2012, p.104). He was best known for a series of rules he coined explaining how *to create new habits* among customers. These rules were fundamental to creating any new routine. Hopkins created craving, it is what makes cues and rewards work and is what powers *the habit loop* (Duhigg, 2012, pp. 32-36).

For example, in order to sell Pepsodent, he needed a trigger that would justify the daily use of toothpaste. He found an appealing idea on the mucin plaques on teeth, which afterward he called '*the film'*. Tooth film was a universal 'cue' and it was impossible to ignore. Moreover, there was a '*reward'* for the people, who used Pepsodent for having beautiful teeth and prettier smile and at the end he resolved to advertise Pepsodent toothpaste as a '*creator of beauty*'. These rules became conventional wisdom among marketers, educational reformers, public health professionals, politicians, and even chief executive officers.

Rosser Reeves and the 'Unique Selling Proposition' (USP)

Many actors, such as David Ogilvy (1911-1999), one of the most prominent advertising men in the advertising industry, cited Hopkins. Ogilvy was, in many ways, of the same school as Rosser Reeves, who was responsible for the idea of the Unique Selling Proposition (USP). Rosser Reeves (1910–1984) was an American advertising executive and a pioneer of television advertising, practically the inventor of television advertising spots, a leader in political communication, author, and the chairman of Ted Bates advertising agency (Elliot, 2014).

Reeves assumed that every word uttered or written on behalf of a brand should be selling the product. He believed that advertising should deliver one simple, clear idea to convince the consumer to buy the product and get the specific benefit. For this reason a brand had to identify a singular characteristic that distinguishes its product from its competitors and convey that advantage to people as directly as possible, to the point of repetition (Iezzi, 2010, p.21). He asserted that, consumers received too many messages in their daily lives. For this reason, the challenge to advertisers was to create memorable messages that the consumer could easily understand. Reeves proposed that the USP must follow three rules, which will be explained in the following section.

The term USP has been enhanced by the concept of a positioning statement, which was popularized by the marketing professionals and authors Al Ries and Jack Trout. In 1972, Al Ries (1926-) and Jack Trout (1935-2017), co-authored a three-part series of articles in Advertising Age magazine, declared the arrival of the 'Positioning Era' promoting their concept of positioning. As a new approach of com-

munication, *Positioning* describes a revolutionary concept for creating a 'position' in a prospective customer's mind-one that reflects a company's own strengths and weaknesses as well as those of its competitors (Ries&Trout, 2001, p.1).

DEFINING UNIQUE SELLING PROPOSITION (USP)

A unique selling proposition (USP) is the statement that refers to the unique benefit proposed by a company, service, product or brand that enables it to differ from its competitors. In other words, it is a strategy of differentiating a product or service by concentrating on unique features or benefits that competitive products can not or do not offer, and it is compelling enough to attract new customers (Rose, 2013). A successful USP promises a clearly expressed and meaningful benefit to consumers for considering switching brands.

Rosser Reeves, who was the man responsible for the idea of USP said in his *Reality in Advertising* book of 1961 that *'Advertising is the art of getting a unique selling proposition into the heads of the most people at the lowest possible cost.'* Reeves defines the USP in 3 parts (pp. 39-41):

1. Each advertisement must make a proposition to the consumer and say them that they will get this specific benefit when they buy this product. In other words, the advertiser must present a definite proposition: If you buy X, you will get a specific benefit.
2. The proposition must be unique. It must be either a uniqueness of the brand or a claim that no one else has offered in that particular field of advertising.
3. The proposition must be so strong to move the mass millions, or to catch new customers as well as potential consumers to the product. In other words, the proposition must be a selling one, which is the benefit that many people will want to get. As in the case of the benefit used in Colgate tooth-paste advertisement: '*cleans your breath while it cleans your teeth.*' In the case of Anacin, it was simple: '*Fast relief from headaches, neuralgia, and neuritis.*'

While many called this strategy *the 'hard sell'*, Rosser Reeves preferred to call it the '*reality sells*,' as exemplified for Anacin (Johnston, 1984). Reeves believed that advertising should identify one outstanding characteristic, a major benefit, or a key point that distinguish a product from its competitors in the market and convey that advantage to people as directly as possible, to *the point of repetition*. He said that every word expressed or written for a brand should serve in selling the product. According to Reeves recall was exceptionally important and for this reason the advertisement copy had to be constantly tested to get into the consumer's head (Iezzi, 2010, p.21). Reeves argued that what mattered was the advertising's effectiveness. For this reason, he has given great importance to research for determining the correct words stuck in the heads of audiences. He found that short, frequently repeated messages were more likely to stick in the consumer's mind. In fact, the primary metric advertisers used then and some still use today is ad recall, not sales.

However, it is important to note that how difficult it is to define advertising in the 1960s when Reeves defined advertising. Also, it is worthwhile to consider that in the 1960s only very large corporations could afford mass media. For this reason, today one would suggest to use target audience instead of mass millions (Routledge, 2018, p.17-20). Reeves highlighted a few important points for advertising efficiency in his book of 'Reality in Advertising' (Reeves, 2061, p.77-79). If they are adapted to today's modern

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advertising world, one of the most important points is that the changing the story has the same effect as stopping the attention of consumer. The other crucial point is that a satisfactory content marketing strategy consistently executed over time will always beat an inconsistently executed brilliant content marketing strategy. The final one is that unless a product becomes outdated, a great campaign will only grow stronger over time (Turner, 2016).

UNIQUE SELLING PROPOSITION EXAMPLES

Some of the well-known propositions were often articulated in advertising slogans. Below, one can find the most popular unique selling propositions created by Rosser Reeves and Ted Bates advertising agency:

- **Anacin 'Fast, fast, incredibly fast relief.**' In 1952, Rosser Reeves created a television commercial that emphasized 'caffeine' as Anacin's special ingredient by suggesting limitations of other aspirins and repeating, the word 'fast' as its differentiation proposition by three times. This famous campaign combines all of Rosser Reeves' theories into one advertising. And the claims that 'Three out of four doctors recommend the ingredients in Anacin', or 'Anacin, the pain reliever that doctors recommend most' caused sales to rise sharply (Elliot, 2014).
- **M&M's 'Melts in your Mouth, not in Your Hand.':** M&M's are covered with a hard colorful sugar coating. During the wartime, the candies were exclusively sold to the military, enabling the heat-resistant and easy-to-transport chocolate. Afterwards candy wholesalers and retailers, who could stock chocolate year round, even if they didn't have air conditioning in their stores and warehouses, used this product attribute (White, 12 April 2016).
- **Colgate Cleans Your Breath While it Cleans Your Teeth:** Every dentifrice cleans the breath while it cleans the teeth. This demonstrable difference had to be a common feature for all the competing brands. Despite this similar feature, no other brands had ever put a breath claim on toothpaste before. Colgate has had almost half of the whole toothpaste market by using this USP (Frank, 1998, p.44-45).

Other famous examples of USPs are as follows:

- **Head & Shoulders 'Clinically Proven to Reduce Dandruff**.'**:**Adding the name 'shoulders' to the product's name indicated the difference of this shampoo from the other products, which only cleaned the head. After 10 years of research, 'Pyrithione Zinc' was found in 1961, to be an ingredient that was actually effective in eliminating dandruff.
- **FedEx 'When it Absolutely, Positively has to be there Overnight:** FedEx was the first company to specialize in overnight air freight and first to implement package tracking during 1978–1983.
- **Wal-Mart's 'Save Money, Live Better':** Sometimes simple slogans like that can attract customers and show the unique selling proposition of the business is what people look for. Wal-Mart is concerned with being the cheapest department store (Byren, Apr 29 2017).

A USP can help the brand to understand where its products or services are positioned in the marketplace, as well as managing the marketing communications activities to convey the correct messages (Loraine, 2019). It is sometimes formally expressed in a positioning statement such as the following propositions:

- Avis 'We're only number two. We try harder'.
- Domino's '30 minutes or it's free'.
- Southwest 'The lowest-priced airline' (Rose, 2013).

FUNCTIONS OF USP

A clearly articulated USP is often an integral part of a company's branding strategy. It can be a very powerful tool in shaping and focusing on marketing objectives to position the brand and the products of the company successfully apart from the competition. A USP tries to communicate a unique benefit of products or services to consumers, helps it to stay memorable in consumer's minds and forms a positive impression (Markus, 2017). It has to be important and engaging enough to develop a positive consumer behavior toward the brand, to build a favorable relationship with consumers, to attract new customers, to contribute to brand recall improvement level and ultimately to produce sales (Pasikoff, 2014). The major functions of a well-formulated USP are as follows:

- It solves a consumer's problem.
- It differentiates the brand or the products/services from its competitors.
- It creates a consumer preference.
- It helps consumers to recall brands.
- It gives a brand promise to consumers about receiving a specific product benefit.
- It helps the company for positioning its brand/product in the minds of its customer.
- It forms a positive consumer attitude.
- It develops a customer bond.
- Ultimately, it builds a customer loyalty.

Discovering a USP necessitates to understand consumer psychology and their motivations. It isn't enough to establish a USP basing on only product attributes to build a relationship with today's consumer. Brands must signify something meaningful to the lives of consumers, who now demand more than feature-filled products. For this reason, the most powerful method of building a lasting bond between brand and consumer is to discover and communicate your brand's unique value, which causes consumers to become interested in an idea and feel proud about their decisions (Wren, 2018). And, then companies position the brand in the minds of its customers.

SOLUTIONS AND RECOMMENDATIONS

By the early 60s, Rosser Reeves' rational advertising style became less effective as consumers began tuning out uninteresting advertisements and a creative revolution moved advertising towards emotional connections. Effective advertising understands the customer's needs, it communicates a specific benefit

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in a creative way and it pinpoints a specific action that the consumer should take (Koekemoer & Bird 2004, p. 179). Functional advantage is often broadened in the consumer's mind into something much more emotional. It should be based on an idea that sells the functional features of the product. This idea can be enclosed in an emotional envelope (Jones, 2002, p.36). The common denominator among the most successful advertisements is that they create an *emotional connection* with the brand. They appeal to the heart, not just the mind.

Brands must accelerate their growths through powerful emotional connections. Instead of having a traditional USP theory, which will be applied to a rational consumer decision-making process and having an analytical view of value, there is a need to develop *a 'Unique Feelings Proposition' (UFP)* by paying attention to what people do (which is the best indication of how they feel), not so much to what they say. The ultimate goal should be to communicate with the customer at all the points of interaction by increasing positive feelings, and decreasing negatives ones (Wren, 2018). Great success lies in adding a value to every product, every service and every consumer interaction. Consumers reach out to brands that share their values. For this reason, there is a need for a new value equation to build a lasting bond between brand and consumer (Weisman, 2016).

FUTURE RESEARCH DIRECTIONS

Most of the critics pointed out that Rosser Reeves sometimes employed ethically questionable tactics, as his advertisements often evaded the truth. Many advertisements featured actors in white coats, looking and sounding like doctors as they promulgate sometimes-skeptical USP claims. A detailed research might be conducted to evaluate the unethical values of USP.

CONCLUSION

A clearly articulated USP is often an integral part of a company's branding strategy. It can be a very powerful tool in shaping and focusing on marketing objectives to position the brand and the products of the company successfully apart from the competition. A USP tries to communicate a unique benefit of products or services to consumers, helps it to stay memorable in consumer's minds and forms a positive impression (Markus, 2017). It has to be important and engaging enough to develop a positive consumer behavior toward the brand, to build a favorable relationship with consumers, to attract new customers, to contribute to brand recall improvement level and ultimately to produce sales (Pasikoff, 2014).

It isn't enough to establish a USP basing on only product attributes to build a relationship with today's consumer. Brands must signify something meaningful to the lives of consumers, who now demand more than feature-filled products. For this reason, the most powerful method of building a lasting bond between brand and consumer is to discover and communicate your brand's unique value, which causes consumers to become interested in an idea and feel proud about their decisions (Wren, 2018). And, then companies position the brand in the minds of its customers. *Positioning* describes a revolutionary concept for creating a 'position' in a prospective customer's mind-one that reflects a company's own strengths and weaknesses as well as those of its competitors (Ries&Trout, 2001, p.1).

A successful advertising campaign has to balance emotionality and rationality and should facilitate establishing bonds with consumers (Jones, 1999). Brands must accelerate their growths through powerful

emotional connections. Instead of having a traditional USP theory, which will be applied to a rational consumer decision-making process and having an analytical view of value, there is a need to develop *a 'Unique Feelings Proposition' (UFP)* by paying attention to what people do (which is the best indication of how they feel), not so much to what they say. The brands should appeal to the heart, not just the mind. The ultimate goal should be to communicate with the customer at all the points of interaction by increasing positive feelings, and decreasing negatives ones (Wren, 2018). Great success lies in adding a value to every product, every service and every consumer interaction.

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KEY TERMS AND DEFINITIONS

Claude Hopkins: He is the advertising copywriter and the author of 'Scientific Advertising' and 'My Life in Advertising' books and developer of the 'preemptive claim' technique.

Preemptive Claim: A unique factor that sets a product or service apart from its rivals.

Reason-Why Advertising: It explains that advertising should give prospects reasons why they should buy the product being advertised and why it was a better buy than competing products or alternatives uses of the consumer's limited budget.

Rosser Reeves: He is the American advertising executive, who is responsible for the idea of USP, a pioneer of television advertising, practically the inventor of television advertising spots, a leader in political communication and the author of 'Reality in Advertising' book.

Scientific Advertising: It is the advertising based on fixed principles and is done according to fundamental laws.

Unique Feelings Proposition: It is a proposition, which has a goal to communicate at all the points of interaction with the customer, to increase positive feelings and to decrease negative ones.

Unique Selling Proposition: A unique selling proposition (USP) is the statement that refers to the unique benefit proposed by a company for its service, product or brand, which enables it to differ from its competitors.

Chapter 14
A Brief History of Rhetoric in Narrative Advertising

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ABSTRACT

The term "rhetoric" is derived from the Greek word rhetor. In its original meaning, the term is known to be used for describing an "orator," a term which refers to a person or a politician giving a speech in a public space or defending himself/herself in the court in Antique Age because in Greek city-states, social sphere was the place where spoken language and face-to-face communication prevailed in antique age conditions. Today, on the other hand, the population to be addressed has enlarged, and new platforms which can influence a number of people at the same time have emerged. Advertising is one of those platforms in which rhetoric is most frequently used because "persuading" the consumer is one of the most significant elements in advertising content. Besides, advertising is a persuasive narrative form and has strong influence in terms of rhetorical figures. In this chapter, a brief history of rhetoric is presented, and then a relationship between rhetoric and advertising narrative is established.

INTRODUCTION

Rhetoric, a term which was first uttered by ancient Greek philosophers, is frequently used in advertising today. Originally, it emerged on the basis of effective and persuasive speech. In our age, however, it has gained an increasing influence due to technological, cultural and social opportunities, and it stands out with its visual and digital aspects. According to Uğur Batı, rhetoric has a significant role in linguistic studies to be performed on languages developed functionally and purposively such as advertisements. In advertising communication, the aim of the source is to make a change in attitudes and behaviors in line with a preset objective. Language use in advertisements has a special role for realizing this objective. Rhetorical elements are used in advertising language due to the structure and function of the language (Batı, 2016, pp. 72-73). The strategic use of language is important in order to increase the effectiveness

of communication, accomplish a maximum level of persuasion, and attain effective perception, learning and evocation. Rhetorical tools, which are the most crucial means of persuasion, are indispensable for advertising messages (McQuarrie & Mick, 2001 quoted by Batı, 2016, p. 73).

By means of appealing to their customers' dreams and emotions, brands offer them experiences. In this way, they contribute to their customers' quest for "a good life." This is where narrative and advertising coincide (Erdem, 2017, p. 254). *Rhetoric,* which dates back to ancient times, has been used by advertisers in order to touch consumers' dreams and sensations. At this point, along with *rhetoric*, several other concepts contribute to both creating and analyzing advertising contents.

Because of the changes that rhetoric has undergone down the ages and its various depictions, a variety of definitions made for rhetoric have been presented in this study. In antique ages, serving a purpose of persuading the audience on a certain subject, the term referred to the art of oratory used in politics, in the court and in various ceremonies. Nowadays, as well as in verbal language, it is also used in written, visual, and digital media for a powerful communication.

Similar to rhetoric, narrative theory also dates back to ancient Greece. According to Dervişcemaloğlu, the foundations of narrative theory was laid with Aristotle's *Poetics* Despite its old history, it was not until the mid 20th century that it could become a research topic of science. In his book *The Republic*, based on basic modes of expression, Plato classifies literary forms in two groups, which are "mimesis" (imitation/representation) and "diegesis" (narration). He asserted that "mimesis" is the direct narration of dialogues and monologues, which means presenting them directly through imitation. "Diegesis", on the other hand, involves all statements that can be referred to the author. This basic distinction pioneered the distinction between showing/telling and summary/scene, which was made in the 20th century (Dervişcemaloğlu, 2014, p. 198).

Aristotle's *Poetics* put forward a second criterion which is still valid today and necessary for comprehending a narrative. This criterion is the distinction between the totality of events that occur in a depicted world and "mythos", a term which refers to *de facto* narrated plot. Aristotle argued that de facto narrated plot presents a cluster of events selected and designed considering the aesthetic concerns and logical requirements. In this way, his functional attitude towards the fictional protagonists in Poetics and their actions is revealed (Liveley, 2019, p. 26; Dervişcemaloğlu, 2014, pp. 15-17).

It can be seen that interdisciplinarity has gained significance in the post-classical era. *Rhetorical narratology*, one of the approaches developed in post-classical era, perceives narrative as an "art of communication." Rhetorical narratology emphasizes the language and especially the logical structure of the narrative text. In addition, it also points out that narrative is an interaction taking place for a certain purpose between the author and the reader by means of a text. These two points are interrelated. Rhetorical narratology can be found in the center of today's narratology and in all narrative researches since it is based on linguistic structure and communication. In fact, it is conferred that rhetoric is at the heart of most narrative approaches (Dervişcemaloğlu, 2014, p. 37). To give an example, the way that deconstructivist theory approaches to narrative and language, or Chatman's narrative approach – which he developed based on "communication model", feminist approach, post-classical approach etc. basically rely on rhetoric (Phelan, James, 2008 quoted by Dervişcemaloğlu, 2014, p. 37).

Narratology has developed greatly since its emergence as a discipline and has gained an interdisciplinary character which interests researchers in various fields including not only language and literature, but also history, theology, psychology, philosophy, artificial intelligence, and communication (Dervişcemaloğlu, 2015, p. 7).

Most narrative theories make a distinction between "what is told" (story) and "how it is told" (discourse). Some theoreticians including Barthes (1975), Chatman (1990) and Bal (1985) argue that no matter what genre it is, everything that narrates a "story" forms a narrative. Parallel with their arguments, Jahn also argues that narrative comprises everything that tells or presents a story. All novels, games, films, cartoons and more are narratives (Jahn, 2015, pp. 43-48). Barthes expressed this diversity as "… in this infinite variety of forms, it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative" (Barthes, 1975, p. 237). Advertising is a persuasive narrative form and influential in terms of rhetorical elements. Advertisements with narrative elements are referred to as narrative advertisements.

The content analysis conducted by Escalas (1998) demonstrated that approximately one fourth of all current television advertisements are in narrative form. According to Escalas, the reason why so many advertisements narrate a story is that stories "involve, captivate and entertain consumers". Moreover, they establish communication with consumers and persuade them. Stories model the promoted products and the ways to use them. Escalas also asks himself "what makes a story a story?" and as an answer to this question, he argues that one important aspect of narrative thinking is its structure, which consists of two important elements: chronology and casualty (Escalas, 1998, pp. 267-268). In its simplest form, advertising narrative is defined as "advertising which tells a story." All advertising narratives contain "chronology" and "casualty".

While most advertisements tell a story, some of them tend to focus on brand features in a more analytical manner. Stories might be centered on consumption of the products or they can tell what people want or appreciate, such as romanticism, relationships, success or hope. On the other hand, advertising can also present product utilities and functions in an argumentative manner. Chang's study (2012) starts with a discussion as to the distinction between narrative and analytic mode of processing. Evaluation of products' function or performance has a significant role in analytic mode of processing. To give a specific example, if consumers adopt analytic mode of processing, they will think and expand on the location of the restaurant, its meal range, and prices (Chang, 2012, pp. 241-242).

As an answer to the question "What triggers narrative processing"? Chang put forward three groups; which are source factors, message factors and receiver factors. In the first group, "sources", stories and narratives about the brand, which have symbolic meaning for the brand, are dealt with. The "messages" factor involves narrative advertising and its executions. Stories are designed as a series of events happening in the course of time, and the structure of events clearly indicates the casualty relation. One of the execution ways of narrative advertising is to invite consumers to imagine. This tactic, the aim of which is to integrate consumers into the narrative, generally begins with an instruction. Chang gives an example to this: "Imagine yourself behind the wheel of a Lexus". Other frequently used tactics are the use of photographs or drawings, visual depth in the details of images, the degree of verbal details in advertising copies and the degree of dramatization. The third factor, "receiver" deals with individual differences (Chang, 2012, pp. 243-246).

There are three important functions that helps understanding the reason why narratives are so frequently used in advertising. First of all, narratives present the abstract benefits of product properties in a meaningful manner. Second, narratives and stories increase consumer involvement and entertainment in advertising. And third, the use of narratives in advertising encourages consumers to experience these products (Chang, 2012, pp. 246-247).

THE BIRTH OF RHETORIC

The birth of rhetoric is associated with the processes when people who had been dispossessed of their fields after the collapse of the tyranny in Sicilia in the 5th century BC began to take them back (Meyer, 2009, p. 7). At that time, courts were established, and the rightful owners defended themselves before the court (Reboul, 1996, p. 9 quoted by Altınörs, 2011, p. 83). Seeing that the ones who have good oratory and persuasive skills were successful, people began to think this was a skill that could be learnt/taught. The first text in the field of rhetoric is thought to be the handbook written by Corax and his student Tisias, who invented the art of rhetoric (Reboul, 1996, p. 9 quoted by Altınörs, 2011, p. 83). This handbook was written to teach the art of persuasive oratory.

Meyer states that early lawyers were "Sophists" who gave wisdom lessons in order to defend the right holders (Meyer, 2009, p. 7). To him, a Sophist is an antithesis of a philosopher. In fact, the word sophist was derived from the adjective *sophos*, and originally, the it meant being skilled at a specific art (W.K.C Guthrie 1969, p. 27 quoted by Demir Oralgül, 2017, p. 261). By the end of the 5th century, Sophists who gave lessons for a fee emerged (Brehier, 1997, p. 71 quoted by Altınörs, 2011, p. 84). Since then, the meaning of the word has been classified based on philosophers such as Protagoras, Gorgias, Antiphon, and Hippias (Laszlo Versenyi, 2007, p. 12 quoted by Demir Oralgül, 2017, p. 261).

Gorgias was renowned with his art of oratory after he had come to Athens from Sicilia (Reboul, 1996, pp. 11-12 quoted by 2011, p. 84). He had transferred his skill in oratory to his students throughout his long life. As a Sophist, he promoted them the benefits of sermonizing by means of "seeming knowledgeable." His most brilliant student Isocrates established his own school of rhetoric as a rival of Plato's Academy (Zeller, 2008, p. 128 quoted by Altınörs, 2011, p. 85). Socrates and then Plato endeavored a lot to demonstrate this danger to their citizens. They tried to build philosophical knowledge on solid bases (Altınörs, 2011, p. 85).

The Rhetoric of Plato

The oldest extant text in which the term rhetoric was used is Plato's dialogue *Gorgias* (Dürüşken, 1995 quoted by Altınörs, 2011, p. 82). In this dialogue, Gorgias defines rhetoric as "the power to persuade by speech". Plato, on the other hand, describes it as a work of flattery or deceiving (Altınörs, 2011, p. 82).

According to Meyer, Plato's criticism of Sophists is seminal in the history of rhetoric. Rhetoric was associated either with the concept of propaganda or flattery/deceiving. Since then, the meaning of rhetoric has mostly been restricted to manipulation of the mind with discourse and ideas (Meyer, 2009, p. 8). Therefore, Plato's theory of rhetoric cannot be dissociated from his criticism of Sophists.

Having acknowledged the persuading power of rhetoric, Plato didn't completely ignore the concept (Plato, 1987 quoted by Demir Oralgül, 2017, p. 270). To him, the misuse of rhetoric occurs when the rhetorician does not have adequate knowledge on the topic he/she speaks. He gave Sophists' perception of rhetoric as an example to this (Plato, 1995, p. 262 quoted by Demir Oralgül, 2017, p. 270).

The Rhetoric of Aristotle

Similar to Plato, Aristotle also criticized Sophists for many of their ideas and reasoning methods (Aristotle, 2015 quoted by Demir Oralgül, 2017, p. 271). He was the first philosopher to set forth a systematic criticism of Sophists' wrong reasoning (Altınörs, 2011, p. 88).

Aristotle starts his work titled "*Rhetoric*" with the sentence "rhetoric is a counterpart to dialectic". To him, both of them are concerned with things that do not belong to a specific science. Both rhetoric and dialectic deal with things that require general knowledge of anyone because any person can find themselves in situations in which they discuss and confirm ideas, defend themselves and object to others (Aristotle, 2016, p. 33).

Aristotle defined rhetoric as the ability to make use of the available means of persuasion in a certain situation. He didn't make any distinction of subjects; to him, it can be used for almost any subject. He argued that persuading by proof, which is a form of demonstration, is the basic characteristic of the art of rhetoric. The rhetorical form of demonstration is "syllogisms". According to Aristotle, there are three means of persuasion in a speech, which can be found (i) in the character of the speaker, (ii) in the emotional state of the hearer, or (iii) in the proof either provided by the speaker himself or found in his words (Aristotle, 2016, p. 37).

In general, Aristotle took rhetoric seriously and attributed a positive role to it. He argued that rhetoric is not a field of science; it doesn't have any object of research. Rather, it produces "opinion". Even if an argument doesn't involve real knowledge, it must be true and just. Such an Aristotelian approach considers rhetoric as a process of "creating enthymeme". It can persuade people by speech and enable them to form a certain opinion on a given issue (Aristo, 2007 quoted by Nas, 2013, p. 20).

Aristotle mentions three species of speeches depending on three groups of audience. These are *deliberative, judicial* and *epideictic* speeches (Aristotle, 2016, p. 44). He theorized these rhetorical species based on the city-state societies in his age. The first one is "deliberative" rhetoric, which mentions the things that are likely to happen in the future, rather than the past events. The second one, judicial rhetoric, focuses on retelling the events that happened in the past. It's the language that the speaker use while defending himself/herself before a court. Since an institution of law hadn't been established at that time, people had to defend themselves before a jury. Therefore, judicial rhetoric had gained importance. The third species, "epideictic" was commonly used in funeral and memorial ceremonies (Leith, 2011, pp. 189-238-235 quoted by Nas, 2013, p. 21). All these rhetoric species developed in line with the needs of Greek city-states at that time. Aristotle argued that there is *ethos, pathos* and *logos* in the essence of these three species.

THE DEFINITIONS OF RHETORIC FROM PAST TO PRESENT

As an example to ancient Greeks' definitions of rhetoric, the Sophist Isocrates believed that this art is a dynamis of a person and defined it as "the worker of persuasion". And, Gorgias defined it as the ability to persuade. Deeming it as a form of systematic art, Aristotle described it as the ability to discover any means of persuasion by speech. Plato, on the other hand, didn't consider rhetoric as art and stated that it is an art of flattery. In Rome, Cicero made a general definition and depicted it as part of politics (According to Cicero, politics and philosophy are closely related) and stated that the duty of the rhetorician is to speak with the aim of persuading. Again, in Rome, Quintilian defined rhetoric as "*speaking well*" (Dürüşken, 2001, pp. 4-5).

Meyer classified the definitions of "rhetoric" in three main categories: For Plato, it meant manipulating the audience. Quintilian described it as the art of oratory. Aristotle defined it as presentation of arguments and discourses for persuasive purposes. The first definition emphasizes the role of the audience, while the second one praises the orator. The third definition, on the other hand, highlights the importance of

thoughts and language that serves both the orator and the audience. However, adopting an attitude that favors one of them while neglecting the others is out of the question (Meyer, 2009, pp. 9-11).

According to Batı, rhetoric is not just a persuasive discourse, manipulation, chicanery or a figurative narrative. It was shaped especially through its use by Roman orators, yet it doesn't focus solely on political reality as it used to do in ancient times. He defines rhetoric as "*the mastery of language that forms the basis of a discourse where the aim is to influence and persuade*" (Batı, 2016, p. 72).

Visual Rhetoric

Visual rhetoric approach first originated from Roland Barthes within the framework of structuralist theory. According to Barthes, "discourses" create a second meaning map through their visual codes, and in this way, create connotations. He interpreted visual meaning-making as "reconstruction of what is cultural in the visual sphere" rather than as a means of persuasion (Nas, 2013, p. 33). With his work titled "Visual and Verbal Rhetoric", Gui Bonsiepe (1965) is one of the first researches to study visual rhetoric. He demonstrated that it is possible to develop visual rhetoric on the basis of verbal rhetoric (Yılmaz and Ersan, 2017, p. 202). Foss argued that visual rhetoric is used to describe the usage of imagery in the rhetorical discipline. To her, visual rhetoric has three characteristics. First of all, it should be symbolic; the relation between the visual image and the object it signifies, the signifier and the signified should be arbitrary and directly connected. Second, it should involve human intervention since not every visual imagery generated arbitrarily is rhetoric. Third, it should address to a specific audience for communicative purposes. It should put the audience in action in accordance with a given purpose (Foss, 2011, pp. 141-145). These characteristics have also been mentioned in other definitions of rhetoric.

According to Batı, visual rhetoric is a means of expression comprising visual elements. It's not a coincidence that visual elements are benefited from particularly in persuasive communication processes. The visual figures used in advertisements are put into a desired shape by advertisers in order to create a rhetorical expression (Batı, 2010, p. 74). The fact that it involves "putting them into the desired shape" and "human intervention" as Foss stated, highlights the same fundamental characteristic of visual rhetoric.

Digital Rhetoric

It's been discussed that rhetoric could be a discipline that can be able to manage significant changes in media environments and discursive views in late 20th century and early 21st century. Rhetoric, which thrived from oral tradition and dialectic, has been evolving from textual interfaces and literacy practices to human-computer interaction. In this sense, it has gained a new meaning in media technologies (Kelly et. al., 2014, p. 228).

Just like the etymology of the concept "rhetoric" the definition of digital rhetoric changes depending on theoreticians and their attitude towards this concept. According to Aaron Hess, digital rhetoric is the attempt of "*meaning-making, persuasion or identification as expressed through language, bodies, machines and texts that are created, circulated or experienced through or regarding digital technologies*" (2017, pp. 8-9). Since ancient times, rhetoric has been expressed traditionally through language and speech for a specific reader/listener group. Then, the word digital was added to the concept, which illustrates the changes in digital technologies in our time. And this is not surprising when we look at the historical process. Most individuals living in modern society have already been observing this dif-

ference with their use of e-mails and phones or face-to-face communication. Digital rhetoric illustrates this difference and draws attention to the point that technologies "constraint, and structure and enable speaking in fundamentally new ways" (Hess, 2017, pp. 8-9).

The biggest difference between digital rhetoric and traditional rhetoric is their perceptions of meaning. In contrast to traditional rhetoric, digital rhetoric is not simply a signifier of linguistic messages. This new perception brings along complicated images and sounds along with the syntactic mastery of words. Digital world has a changing blend of words, images and sounds (Yılmaz & Taşkıran, 2015, p. 12).

Aristotle said; "*Rhetoric may be defined as the faculty of observing in any situation the available means of persuasion*" (McQuarrie & Philips, 2012, p. 227). Means of persuasion change or vary in time. Today, rhetoric is considered to be, as Aristotle stated, the mastery of making use of available means of persuasion on any account. In ancient times, the best persuasion tool was "oratory" while today there is a variety of media offered by the digital world. Such a change is also witnessed in advertising narrative, as well.

Recently, the new environments emerging thanks to technological advances and the new culture accompanying them have led to notable changes in the structure of advertising narrative. It can be observed that the structure of advertising narrative has undergone a transition. Interactive advertisements, in-game ads, advertisement games, virtual reality applications, augmented reality applications, viral ads, social media ads and transmedia story telling are among the newly emerging advertising narratives (Yılmaz, 2017, p. 261).

ETHOS, PATHOS AND LOGOS IN ADVERTISING NARRATIVE

It is possible to evaluate *ethos*, *pathos* and *logos,* the terms that Aristotle considered as the basis of persuasion, within the context of advertising narrative.

Ethos is a choice of character, personality, behavioral traits, life, and purpose. Hence, it is linked with ethics and resembles the role of an orator. It's the faculty of answering controversial questions, which is a mastery. The orator's (speaker's) ethos is his "mastery" of humans, and this humanity is the ethics, which is the source of authority (Meyer, 2009, pp. 25-26).

The advertisements that can be evaluated within scope of the relationship between ethos and advertising are the ones which are produced by using reputable people and institutions. In such advertisements, you can see leading experts and reliable famous people. Knorr commercial films (2008) in which Vedat Milor (a renown academician, food and wine critic) and Arda Türkmen (a famous chef) appeared can be given as an example to this type of advertisements. In addition, the commercials for Knorr's naturally dried and prepared series of seasonings can also be exaluated within the context of ethos which emphasizes the importance of physical and personal characteristics of the source in communication.

Pathos, on the other hand, involves the audience. In this context, it can be said that the audience can only exist with their passions. According to Meyer, subjectivity is expressed with content or discontent. He argued that there are other answers to rhetorician's questions apart from passion and excitement: "*the audience can agree with the answer / reject it / complete it / change it / remain silent, which might also mean approval / approve it / doesn't approve it but show this by remaining silent / become indifferent to the question discusse*". These are the eight possibilities as to the response of the audience in reciprocal communication. They involve both the question to be held and the answers to be suggested.

Finally, Meyer asserted that pathos is part of rhetoric and involves audience's questions, the emotions that these questions and their answers evoke, and the values that affirm the answers to these questions (Meyer, 2009, p. 36).

Pathos directly addresses to emotions. "*Advertisements depict warm beaches that seem infinite, a perfect skin, a silk shirt, and most importantly, the pleasure that people who experience them take,*" says Batı (2016, p. 75). Consumers have become more easily persuadable and more sensitive to product/brand commercials that are emotional, offer them a lifestyle, or shaped around a story (Erdem, 2017, p. 253). In this sense, brands provide the benefits they promise to their consumers through sensational experiences. The New Fiat 500 L commercial (2017) can be evaluated in terms of pathos. In the commercial film, the baby-bearing stork chooses the house where there is a New Fiat 500 L, and with the slogan "Make Room for the New Generation" an emotional symbol was given to New Fiat 500 L. This story has been used to more easily persuade consumers who aim to become a larger family.

According to Meyer, logos is all the things for which it's a subject of question. Each judgment is an answer to a question asked. It consists of words serving as a summary to the questions that enables communication and is not asked. Answers to the questions bring about other questions (Meyer, 2009, p. 37). Logos is based on reasoning and the decision making skills, and it aims to persuade the audience/ target population with strong proofs and could explain the questions and answers by preserving their differences (Zeybek, 2016, p. 151). Logos finds the means of persuasion in tangible data pertaining to the advertised product or service. By means of addressing to the logic of target population, it gives information about technical details, price and distribution channels.

Logos is used in cases where consumers approach to the product or service in a logical manner. Analytical content of an advertisement depicts certain properties of a product and tries to persuade the consumer by using logic. In such advertisements, logical and realistic answers are found to questions which are also realistic and logical (Erdem, 2017, p. 253). Commercials of brands such as Aptamil and Bebelac are the ones for which *logos* is used as a means of persuasion. These commercials tell consumers that human breast milk is the best, but consumption of these products when breast milk is not sufficient or after breastfeeding is stopped will reinforce babies' immune system, and they give factual and tangible data that support this claim. Likewise, commercials for several products like diapers, toothpaste, detergents can be given as an example to this group.

A rhetorical approach is necessary in order to truly understand the message of advertisements. In McQuarrie and Phillips' study (2012), where rhetorical advertising theory was discussed, it was aimed to make rhetorical theory of an advertisement casual by means of illustrating that one factor leads to the emergence of another. According to the theory, it is the form of advertisement which determines whether an advertisement has realized one of its objectives (e.g. change in attitudes or beliefs). This theory puts emphasis on details and questions the significance of the researches carried out with a different purpose, in a different form or reception environment (McQuarrie and Philips, 2012, p. 231).

STRATEGIC USE OF LANGUAGE IN ADVERTISING NARRATIVE

Rhetoric is considered as the most important aspect in strategic use of language in advertising. In addition, the role of style shouldn't be overlooked since it is also important in ensuring that the language used provides the most effective persuasion. In other words, what is said is as important as how it is said. In this respect, using rhetorical figures in advertising means using figurative language.

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In narrative advertisements, through a story, consumers are expected to develop a certain attitude, behavior and emotion with regard to a product/service. Due especially to these stories, it is aimed to ensure that consumers comprehend the experiences they can connect to the product or imagine the experiences described (Adaval & Wyer, 1998, p. 214). Advertising contents that lead to a feeling of affinity to the brand or buying behavior by means of affecting them emotionally are developed using various figures of speech. A variety of rhetorical figures contribute to creating effective contents. In this way, narrative advertisements gather consumers around a story by means of the rhetorical figures used in them.

According to Batı, "*rhetorical figures are idiosyncratic figures that are used in order to introduce a certain image to the receiver through the usage of signifiers, also called deviation in language, in different ways*" (Batı, 2016, p. 73). Rhetorical figures, which have different language styles from simple and especially formal language, are preferred in various forms of arts, literature and advertising. The word figure is derived from *fingō*, which means "to give a suitable shape or form to something". In Greek, it refers to shape, body, from and deceptive appearance (Batı, 2016, p. 74). By using figures, it is aimed to add dynamism, effectiveness and energy to speech, and thus provide awareness.

Rhetorical figures can provide rewards, or "pleasure of the text" as defined by Barthes. In advertisements where the message is given via rhetorical figures, the audience is encouraged to figure out the message. The ones who solve this hidden message take pleasure from this experience (Zeybek, 2016, p. 153). Figuring out the hidden message by means of strategic use of language integrates consumers into the story and enables interaction. There are a number of rhetorical figures, but in advertising, the most frequently used ones include metaphor, metonymy, pun and personification, as determined by McQuarrie (Batı, 2016, p. 108).

Many linguists, semioticians, philosophers and rhetoricians including Aristotle, Barthes, Richards and McQuarrie have been interested in metaphor (Batı, 2007, p. 330). Metaphors, which organize our knowledge of the world, are large interpretation systems that enable us to make sense of experiences (Zeybek, 2016, p. 163). According to Batı, a metaphor is describing something in a different meaning, referring to it with the name of another thing that it resembles in certain aspects. Two things or concepts are compared to each other; that is, one's characteristics are transferred to the other, yet it is imperative that such an equation involve a similarity relation (Yılmaz & Ersan, 2017, p. 205). For example, in Clear commercial film (2019), Burak Özçivit (a famous actor) challenges himself, and the next day we see him washing his hair with Clear. His challenge is compared to Clear's anti-dandruff and anti-dirt properties and it symbolizes Clear's fight against dirt and dandruff.

Personification, also a kind of metaphor, is giving human attributes to non-human things or concepts (Yılmaz & Ersan, 2017, p. 206). The purpose of using personification in advertising narrative is to add vividness and polish to the meaning. It enriches the audience's imagination.

Metonymy is replacing the name of a thing or concept with the name of something else that it is associated with. The part represents the whole, or vice versa. Metonymy is mostly integrated to the text and doesn't reveal itself clearly (Batı, 2007, pp. 331-332). The word or speech is not used in its literal meaning, and the relation is not based on resemblance or similarity (İnce, 1993 quoted by Batı, 2007, p. 331).

In the discipline of rhetoric, which entails that thoughts and feelings should be expressed in a striking manner, appealing to the heart is as important as appealing to the mind in order to persuade. In this respect, as a rhetorical figure which reinforces speech, pun benefits from pleasure, excitement and humor as a means of persuasion. It is known as a wordplay which uses a word that have several meanings or use similar sounding words which have different meanings. As well as contributing to giving an informative message, pun also addresses to the audience's wit. At the same time, using pun aims to

persuade the audience by means of exciting and entertaining them through imagination (Batı, 2016, p. 120). The usage of pun in advertising has an important role in attracting target population's attention. In such advertisements, the audience will engage in an additional brainwork in order to figure out the code hidden in the massage, and thus will have a feeling of satisfaction and happiness when they attain this goal (Dyer, 1982, quoted by Batı, 2016, p. 121). For example, in the commercial film of Atasay, a jewelry brand (2017), the word "*tak*" was used as pun. "*Tak*" has multiple meanings in Turkish; it means "to wear jewelry" and "to mind something." In the commercial film, the narrator says "Mind your height, mind your weight…Mind that you're still single at the age of 30… And then? There are lots of things to mind if you're a woman. You had better not mind these. Wear (the word *tak* is used here to mean wearing jewelry) what suits you!'' The campaign drew considerable interest due to the use of pun which increased its catchiness level and the ability to persuade, and won three awards in the 13th Felis Awards.

Metalepsis is one of the most frequently discussed and emphasized topics in post-classical narratology. It is situated alongside "figure of speech" (metaphor) and "metonymy," which are considered as the most fundamental literary arts (Pier, 2008 quoted by Dervişcemaloğlu, 2014, p. 86). The term metalepsis, which is used to refer to violation of the boundaries between narrative levels, first emerged within the context of legal discourse in ancient times. Based on rhetoric, Genette reevaluated the concept of "metalepsis" in terms of narratology. To him, metaplesis is a process in which the boundaries between narrative levels are violated for the sake of intentionally blurring the frontier between real and fictional world. He thinks this process might lead to a funny and unreal oddity or an illusion effect (Dervişcemaloğlu, 2014, pp. 85-86). Interactive advertisements can be given as an example to this concept. The most distinctive characteristic of interactive advertisements is their metaleptic form. Prevalent in almost all advertising narratives in digital age, this form becomes directly effectual in interactive applications (Yılmaz, 2017, p. 264). Users can change the flow of the story in films/games in the digital world by means of using the preset directions. Pegasus's "New Generation Digital Campaign" which was awarded Golden Mixx in Turkey in 2018, can be given as an example to it. All the characters in that commercial film was transferred to digital world and the film evolved into an interactive digital experience. Several social media accounts were created for the characters, and the users/consumers got the chance of winning free flight tickets if they could find the clues in these media (Instagram, Facebook, Twitter, banners, online video channels, dictionaries etc.).

CONCLUSION AND DISCUSSION

Advertisements attempt to realize their objectives by means of benefiting from both rhetoric and narrative. In this study, it was seen that rhetoric and narrative, the foundations of which were laid at the same time, can both coincide and differentiate.

In this chapter, a brief history of rhetoric was presented, and then it was attempted to relate it to the advertising narrative. In fact, as a connecting sentence, we can say "rhetorical figures are frequently used in advertising narrative" because advertising is a persuasive narrative form and has strong effects in terms of rhetorical figures.

Another point where rhetoric and narrative coincide is *rhetorical narratology*, one of the post-classical approaches. Since it is based on linguistic structure and communication, it emphasizes the language and the logical structure of the text and stands at the center of all narrative studies and contemporary narratology. It can be said that rhetoric forms the basis of most narrative approaches.

Narrative involves powerful emotional reactions; therefore, it is possible to mention "pathos" in all the advertising narratives that approach consumers in an emotional manner. The ones designed through analytic processing, on the other hand, can be related with "logos". In this processing, where product functions and performance are evaluated, logical elements such as product range, price, and location come to the fore.

Brands can be successful in persuading consumers by means of using the themes corresponding to the prototypes that the consumers already have in their minds.

Thanks to the newly developing media environments, the way that brands tell stories might change in time. Hence, it is foreseen that narrative advertising will be frequently studied in future researches.

In conclusion, narratives present the abstract benefits of product features in a meaningful manner. Padgett and Allen claim that narrative advertisements made for brands in the service sector has a symbolic meaning (e.g. feeling secure, feeling spoilt) and that they convey the message of the advertisement much effectively compared to argumentative advertisements (Padgett & Allen, 1997, p. 60; Chang, 2012, p. 247). Making such a comparison would be more appropriate especially when the product features are abstract. At this point, it might be discussed whether argumentative rhetorical characteristics fall behind narrative or not. Which one can influence consumers more in an environment where media is shifting; stories or arguments? Variables such as a brand's delivery of a service or a product, the features of this service or product, and the characteristics of the target population might sheer the direction of this discussion.

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Chapter 15
Development of Digital Communication Technologies and the New Media

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ABSTRACT

From day to day, an ever-changing and differentiated technological structure has played an essential role in the change of relations between businesses, people, and society in general. Along with the technological innovations being a part of everyday life, besides the traditional communication tools used, many different mechanisms have become a necessity in our lives. However, this change has become a focal point for brands in the way of communicating with their target consumers. In addition to the use of traditional communication tools such as television, radio, and print media, many different aspects of advertising, along with the power of the internet and social media, exist in various forms such as mobile advertising, location-based services, advergames, blogs, online content, viral advertising, and virtual reality. At this point, it is aimed to examine the transformation of communication tools from Web 1.0 to Web 3.0 and to focus new media tools.

INTRODUCTION

The technological advances that have occurred throughout history have led to changes that involve many elements such as how societies live, economic activity of people and the economic structures of countries. However, none of the technological developments affecting societies has replaced the previous one. On the contrary, every new technology has diversified and expanded the dimensions of communication for both professionals and people, building on the previous one (Ryan & Jones, 2008, p. 4).

Although the first steps toward Internet technologies were taken in the 1960s, about 30 years had to pass before the technology was used by people in daily life. Unlike the essential technological innovations of that period such as television, reaching the audience on the internet and increasing the rate of internet use has been much faster. Although a minimal audience had access to the Internet in the 90s,

the internet usage rates increased rapidly in the early 2000s due to social networks. The population of internet users worldwide as of October 2018 is almost 4.2 billion people who actively use the internet, and 3.4 billion people who are active social media users (www.statista.com).

WEB 1.0

The first steps toward Internet were taken in the early 1960s by the ARPA (Advanced Research Project Agency) which was established under the US Department of Defense. In the second half of the 60s, the first attempts were made to connect the computers in government, universities and research organizations to share information within the organization. In 1974, 46 organizations were connected to a computer network, including overseas countries like Norway and London (Ryan, 2016, p. 8).

The first "World Wide Web" page was released by European Organization for Nuclear Research (CERN) on August 6, 1991. The web page contained texts about the internet project. Since this period, the internet, which was a tool used among a limited number of scientists, experienced rapid growth with the introduction to society.

Companies realizing the potential of the internet acted quickly, and many technological enterprises emerged. Many companies launched their web pages. By the end of 1994, the Web had 10,000 servers - of which 2000 were commercial - and 10 million users (Murgia, www.telegraph.co.uk).

When the first years of the internet are examined, it is possible to say that the opportunities were very limited. The first years of the Internet, which are also known as First Generation Web and Web 1.0, are stated to be a static period. Internet users in this period were quite limited in number and used the internet mainly to get information and to read content. During this period, the internet was quite slow, and loading the content that was already limited was time-consuming. People had to wait a while for the page to open, and if content was to be loaded, the page had to be reopened.

In this period, the most significant difference for consumers was that there was no interaction between internet users. Therefore, there was one-way communication. There was no way for users to comment on the content on the Internet and upload their own content. The company content on the web were in the form of brochure/catalog logic (Berthon et al.,2012, p. 261). With the launch of Yahoo!, in 1994, the first service providers entered the market. In this period, the use of e-mail was limited and usually charged.

During this period many start-ups appeared, and internet investments increased. As the first startups gained high profits, it caused the "dotcom bubble". Some of the successful startups from this period like ebay.com and Amazon still dominate the market, but many similar initiatives have failed. By the early 2000s, about 20 million websites were online (www.bbc.co.uk). In the same period, the Internet entered a period of stagnation as a result of many failures.

When examined the literature, it is seen that there was not any consensus over when Web 1.0 end and when Web 2 began (Boutin, 2006; Song, 2010). This phenomenon explained by Tim O'Reilly who has coined the term Web 2.0 at 2004. According to O'Reilly (2007), dotcom bubble which concluded with a range of failures of startups was a turning point for internet, and it was a beginning for a shake-out period which typically marks the point at which an ascendant technology is ready to take its place.

WEB 2.0

With the first half of the 2000s, the period called Web 2.0 began. Unlike the previous Web 1.0 period, the one-way communication limit was exceeded in this period. In the period of Web 2.0, content was not only produced by the information-providing organization, but users were also able to create their content and get involved. With the decline in production costs of devices and falls in internet charges, a large number of people began to access internet connections and free e-mail on the Internet. With services like MSN, users began to communicate with each other and spend more time on the Internet. Platforms such as blogs, communities, RSS feed, podcasts, social networks, virtual worlds, and Wikis became essential communication tools in the WEB 2.0 era (Chaffey & Ellis-Chadwick, 2012, p. 34).

The Internet has become more productive in terms of users creating content. Platforms emerged where users can contribute their content (YouTube, Facebook, Twitter) or create personal content (Blogger, Wikipedia). With the emergence of social networks, power in the internet environment began to change direction towards users.

Social networks such as Facebook, Twitter and YouTube have become essential communication tools of WEB 2.0. These networks have allowed people to interact, and with this, the number of users has increased significantly. People began to make comments and share their experiences about products and brands on the web pages. These comments and contents started to spread quickly. Therefore, this situation has caused the power to shift to the consumers. Viral effects created on the Internet made it possible for many people to access information in a short period. People, however, have started to share their private lives easily on social platforms. These changes on the internet have led to changes in consumer behavior.

The main features of Web 2.0 can be summarized in three components (Rudman, 2010, p. 213; Rudman & Bruwer, 2016, p. 136):

1. Community and social: This component emphasizes the ability of a consumer to view, create, edit and share content through the Web and the social networks.
2. Technology and architecture: Software and applications with multiple devices and platform compatibility.
3. Business and process: Software is delivered as a service rather than an installed product, freeing users from a specific platform or operating system, thereby creating new business models.

WEB 3.0

Although some studies explain the scope of future technologies, the first steps toward communication technologies within the scope of Web 3.0 are tools that are implemented in today's digital environment. Web 3.0 -also referred to as Semantic web- is the next generation web incorporating high-speed connectivity, complex cross-community interactions and an intelligent or semantic web where automated applications can access data from different online services to assist searchers to perform complex tasks like supplier selection (Chaffey & Ellis-Chadwick (2012, p. 34).

Web 3.0 could be defined as Web 2.0 with linked data and shared meaning (Das, et al., 2009, p. 110). Since computers have only limited ways to access the semantics of information (to understand the content of the text, images, etc.), additional formal descriptions need to be provided for the information and services populating the web (Mika, 2006, p. 2). Hence, semantic web -which is not a new concept-

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is a term coined by Tim Berners-Lee as an extension to the current web in which information is given well-defined meaning, better enabling computers and people to work in cooperation (Berners-Lee et al. 2001, pp. 3-4).

Fundamentally, it defines a period with richer content profiles, more detailed results in searches, devices are interconnected and information is produced. In this period, peer-to-peer (P2P) interaction between people is increasingly expressed as machine-to-machine (M2M) (Karahasan, 2012, p. 68).

This period includes technologies that are implemented in today's business environment such as cloud technologies, artificial intelligence, internet of things, digital payment systems, augmented reality (AR) and virtual reality (VR). From Web 1.0 to Web 3.0, there is a cumulative effect. Therefore, every new technology improves on the previous one or presents a whole new concept. Web 3.0 corresponds to a more digital, device-based change in this respect.

When individuals are examined, the participation of individuals and networks have become more critical. With Web 3.0 technologies, increasing and deepening profiles and created content, the integration of data with digital technologies by social networks and computers transform existing data into new available information. Data can be located, evaluated, stored or delivered by intelligent agents (IAs) (Bruwer & Rudman, 2015, p. 1040) which means a hardware and/or software system with the capacity to make decisions. In addition to this, the new digital era has some effects in changing the business environment, requiring new business models, as well as redefining existing business models and some of them will disappear.

Business models (blockbuster) of 20 years ago, which were called innovative, have been replaced by digital business models (Netflix), which fulfil current conditions and consumer expectations. It is a period in which change is continuous, and the dynamic structure forces companies to integrate into this fast process. It is possible to say that the companies that cannot meet these dynamics will find it difficult to survive.

This age of globalization and digitalization has influenced people's communication with each other. The presence of new digital communication tools and new communication languages, as well as the significant role of consumers in creating content, has changed the communication tools which companies prefer to use when communicating with their consumers.

The content created by consumers on the internet provides insights for companies regarding customers. A user's internet searches, videos, and images contain relevant data about this consumer's interests and personality. When we consider today's Internet and social media users, this data has become larger and more complex. In terms of understanding consumer behavior, one of the crucial tools of Web 3.0 and today's Internet technologies is Big Data. Big Data is the analysis of data generated by the content shared by users. Companies with big data want to provide a market advantage by creating insight about consumers as well as understanding their wants and needs. However, not only searches and shares on the Internet but also real-time physiological data from wearable technologies such as heart rate and body temperature are collected, stored and analyzed by some companies (Erevelles, Fukawa & Swayne, 2016, p. 903).

NEW DIGITAL ERA AND NEW MEDIA

The period which starts with the advent of personal computers, afterward with the continuous technological developments affected the society at large and has led to change in many areas of the social, political, and economic structure. Due to all these technological and societal shifts, this period referred to as "information age" (Weller, 2014, p. 4).

In this era, the developments in information technologies and new communication tools offer different alternative structures for both businesses and consumers. When considered by companies and institutions, it is possible to say that with the digitalization, "new" media elements provide the opportunity to reach a wide audience in terms of efficiency and speed with different communication tools. However, what is "new" about people is summarized in four basic concepts (Livingstone, 1999, p. 62): Firstly, due to the cost of the devices are reduced, it happened an increase in the amount of media owned by individual basis which, provides a possibility of watching a content alone or together. Second, media contents are diversifying in form and content, which results in a changing the existing goods with the new ones in terms of families as well as reconstrued within diverse conceptions of 'lifestyle.' Third, by the emergence of different technological communication tools especially personal computers, media and communication services were diversified and become interconnected. And lastly and most importantly, communication has become interactive between medium and user.

Although the focus of today's companies is on consumers, "the data" obtained from consumers, the correct interpretation of this data, the shaping of selected communication tools and the message transmitted with this data have become more important for creating a competitive advantage. Communication tools have become much different from traditional ones. With the developments in devices and internet technologies, new marketing communication tools such as content advertising, digital storytelling, viral advertising, and advergames were created.

Technologies such as virtual reality (VR) and augmented reality (AR) and artificial intelligence, are now on the agenda in today's hyper-competitive marketplace. In the following section, today's marketing communication tools and technologies of the new digital age will be explained.

DIGITAL STORYTELLING

Storytelling has a history as long as the history of humanity. However, Digital Storytelling is a reasonably new concept. Digital storytelling is telling stories through digital technologies. It can be expressed as the presentation of stories created in the digital environment supported by emotional elements. There are extensive studies about storytelling in marketing and branding literature. Businesses have also benefited from storytelling in traditional and digital communication environments in their communication with consumers (Escalas, 2004; Brown, Kozinets & Sherry Jr., 2003, Woodside, Sood & Miller, 2008; Pera, Viglia & Furlan, 2016).

While the starting point for storytelling is the same, the communication tools and platforms used have changed. Thanks to online networks, people today share stories on a blog or as videos on YouTube.

In addition to the products and services produced today, relationships created with the consumers have become more critical in terms of marketing communication. The creation of these relationships can occur more effectively, primarily through the narration of the message conveyed through communica-

tion tools. Because when something is narrated, it has an added emotional dimension like happiness, sadness or anger.

It is stated that stories and storytelling make a deep understanding of something possible in human psychology. Woodside, Sood, & Miller, (2008) describe this with five basic propositions:

1. People naturally think narratively,
2. A significant portion of the information in memory is episodic. These consist of experiences and relationships a person has lived.
3. Watching, retrieving, and telling stories enables the individual to experience one or more archetypal myths.
4. Specific brands and products often play pivotal roles in enabling consumers to achieve the proper pleasure that results in a consumer mentally and/or physically enacting a specific archetype - by periodically retelling the story-
5. People use stories to make their experiences and speeches meaningful and clear.

VIRAL MARKETING

Viral marketing is an online form of word-of-mouth (WOM) communication. Viral marketing is about sharing opinions and experiences about a brand or a product which could be positive or negative on online platforms. Viral marketing harnesses the network effect of the Internet and can be effective in reaching a large number of people in a short period of time (Chaffey & Smith, 2013, p. 328). To make something viral, people need to keep talking about it. As long as people talk, this will spread, and the effect will continue. Therefore, a story should be created for people to talk and share.

According to Berger (Berger, 2013, p. 31), there are five steps in making things go viral which are called "STEPPS";

- **Social Currency:** This is about people's desire to share this information voluntarily. It is about the perceptions of other people about having and sharing the information.
- **Triggers:** These are about the stimuli that prompt people to think about related things. It is the stimulus that reminds people of what is spoken. Therefore, in order to make a viral element from the marketing perspective, there must be a stimulus that recalls it in the environment.
- **Emotions:** This is about stories or shared experiences activating positive or negative emotions. It is predicted that emotionally stimulated people will tend to share the story or experience.
- **Public:** This concept is related to "visibility" and people's desire to imitate. It is about whether people want to do something that they observe or see. According to this step, in order for a brand or a content be viral, other people must recognize that the brand is used by people or spoken about by people because it can affect other people's sharing behavior about the brand or content.
- **Practical Value:** In order for something to be shared or spoken about, people should benefit from it in a material or different way. This benefit can be practical and useful information that can be used in the future or make life easier. Therefore, people tend to share such information. For shared content to be viral, it must provide useful value.

- **Stories:** People like to listen to stories and interpret what is told through these stories. Stories are a fun, convincing and alternative way of getting information. Storytelling has an impact on the sharing behavior of people. Therefore, a story may go viral.

MOBILE MARKETING AND LOCATION-BASED SERVICES

Mobile devices and especially mobile phones have an important place in people's daily lives. Mobile phones entered our lives in the 90s. The decrease in production costs and the development of technology has led to a decrease in equipment costs. Thus, many people around the world have mobile phones. With the intersection of mobile phones and internet technology, the impact is even more significant. With Internet technologies, devices have begun to change and smartphones were released. The use of smartphones has grown significantly, especially with the development of internet technologies and social networks. People easily integrated with this technology in order to take advantage of both for entertainment purposes and functional purposes such as making payments, finding addresses thanks to GPS or using them as their IDs.

However, this integration requires enterprises to shift their activities in this direction and make an investment in infrastructure for mobile technologies. In the second half of the 90s, e-commerce platforms such as Amazon and eBay began to emerge. With the spread of e-commerce after the 2000s and the impact of social networks on internet usage, companies started to shift their activities to online platforms through their mobile applications. All these developments have increased the use of the mobile internet worldwide. Besides, mobile phones, tablets, and personal digital assistant have created new business platforms like mobile commerce (m-commerce), which includes trading activities of products and services.

According to Statista, the number of mobile phone users worldwide is expected to pass 5 billion in 2019. Social networking and mobile apps are the most popular activities on mobiles. The most used social networking app in the world, WhatsApp, has more than 1.5 billion active users as of October 2018 (www.statista.com).

Mobile devices are one of the essential elements for the use of the "Internet of Things" technologies. "Internet of things" is one of the technologies that is expected to be used in the near future and which is defined as a network of physical devices, software, sensors, and similar tools, able to generate information and work together within the internet infrastructure. The production of this information and the operation of these devices will occur through applications installed on mobile devices.

Another business platform created through M-commerce is location-based services. Thanks to social networks such as Swarm and Yelp, usage rate increased and people started to share their locations, which led to the emergence of an alternative communication platform and business model for companies. People "check in" to the locations through these applications, and they inform people in their networks about where they are. In addition to allowing users to share their location, these networks have additional features based on game mechanics in order to increase user engagement (Barker, et. al., 2008, p. 269).

ADVERGAMES

Advergames, a new marketing communication tool for businesses in today's digital environment, is an alternative medium for the promotion of products and services. Advergames, which is a concept confused with product placement, is a game specially made to promote a brand (Cauberghe & De Pelsmacker, 2010, p. 5) or product. Also, there is a difference between in-game advertising and advergames. In advergames, the brand or product is central to the game, whereas in in-game advertising products are placed in the background of the game (e.g., fast food restaurants in a street scene) (Tina & Buckner, 2006, p. 3).

Advergames are an important tactic that acknowledges the consumer's increasing power by engaging users with entertaining product-related content (Strauss & Frost, 2014, p. 351). As a kind of interactive advertising, advergames are a useful component to generate brand awareness and build brand relationships with the consumer (Lee et al. 2014). From the brand's side, advergames have several functions as traditional advertising, which may entertain to consumers, persuade positive attitude to their brands, to enable to "play with" brands unlike traditional advertising, and finally, some advergames may educate people about the features or benefits of the products. (Lee and Youn, 2008, p. 4). When examining the consumers' motivation to play an advergame, it is seen that differs and shaped by various needs as relaxation, competition, social interaction, and so on (Gurău, 2008, p. 109). Thus, it is important to understand consumers' underlying motivations behind playing an advergame in terms of brands.

AUGMENTED AND VIRTUAL REALITY

With new technologies, the experiences of the consumers in the purchase process are changing. Especially, applications like augmented reality are effective in the decision-making process by enhancing users' experience and improving their engagement. It also affects people' intention to share these kinds of experiences with people around them.

Augmented Reality (AR) refers to interfaces in which virtual objects are superimposed on real objects (Barlow, et al., 2004, p. 161). For instance, by adding different filters to mobile phone cameras, users are able to take selfies and share them. It also encourages people around them to experience the same effects. It is possible to make play part of the everyday environment and allow players to catch Pokémon, like in Pokémon Go (Bochenek, et. al, www.iab.com).

Virtual Reality (VR) allows people to experience a completely different environment. Therefore, this creates an alternative communication area for brands. Thanks to VR, the users are disconnected from the real world and focus entirely on a virtual environment. Thus, the fact that the person's attention is in this environment makes VR more attractive as an advertising platform for marketers.

CONCLUSION

The technological developments in the last 50 years have affected societies in many ways. Technological innovations, which were regional and limited to certain countries in their early years, were influential especially globally after the 90s. This era, in which consumption and the number of global brands is increasing, is a period in which global influence is felt.

Decreases in technology production costs were also effective in accelerating globalization and enabled technology to reach the masses. Cell phones and personal computers were important technological developments in this period. However, the internet has changed the scope of this globalization phenomenon. Although previously used by a limited group of people, the internet is now used globally, thanks to decreases in production costs.

In 2010 and afterward, the internet has influenced people, companies and governments. While new business platforms are emerging, the existing ones were forced to update. Some companies have shut down. Although internet technologies have about 25 years of history in people's daily lives, these technologies have changed people's lives and have diversified the communication tools used. Associated with the internet, which has turned from a static structure to a semantic structure, not only the companies' activity and communication platforms have changed, but also the use of technology in people's daily lives have also increased. Thus, this situation affected their relationships both with each other and companies. Although traditional communication tools are still used, their effectiveness is reduced. Because the target audience is mostly online, this requires understanding the audience to contact them and choosing the right tools for communication. Therefore, all these developments led to the emergence of different narrative methods such as digital storytelling and word-of-mouth communication as well as various platforms such as mobile services, virtual reality, augmented reality, and advergames.

Communication is a fundamental phenomenon in human life. There is a common point in communication of people with each other and the communication of brands with their target audiences: to understand each other. When the today's conditions are considered, the communication tools used have changed, even though the primary motivation of communication has not changed. People talk to their friends through social networks, play games and get information, share their lives and shop on these platforms. Therefore, the tools of communication that will be used to understand people and consumers must comply with the requirements of the era. Because the challenging part of this age is the creation of consumption culture that consumes everything quickly and excludes those who cannot keep up with the era from the system. This situation will continue to be a factor of pressure on governments as well as companies.

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KEY TERMS AND DEFINITIONS

Augmented Reality (AR): Augmented reality is an interactive experience produced by the computer in the real-world environment by creating through sound, image.

Mobile Marketing: Mobile marketing is a digital strategy aimed at reaching target consumers on their mobile devices.

Viral Marketing: Viral marketing is the spread of information about a product or brand between people through sharing by the internet or talk face to face.

Virtual Reality (VR): Virtual reality is the computer-generated simulation which is experienced through senses by a device.

Web 1.0: Web 1.0 is the first years of the internet which only give information to people through web pages without their participation.

Web 2.0: Web 2.0 is the period of the internet which people participate with contents they created.

Web 3.0: Web 3.0 is the technological period that includes the latest internet technologies and applications that can produce data and share between them through to internet connections. It is also called "semantic web."

Section 3

Narrative Interactions Between Advertising and Other Communication Forms

Chapter 16
Narrative Adverting and Multi–Platform Storytelling:
A Critical Review of Current Literature and Best Campaign Practices

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ABSTRACT

Narrative advertising has emerged as a popular advertising practice to communicate an authentic and engaging brand story. New media platforms such as YouTube and video advertising have allowed advertisers and marketers to tell longer brand stories. Scholars have attempted to explain the effectiveness of narrative advertising and storytelling execution through narrative transportation or self-referencing perspective. This chapter employs a combination of critical literature review and a case study approach. This book chapter provides an assessment of current practices and theoretical explorations in narrative advertising. The authors conclude this chapter by providing two best practices in narrative advertising to explain this popular advertising practice and explore its implications for the advertising and marketing communications industry.

INTRODUCTION

Narrative advertising has recently attracted a lot of attention among advertising and marketing communications practitioners and researchers (Bacon, 2013; Brechman & Purvis, 2015; Chang, 2008, 2009, 2013; Lien & Chen, 2011). However, using narratives in advertising and marketing has long been studied

as early as 1998, when Escalas (1998) first published a survey of television advertising in the U.S. and found that 62% of them include some types of narrative structure. In essence, narrative advertising creates a brand story that audience finds relevant to their life. The increasing popularity of video advertising on *YouTube*, in particular, its long-form video format, enables advertisers to develop an elaborately-told brand story to better engage consumers (Parekh, 2010). For example, Lady Gaga's 9-minute "Telephone" video campaign includes storytelling scenes such as a lesbian kiss, expletives, graphic violence, mass murder and nudity and the ad has been questioned for its suitability for television (*Daily Mail Monitor*, 2010; Parekh, 2010). This narrative advertising campaign has, however, generated over 28 million views on *YouTube* (Parekh, 2010). The popularity of longer narrative advertising is partially due to its abilities to better engage consumers than traditional 15-, 30-, or 60-second advertising formats (Parekh, 2010). Furthermore, longer narrative contents do not necessarily cost more for advertisers than traditional television advertising (Parekh, 2010). The enhanced engagement with narrative advertising is likely to generate what is commonly known as "narrative transportation" to persuade consumers (Kim, Lloyd, & Cervellon, 2016).

Storytelling, an execution technique, is often related to narrative advertising. Both terms refer to how a brand provides "consistent and compelling content to build a picture" of a brand (Bacon, 2013, n.p.) by telling an emotionally-engaging story. Storytelling is important to create a brand's identity through this compelling narrative (Bacon, 2013). A brand storytelling agency, Aesop, surveyed 1,500 adults in U.K. to identify which brands best tell their story (Bacon, 2013). Among these top 10 storytelling brands are Apple, Cadbury, Walkers, Coca-Cola, McDonald's, Marks & Spencer, Kellogg's, Heinz, Fairy, and IKEA (Bacon, 2013). Specialized agencies on storytelling such as *Narrative* have been created to capitalize on this opportunity (Swant, 2017). *The Shorty Awards* winning agency, *WP Narrative*, advertises its strengths in "tap[ping] into the zeitgeist of what's next, and the convergence of culture, technology and media consumption to create stories that resonate, engage, and entertain" (*WP Narrative*, n.d., https://wpnarrative.com/). The recent emergence of digital advertising has generated a new practice of narrative advertising, also known as sequential advertising pioneered by Facebook (West, 2013). This new form of digital narrative advertising enables "each advertising message informs the next one" (West, 2013). Similarly, *WP Narrative* has also employed a variety of emerging media technologies such as artificial intelligence, Internet of Things (IOT), augmented reality, virtual reality, and data visualization to create engaging brand stories (https://wpnarrative.com/). With these technological advancements, some advertisers are experimenting with digital storytelling with programmatic dynamic delivery of highly personalized advertising messages (Perrin, 2018).

Objectives of This Chapter

This book chapter provides a critical review of academic studies in narrative advertising and multi-platform storytelling. The authors attempt to summarize and critique how these three areas of literature would generate insights to help advertising and marketing communications practitioners to develop more effective narrative advertising campaigns. The authors conclude this chapter with two best practice examples of narrative advertising in generating consumers' brand awareness, perception, liking, and conversation with the advertised brand, *Mr. Clean* and *Honey Maid*.

BACKGROUND AND LITERATURE REVIEW

Defining Narrative Advertising

Narrative advertising is defined as the conveying of "the core message by telling a [brand] story" (Escalas, 1998, cited in Lien & Chen, 2013, p. 517). This execution technique has been very common in the advertising and marketing communications industries to elicit consumers' emotion. Using (advertising) narratives to tell a brand story often involves "one or more episodes consisting of actors engaged in actions to achieve goals" (Escalas, 1998, p. 273). Narratives that tell a brand story are able to form a link "between brands in an ad story and the achievement of self-related goals" (Escalas, 2004, p. 168). As an increasingly popular advertising practice to generate better consumer engagement (Kim et al., 2016) through emotionally-charged narratives, the term, narrative, refers to "the consumption of a story through which a consumer does not just read the story but also makes it readable in the first place" (Kim et al., 2016, p. 305). However, with the rise of empowered consumers to share their own brand experiences online (such as through consumer-generated contents, or CGC) in today's multiplatform media ecosystem (Yang, 2018), the influence of narrative advertising should be examined from the perspectives of both the receiver and the sender in the communication process. For example, Escalas (2004) describes narratives are not only created by advertising practitioners, but consumers also create their own narratives to make sense of a brand and to create connection with the advertised brand. Adaval and Wyer (1998) best summarize the power of brand narratives in the paragraph below:

These stories provide the basis for (a) comprehending new experiences; (b) making judgments and decisions about the person, objects, and events to which the stories refer, and (c) developing general attitudes and beliefs concerning these referents (p. 208).

What Makes Narrative Advertising Persuasive

Narrative advertising has the advantage of delivering an emotional appeal about a brand. Advertising practitioners and researchers are drawn to narrative advertising because of its claimed persuasive effectiveness (Chen & Chang, 2017). The persuasive power of narrative advertising is often attributed to two main factors: 1) the similarity between the structure of advertising narratives and consumers' daily experiences; 2) the use of a category-based or holistic strategy to form judgement about a brand when matching narrative advertising with their prior knowledge structure (Adaval & Wyer, 1998; Mattilas, 2002).

Scholars have studied whether narratives can affect consumer decision-making and judgement about a brand (Adaval & Wyer, 1998). According to one of the most well-known axioms in the advertising industry, "Emotions drive brands" (cited in Chatterjee, 2017, p. 10), a successful narrative advertising campaign can generate "brand energy" to differentiate one brand from the other. Nevertheless, the persuasive effects of narrative advertising are still contingent on many message factors. For example, Lien and Chen (2013) study the persuasion effects and mediation process for narrative ads and how messages are presented (either verbal or visual). Their research finds that argument strength in the ad has a positive effect on consumer attitudes when the ad does not contain a narrative story. In other words, Escalas (2004) speculates that narrative advertising is likely to reduce consumers' motivation to process

an ad without paying to argument strengths in the ad. Similarly, Vafeiadis, Li, and Shen (2018) content analyze 243 political narrative advertising in the 2014 midterm election in the U.S. and have identified three narrative types: autobiographical, testimonials, and voter stories.

As multi-platform advertising practices have increasingly become wide-spread in the advertising industry (Feng, 2018; Yang, 2018), it is important to examine what makes narrative advertising persuasive. Existing literature on narrative advertising mainly focuses on what makes this advertising practice more effective than other advertising formats. After extensively reviewing relevant literature, the authors conclude three key areas of inter-connected research: 1) structures and elements of narrative advertising; 2) factors affecting the processing of narrative advertising; 3) brain-consumer connection mechanisms. The analysis of the existing literature helps provide an analytical framework to focus on what makes narrative advertising works. The followings provide critical literature review to categorize main areas of academic research in this topic.

The study of narrative advertising structures and elements finds its theoretical roots in advertising, psychology, and marketing theories (Chang, 2009, 2013). For example, Chen, Ching, and Chen (2010) study the effects of four message elements (i.e., entertainment, interactivity, self-referencing, and vividness) of digital narrative advertising on consumer's attitudes toward a product and their purchase intention after taking into consideration the moderation of product, purchase, advertising involvement. Their study observes that message elements in digital narrative advertising have positive effects on consumers' attitude, while the moderating effects vary. Other scholars (such as Escalas, 2004) associate the structures of narratives (such as actions, goals, and outcomes) with how consumers generate meanings about the brand, the story, and the experiences with the brand. Research focusing on the structures and elements of narrative advertising often attempts to explore how people match advertising narratives with pre-existing episodes consumers already store in their memory (Escalas, 2004).

On the other hand, communication scholars have proposed Narrative Paradigm Theory (pioneered by Walter Fisher, 1984, 1987, 1989, cited in Stutts & Barker, 1999). This theory proposes to examine narratives from the perspectives of coherence, fidelity, and values (Stutts & Barker, 1999). This theory allows researchers to evaluate all narratives (advertising narratives included) by two qualitative concepts; that is, narrative probability and narrative fidelity (Stutts & Barker, 1999). Narrative probability examines how consumers think of the coherence of the narratives, while narrative fidelity focuses on "the truthfulness of a story" (Stutts & Barker, 1999, p. 215). Questions related to narrative probability deals with whether consumers believe the story hang together, while those of fidelity emphasize whether the stories "meet the tests of rational and value-laden reasons (Stutts & Barker, 1999, p. 215).

Studying how consumers would process narrative advertising has led many scholars to make distinction between augment- and narrative-based processing of advertising messages (Brechman & Purvis, 2015). Adaval and Wyer (1998) reason that the organization of advertising narratives is likely to affect what information processing strategy consumers would choose. Researchers have empirically tested whether mini-film video advertising, a popular form of digital narrative advertising, could influence consumers' brand attitude and purchase intention (Chen & Chang, 2017). Their study employs narrative persuasion theories and confirms that narrative transportation positively affects brand attitude and purchase intention, while moderating variables such as attitude toward advertising, prior brand attitudes, and product involvement do not produce significant differences.

Among many narrative persuasion theories to explain the role of narratives in persuasion, the theory of narrative transportation has been widely applied in the study of narrative advertising in both traditional (Phillips & McQuarrie, 2010) and emerging media platforms (Seo, Li, Choi, & Yoon, 2018). On

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the basis of information processing paradigm, it is argued that narrative advertising will be processed by consumers through a mechanism called "transportation" (Escala, 2006, p. 407). The concept of transportation is defined by Wang and Calder (2006) as "a process of narrative information processing in which a person not only attends to information but he or she is absorbed into the flow of a story in a pleasurable and active way" (p. 406). Through the immersion into advertising contents, consumers are persuaded "through reduced negative cognitive responding, realism of experience, and strong affective response) (Escala, 2006, p. 407). Therefore, the mechanism of narrative transportation is defined as "a convergent process, where all mental systems and capacities become focused on events occurring the narrative" (Green & Brock, 2000, p. 701). Narrative transportation is expected to "increase attitudinal yielding either by decreasing the natural response to argue against persuasive communication" (Mazzocco, Green, Sasota, & Jones, 2010, p. 361).

The core concept of transportation focuses on "(1) a story to provide the occasion; (2) the experience of entering into a story world and leaving one's world behind, and (3) the changes that result from experiencing the story world" (Phillips & McQuarrie, 2010, p. 368). Applying this theory to study the effect of narrative advertising on consumer behaviors, Wang and Calder (2006) find that high transportation ad is likely to generate more story-related evaluation and beliefs than its low transportation counterpart. However, their experimental studies also explore the roles of perceived advertising intrusion and product relevant in determining the influence of narrative transportation. Other studies that employ the narrative transportation theory have in general confirmed the robustness of transportation effects, but, at the same time, observe such effects do not operate in a vacuum. To generate positive transportation experiences, media context where ads are inserted in the middle or at the end of a story (Wang & Calder, 2006), or consumers' receptivity to narrative advertising could also play significant roles in affecting the persuasive effectiveness of narrative advertising (Brechman & Purvis, 2015). Brechman and Purvis (2015) examine if the inclusion of narrative advertising can elicit attitude changes among consumers when they are transported into the narrative-based messages when taking into consideration consumers' receptivity to narrative advertising. Other scholars have included variables such as argument strengths, skepticism towards advertising (Escala, 2004), story narratives (Mazzocco et al., 2010), gender of consumers and ad characters (Mazzocco et al., 2010), mental imagery of narrative advertising depiction (Chang, 2013), and empathy with characters (Boller & Olson, 1991).

In terms of establishing a brand-consumer connection, this research area often focuses on how consumers would process advertising narratives (Escalas, 2004) to establish their personal connection with a brand. Ardelet, Slavich, and de Kerviler (2015) study the role of narratives in understanding the consumption of luxury products (i.e., perfume). Using a longitudinal approach, Ardelet et al. (2015) also observe that "consumers who spontaneously associate personal stories when they smell the new perfume in the store are more likely to prefer, and thus choose, that product in the store rather than consumers who spontaneously associate general narratives or no narratives to the product" (p. 2037). Self-identity of consumers can be established with their brand choices that match their self-image and brand-user association (Escalas, 2004). For example, Escalas (2004) manipulates narrative structures, while controlling advertising contents, to empirically test whether narrative advertising will generate narrative processing to enhance self-brand connection that ultimately affects consumers' brand attitudes and behavioral intention.

To make narrative advertising relevant to consumers, researchers of narrative advertising also rely on the concept of self-referencing, defined as the process of relating advertising messages to a person's personal or self-experiences (Burnkrant & Unnava, 1995). When consumers can associate self-referencing

narratives with a brand, they are more likely to prefer the product (Ardelet et al., 2015). The self-referencing process also helps consumers to elaborate incoming information (such as narrative advertising campaigns) and to distract consumers from paying attention to the ad's arguments (Escala, 2006). When consumers are exposed to narrative advertising, they might recall "autobiographical memories" or "simulate about the future", generating what Escala (2006) describes as "affect transfer" (p. 407).

Research Questions to Guide This Study

This book chapter reviews and critiques current literature in three key areas of narrative advertising research to examine what has been done, what should be researched, and what future directions in narrative advertising should be heading. Using a mixture of critical literature review and case study of best narrative advertising practices, the authors aim to answer the following questions:

- **Research Question 1:** What is the current state of narrative advertising research?
- **Research Question 2:** What are some best practices of narrative advertising campaigns?
- **Research Question 3:** What are the current research, best practices, and directions in narrative advertising?

MAIN FOCUS OF THE CHAPTER

Research Method

This book chapter uses a combination of case study and literature review methods to examine current research in narrative advertising and to demonstrate, through several case studies of best practices, the applications of narrative advertising in advertising and marketing communications campaigns. The literature review method allows the researchers to categorize and analyze what have been done to assess the persuasive effectiveness of narrative advertising. The case study method is a suitable research method to allow researchers to develop "a deep understanding about a particular case, its features, and its impact" (Eltantawy & Wiest, 2011, p. 1209). The case study method has been widely used to analyze and demonstrate the use of narrative advertising by professionals.

Therefore, this chapter uses *Mr. Clean*'s 2017 Super Bowl campaign and *Honey Maid*'s advertising to support diversity in society as two best practice examples to show the role of narrative advertising in creating these two successful campaigns to tell an engaging brand story using multiple platforms. The authors also apply key concepts and theories in the literature review to help understand the applications of narrative advertising.

SOLUTIONS AND RECOMMENDATIONS

Best Practice Campaign #1: "The Cleaner of Your Dreams" (2017)

"The Cleaner of Your Dreams" won the 2018 ARF Grand Ogilvy Award (The ARF, 2018). The campaign was launched during 2017 Super Bowl, first with its 10-second teaser, followed by its 30-second spot

(The ARF, 2018). The objectives of this campaign are "to create a seductive male who will dance his way into every housewife's heart (or better, bedroom)" (Gesenhues, 2017, n.p.) among female consumers in the U.S. The campaign tries to tell a story with an animated fictitious character, *Mr. Clean*, about the brand with some sexual innuendo (Gesenhues, 2017). This strategy has included two elements of narrative advertising: entertainment and vividness (Chen et al., 2010). With this strong effect on consumers' brand attitude and purchase intention (Chen et al., 2010), the campaign has driven an overall sales increase of 82%.

The campaign is prompted when P&G, the parent company of *Mr. Clean* brand, observes, after 60 years of being a dominant brand, it has failed to maintain the prior position as the Number One brand in the multi-purpose cleaner category (The ARF, 2018). *Mr. Clean* determines to tell an engaging brand story by giving Mr. Clean, its brand personality, more substance other than just the charm and pretty face the character uses to have (The ARF, 2018). This strategic decision is based on *Mr. Clean*'s advertising agency, Leo Burnett in Toronto (Canada), to associate the brand with the brand narratives, "There's nothing sexier than a man who cleans" (Richards, 2017; The ARF, 2018). This positioning statement has allowed female consumers who shop and use the cleaning product to feel personally associated with the character and the brand. Furthermore, *Mr. Clean* aims to communicate cleaning as a modern and desirable daily task, which allows these female consumers to feel personally relevant. The following depiction from Richards (2017) summarizes the storytelling narratives in this 0:30-second ad spot (https://www.youtube.com/watch?v=GDzMxlw2Fgo):

The ad opens on Sarah, a regular woman just hanging out in her kitchen. She sees a stain and sighs, probably because the last thing she wants to do is scrub food remnants from her stove top. But when Mr. Clean saunters onto the scene, while suggestively squeezing a magic eraser, her expression changes and things start to get very uncomfortable.

The ad concludes with a tagline, "You gotta love a man who cleans" (Richards, 2017). This tagline enables female consumers to refer to their own daily experiences and speaks to their innate desires to find a man who is both sexy and capable of sharing household chores.

This narrative advertising campaign has also employed a multi-platform storytelling by integrating digital media, social media, and public relations, into a seamless narrative advertising campaign (The ARF, 2018) by telling the same brand story in different platforms. For example, Leo Burnett has used public relations to generate buzz and anticipation before the Game Day. To generate consumers' interest in this campaign, one 0.06-second teaser ad is launched on *The Today Show*, 10 days before the Super Bowl Game (The ARF, 2018).

To maintain consumers' interest, *YouTube* and *Facebook* ads are bought for its teaser ads. The creative use of social media in this campaign has won the inclusion of this campaign as one of the five best social media campaign of 2017 (Hughes, 2017). During the Game Day, *Mr. Clean* holds a Twitter event to answer people's questions about his new look and who will be doing cleaning chores at home (The ARF, 2018). This Twitter event can create what Escalas (2014) has described to allow consumers to create their own narratives, or commonly known as consumer-generated contents (CGC), to make sense of what Mr. Clean would mean to them and form a subsequent bond with the brand. This strategy apparently works well for this narrative advertising campaign. In just one minute after its launch, this narrative campaign has owned a total of 11,700 mentions in *Facebook*, *Instagram*, and *Twitter* platforms (Hughes, 2017). As a later phase of the campaign, an extended cut of the ad is run as a pre-roll video

narrative advertising on *Facebook* to promote the purchase of the product during the Spring Cleaning Day (The ARF, 2018). This integrated and multi-platform approach opens up a new area of narrative advertising research that requires the examination of synergy created by media platforms to explain the effectiveness of narrative advertising.

Brand narratives and storytelling used in this campaign aim to give *Mr. Clean* a stronger sex appeal and a slice of life execution to tell the brand story about when the brand will be used, on what occasions, for what purposes, and by whom. A housewife has mis-identified her cleaning husband with the sexy *Mr. Clean* and turned the boring chores into a sexually-charged romantic encounter. The make-over of *Mr. Clean* aims to show that the character will not become less masculine. Instead, the storytelling of the brand is to help female consumers to have a harmonious relationship with their partner at home (The ARF, 2018).

This narrative advertising campaign has generated positive business results. Some of the campaign effective metrics include the increase of brand favorability by 9 points, compared with the benchmark norm of 1 point (The ARF, 2018). Furthermore, brand interest has seen 769.2% lift, while interest in this narrative advertising has increased 777.4% (The ARF, 2018). The sales of *Mr. Clean*'s products have increased 82% as a result of this narrative advertising campaign (The ARF, 2018). These findings are in line with past narrative advertising research (Chen et al., 2010; Escala, 2004, 2006), confirming the positive relationships among narrative advertising, brand attitude, purchase intention, and actual purchase behaviors.

Best Practice Campaign #2: "This Is Wholesome" Campaign (2014) by Honey Maid

Honey Maid, the cracker maker, has taken a political land social stance (Garber, 2016; Walter, 2018) to tell a story about its brand through the advocacy of diversity and acceptance (Nudd, 2016). A well-known cracker brand that historically derives from a Presbyterian minister, Sylvester Graham, has its strong cultural root and heritage to tell about its brand story (Garber, 2016) to support family values. Interestingly, the cracker product was originally created "as part of a low-fat and vegetarian diet, would help to suppress devitalizing sexual appetites" (Garber, 2016, n.p.).

This multi-year narrative advertising campaign aims to associate *Honey Maid* with its support for acceptance and diversity in terms of family values as part of its heritage (Garber, 2016; Nudd, 2016; Walter, 2018). The campaign is *Honey Maid*'s responses to the current demographic changes in the U.S. where a new normal of what constitutes a family has evolved (Walter, 2018). Nowadays, families can be composed of inter-racial, single-parent, military, and LGBT parents. As seen in the following Figure 1, one of the campaign videos featuring blended families has shown a family of two fathers taking care of their infant baby (Garber, 2016; Walter, 2018). This 1:45 Dad & Papa video (https://www.youtube.com/watch?v=3UMMn6oVtOc) tells a story that families can take different shapes. Honey Maid tells a brand story about its cookie can be enjoyed by "various types of families enjoying time together flash across the screen, from single parent to multiracial and military families, a narrator says, "No matter how things change, what makes us wholesome never will. *Honey Maid*: everyday wholesome snacks for every wholesome family. This is wholesome."" (Walter, 2018, n.p.). For many consumers who do not live in a traditional family, *Honey Maid*'s support for acceptance and diversity helps the brand to form a link "between brands in an ad story and the achievement of self-related goals" (Escalas, 2004, p. 168). To meet the linguistic preference of rising Hispanic consumer segment, a Spanish-language

Figure 1. Dad & Papa Video in "This is Wholesome" Campaign (2014) by Honey Maid
Source: Walter, 2018, from https://www.forbes.com/sites/ekaterinawalter/2018/11/01/bold-brand-storytelling-lessons-from-companies-who-take-a-stance/#7a153eb92a58

version is created to target this market segment (https://www.youtube.com/watch?v=8dkFAlKRmtI). The campaign also develops "4 de Julio" video segment (https://www.adforum.com/creative-work/ad/player/34514632/4-de-julio/honey-maid) to talk about the experiences of an immigrant family from South America to begin their life in the U.S..

This narrative advertising campaign includes several video storytelling narratives to share with consumers about what *Honey Maid* stands for its consumers from various cultural, family, sexual, and occupational background (Walter, 2018). Its 40-second "Neighbors" video features an Islam woman to talk about being accepted into the community with his family, while "Mis Hijos" (or "My Children") video (2016) features a Spanish-speaking father sharing his experiences of accepting his gay son who also has formed a non-traditional family with another man. *Honey Maid* has successfully used narrative advertising to associate the brand with what Adaval and Wyer (1998) observe to allow its consumers to comprehend the evolution what family means nowadays in the United States. Through this narrative caused-related advertising campaigns, *Honey Maid* effectively positions its brand as a champion of acceptance and diversity in consumers' mind, subsequently affecting their brand judgement and choice (Adaval & Wyer, 1998).

The campaign also includes multi-platform storytelling that uses traditional, digital, and social media (Nudd, 2016; Walter, 2018) to deliver its emotionally-charged brand narratives to its target audiences. For example, to fully-immerse consumers into *Honey Maid*'s narratives, a browser app, Wholesome Button, has been developed by Droga5 to "allows users to experience the internet through the lens of acceptance and positivity" (Nudd, 2016, n.p.). When consumers click on this browser app, they will be able to change webpage's headlines and images to transform them into "content celebrating love, heartwarming family connections and acceptance" (Nudd, 2016, n.p.). The following screenshot from the altered *New York Times* website shows an engaging execution of telling a brand's story (Figure 2 below):

Honey Maid and its advertising agency, Droga5, also succeeds in generating conversation with consumers, no matter whether they agree or disagree with this campaign (Morran, 2014). In response to complaints from *One Million Moms* that is against gay family and LGBT-theme in its Dad and Papa video, *Honey Maid* ran an advertising spot on March 10, 2014 to demonstrate angry complaint emails, tweets, and Facebook comments are artistically transformed into the word, Love, by two artists (Morran, 2014). In this 1:45 spot (https://www.youtube.com/watch?v=cBC-pRFt9OM), two artists transform negative comments into the word, Love, made from negative CGC print-outs such as "Nabisco should

Figure 2. A New York Times Webpage (2016) Altered by Droga5's Wholesome Button in "This is Wholesome Campaign" by Honey Maid
Source: Nudd, 2016, from https://www.adweek.com/brand-marketing/ad-day-honey-maid-preaches-acceptance-even-more-polarized-america-170590/

be ashamed of themselves for their latest Honey Maid and Teddy Graham cracker commercial where they attempt to normalize sin," or "This commercial not only promotes homosexuality, but then calls the scene in the advertisement wholesome" (See Figure 3). The strategy creates a conversation with those who are irritated by the campaign, without downplaying their emotional responses.

Figure 3. Honey Maid's "Love" campaign (2014) in response of criticisms
Source: https://www.youtube.com/watch?v=cBC-pRFt9OM

The first ad spot of "This Is Wholesome" campaign was first posted online March 10, 2014 and have been watched more than 5 million times (ABC News, 2014). The campaign has also generated more than 2,000 comments, among them 10 times as many positive comments have been written than negative ones (ABC News, 2014). The second ad is watched 2.9 million times and is similarly effective with 5,000 comments generated on *YouTube* (ABC News, 2014). These positive campaign results lent further support to the importance of narrative advertising by fostering a connection with consumers through the narrative transportation process.

Practical Implications and Recommendations

These two best practice campaigns demonstrate the important role of narratives in telling a brand story to persuade consumers in today's multi-platform advertising environment. Maggio (2018) provides a list of factors to consider when telling a good story about a campaign. These recommendations below might also be relevant to practitioners who are considering using narrative advertising to engage consumers through a narrative advertising approach:

- **Recommendation #1:** The brand story needs to have a strong hook at the beginning to pull consumers in.
- **Recommendation #2:** The brand story needs to elicit emotion.
- **Recommendation #3:** The brand story needs to provide a clear and compelling offer.
- **Recommendation #4:** The brand story needs to have a strong request for consumer responses.
- **Recommendation #5:** The brand story needs to put the consumers at the center of the narratives.
- **Recommendation #6:** The brand story needs to build the brand and strengthen the brand's relationship with the consumers.
- **Recommendation #7:** The brand story needs to help cultivate relationships with the consumers.
- **Recommendation #8:** The brand story needs to be memorable.

FUTURE RESEARCH DIRECTIONS AND CONCLUSION

Recent interests in narrative advertising have been extended to study whether narrative advertising can lead to variations of consumers' brand experiences (Andreini, Pedeliento, & Solerio, 2018; Yang & Kang, 2018). Brand experience is conceptualized as "sensations, feelings, cognitions, and behavioral responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environment" (Brakus, Schmitt, & Zarantonello, 2009, p. 53). Consumers' exposure to narrative advertising is likely to affect their mood when processing advertising messages, Given the importance of mood in the information processing and subsequent persuasive effects (Myers & Sar, 2012), the emotionally-charged narrative advertising is likely to affect people's mood in processing advertising messages. Future research may explore the relationships of these variables.

Furthermore, with rise of multi-platform brand storytelling through a variety of media platforms (Feng, 2018; Yang, 2018), a programmatic examination of narrative transportation, self-referencing, and narrative structures/elements in multi-platform narrative advertising will generate insights into the research and applications of narrative advertising. The dominant single-platform approach in the narrative advertising research lacks practical usefulness to practitioners in the age of integrated and multi-platform storytelling.

In conclusion, this book chapter provides an overview of academic studies in narrative advertising. The authors have categorized extant literature into three key areas to allow both researchers and practitioners to understand what makes narrative advertising persuasive. To connect theory into practice, this book chapter employs a case study approach to examine two narrative advertising campaigns with different video lengths to tell a brand story. The discussion of these two best practice campaigns will help advertising and marketing communications practitioners to design more effective narrative advertising campaigns in the future.

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KEY TERMS AND DEFINITIONS

Brand Experience: This concept is defined an overall experience that consumers have with a brand either through behavioral responses, cognitions, feelings, and sensations evoked by a brand packaging, design, and identity.

Information Processing Theory: A popular theory to explain how consumers process information or advertising messages. This theory includes a series of stages (such as exposure, attention, comprehension, agreement, and retention).

Multi-Platform Storytelling: An execution technique for narrative advertising that employs a variety of media platforms (such as traditional advertising media, social media, virtual reality, augmented reality, etc.) to tell a brand's story.

Narrative Advertising: An increasingly popular form of advertising that employs narrative to tell a brand story.

Narrative Paradigm Theory: A qualitative inquiry pioneered by Walter Fisher. The theory examines narratives from the perspectives of coherence, fidelity, and values. Two concepts are used to evaluate narratives: that is, narrative probability and narrative fidelity.

Narrative Transportation: This term refers to the mechanism when consumers process narrative advertising. Unlike traditional argument-based processing (such as the Elaboration Likelihood Model), this concept refers to when consumers not only pay attention to advertising but is also immersed and absorbed into the advertising contents.

Self-Referencing: Refer to a process when consumers relate what they see in advertising to their own and personal experiences.

Chapter 17
Convergence, Divergence, and Narrative Integration in Public Relations and Advertising

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ABSTRACT

In traditional approaches, public relations and advertising are shown as different practices in terms of their goals and outputs. While management literature draws lines between two practices; cultural approaches assert that public relations and advertising mingle with one another. In this context, this study aims to show how management literature manifests divergence between public relations and advertising while cultural approach suggests that public relations and advertising converge in their objectives and outcomes. In this study, "co-creational perspective" of Carl H. Botan and Maureen Taylor is introduced. In this regard, the study conceptualizes the practices of public relations and advertising as "cultural intermediaries", a term introduced in Pierre Bourdieu's book titled "Distinction: A Social Critique of the Judgement of Taste." The study argues that it is more suitable to conceptualize public relations and advertising as creative projects because such conceptualization has a potential to show narrative integration between public relations and advertising.

INTRODUCTION

The mainstream theories of strategic communication differ from the ones that challenge those traditional approaches. That is, the practice of public relations and advertising is described and categorized differently by cultural approaches that benefit from the social theories. It seems crucial to identify how the managerial and cultural literature in public relations and advertising define, categorize and locate those two practices. Under the management literature public relations is described as the management of communication and advertising is defined with its focus on the sales of the product/service and profit maximization. In contrast to the managerial literature, the cultural approaches redefine and reconceptualize public relations and advertising. According to Dağtaş (2009, p. 38) in the West and also in Turkey most

of the departments of advertising, studies focus on advertising in terms of marketing literature with its persuasive nature. Although advertising has such a dimention to it, it is also a cultural and political text, that is, "while advertisements commercialize products/services, they refer to cultural and ideological representations and myths." (Dağtaş, 2009, p 38). When it comes to cultural approaches, the "co-creational perspective" of Botan and Taylor seems a substantial concept. The concept assumes that the meaning of a communication text is not determined only by the organization. Rather, publics get involved in the meaning making process, too. Drawing on Pierre Bourdieu's concept "cultural intermediaries", public relations and advertising become similar occupations whose expertise is about culture, economy and societal expectations. This study draws on the literature known as "socio-cultural turn" which states that "public relations is recognised as *a locus of transactions that produce emergent social and cultural meanings*" (Edwards & Hodges, 2011, p. 4). Those meanings are produced and reproduced by the public relations professionals/advertisers and by the publics together, which also implies "co-creational perspective" in public relations literature.

Regarded as cultural intermediaries, public relations professionals and advertisers become similar occupational group whose profession is related to creating narratives around the product/service. In this vein, public relations and advertising should not be seen as distinct professions whose boundaries are strictly drawn. To show the differences between the two approaches, the study firstly discusses the managerial approach, then the co-creational perspective. The study also regards public relations professionals and advertisers as cultural intermediaries, which implies that advertising and public relations texts are cultural texts. Those texts narrate stories in society. The fact that social, political and cultural changes are represented in advertisements strengthens the assumption that advertising texts are also "cultural and ideological texts" (Dağtaş, 2009, p. 45). Like advertising, public relations campaigns are cultural texts as well because they draw on cultural codes, changes and trends to attract people's attention. Their being cultural texts also means that the two practices can be described as a form of narrative, through which communicators or practitioners working in creative projects narrate cultural stories to the publics in the form of advertisements or public relations campaigns.

Although public relations and advertising are described as narrations, the idea that public relations and advertising are form of narrative does not mean that those two practices are piece of literature. According to Dağtaş (2009, p. 56) advertisements include symbols or imagery; however, "they are not literary texts" because what they use as a symbol or imagery are not literary ones. Rather, advertisements are texts which are created by the sector to promote consumption and whose raison d'être is to sustain capitalism. Therefore, researchers should take into consideration the social, cultural, political and economic context in which communication texts are produced.

TRADITIONAL DIVERGENCE OF ADVERTISING AND PUBLIC RELATIONS

The management literature draws clear cut lines between the practices of advertising and public relations, both of which are categorized under the organizational communication. In other words, within the framework of management studies, there are some important crossroads at which advertising and public relations diverge. Those differences or what the academia prefers to call it, *the divergence*, becomes clear when the researchers list the motivations, results and nature of the mentioned practices. Therefore, the main reason why advertising and public relations are diverging from one another is about the profession's nature. That is, the managerial perspective establishes a salient difference between advertising and public

relations: the organizations pay for their advertisements to be shown in the different means of media; so the organization has control over the message of the advertisement. However, in public relations activities the organization does not pay for appearing on media. Rather, public relations practitioners prepare content about the organization to appear on media. What is more, the definitions of advertising and public relations reveal the divergence between them. Advertising, for instance, is usually regarded as a "one-way communication process" due to its effort to persuade consumers to buy the product/service. As Williamson (1978, p. 16) argues "certainly a large part of any advertisement *is* this 'message': we are told something about a product, and asked to buy it." So the main purpose of advertising is to inform about a product/service and thus to promote consumption. In fact, Dahl (2007) thinks advertising is a "art of promotion." Advertising promotes not only products/services but also emotions (e.g. beauty, wealth, happiness, etc.) along with it. This is also the reason why modern economies need advertising because it also attracts people's attention to buy what they even do not need. Therefore, Dyer (1982, p. 1) asserts that advertising is about persuasion and it is "the 'official art' of the advanced industrial nations of the West." Likewise, Williams (2005, p. 184) thinks that advertising is "the official art of modern capitalist society." Because today's capitalism cannot meet its requirements without the advertising sector; that is, TV channels, newspapers or magazines cannot survive without it (Williams, 2005). Hence, the association of advertising with capitalism is an important point because advertising is the bridge that connects production and consumption.[1]

From the managerial perspective, unlike advertising, public relations requires "two-way communication" beacuse of its emphasis on the mutual relationships between the organization and its publics. In other words, public relations does not aim to sell a product/service; rather it helps organization to develop long-term relationships with those publics. Within this scope, one of the most renowned scholars from managerial perspective, Grunig (as cited in Grunig, Grunig & Dozier, 2002, p. 2) gives a widely cited definition of public relations: public relations is "the management of communication between an organization and its publics." While Grunig defines public relations as "communication management", Ledingham and Bruning (1998) defines it as a "relationship management." Without doing any comparance between communication or relationship management, Coombs and Holladay (2007, p. 34) describe public relations as "the management of mutually influential relationships within a web of relationships comprised of stakeholders and organizations." As it is seen, all of the definitions emphasize on the *mutuality* and the *management* of these relationships that public relations develops. Correspondingly, Harlow who studied 472 definitions of public relations in the literature concludes that public relations is defined as "management function" by a majority of researchers and the writer ends up with a comprehensive definition of public relations (as cited in Hutton, 1999, pp. 200-201):

Public relations is a distinctive management function which helps establish and maintain mutual lines of communication, understanding, acceptance and cooperation between an organization and its publics; involves the management of problems or issues; helps management to keep informed on and responsive to public opinion; defines and emphasizes the responsibility of management to serve the public interest; helps management keep abreast of and effectively utilize change, serving as an early warning system to help anticipate trends; and uses research and sound and ethical communication techniques as its principal tools.

Thus, from the managerial perspective, while public relations can be considered as management function to build effective, long-term relations and trust with the strategic publics leading to organizational excellence, advertising has a short-term aim of increasing the sales. For that matter, whereas advertisers communicate to small group of people- *the target audience*, public relations practitioners communicate to a larger community- *the stakeholders*- which include not only the target audience, but also the media, goverment, shareholders, suppliers, workers, consumers and activists, etc. Therefore, advertising's outcomes are shown in a short span of time; however, public relations practice lasts much more. Consequently, advertising is generally associated with selling and profit maximization and public relations is associated with building reputation and positive image. This difference also answers the question of why evaluating advertising is much easier than public relations practices.

CONVERGENCE OF ADVERTISING AND PUBLIC RELATIONS

Although the managerial approach argues that advertising and public relations diverge in various areas, globalization and digitalization have brought along an integration of advertising and public relations, which has also caused a change in describing and examining advertising and public relations practices. According to Odih (2007, p. 207) "global trends in digital convergence and communication integration have fortuitously reshaped the infrastructure of advertising" because "global electronic communication has precipitated a new digital convergent industry, which has revolutionized the logic of traditional advertising." The same deduction can be applied to traditional public relations, as well. That is, public relations tools are getting more and more digitized; by using Internet, the organizations have started to conduct online public relations campaigns, viral videos, social media events, etc. So traditional public relations activities and advertising of the 20th century seem demoded in mostly digitalized world of today. Thus, in recent years, managerial studies have started to face challenging approaches.

In public relations literature, for example, functional perspective (also known as managerial perspective) of public relations is challenged by "cocreational perspective" introduced by Botan and Taylor (2004). According to the writers, in public relations literature there is a shift from "a functional perspective to a cocreational one." Cocreational perspective suggests that meaning is created not only by the organization but also by the publics. In other words, the communication scholars have started to focus on "the publics' discourses or messages, recognizing publics as active participants in constructing the meanings of their relationships with organizations" (Toth, 2009, p. 51). Functional perspective regards the publics and the communication process as a tool for organizations' profit; however, cocreational perspective regards the publics as "cocreators of meaning and communication as what makes it possible to agree to shared meanings, interpretations and goals" (Botan & Taylor, 2004, pp. 651- 652) and public relations is associated with "producing, sustaining and regulating such meanings" (Edwards & Hodges, 2001, p. 3).

This perspective clearly has a link with a societal perspective in public relations and advertising. For instance, Ihlen and Verhoeven (2012) set forth that public relations should be seen "as a social activity" and "its societal context" should be taken into consideration. Cultural approaches to public relations criticize the idea that public relations has a managerial function because it has close links with meaning making processes and thus it is a form of discursive practice. This assumption that cultural approaches put forth implies that public relations assigns discourses and meanings that are becoming available in society. So it can be said that public relations and advertising create meanings by transforming cultural codes into cultural artifacts.

While Botan and Taylor describe public relations as co-creational process during which not only organizations but also the publics create meanings together[2], Curtin and Gaither use du Gay's concept titled "Circiut of Culture", through which "meaning is constructed" to describe the process through which public relations creates meanings in those cultural moments (Curtin &Gaither, 2005, p. 98). According to du Gay, meaning is created in society in five moments: representation, production, consumption, identity, and regulation (Curtin & Gaither, 2005, p. 98), which implies that culture is a "discursive practice." Those five moments are linked together and they have an important role in making meanings in society. When it comes to public relations, public relations is also about the production, consumption and circulation of meanings. In this point, it is important to remind that Edwards and Hodges put forth that public relations functions as a societal practice producing, arranging and reproducing cultural meanings and narratives. The concept of the circuit of culture also "provides a different approach than the structural-functional concept of practitioners as boundary spanners and the subsequent definition of oppositional managerial and technical roles" (Curtin & Gaither, 2005, p. 107). Co-creational perspective relocates public relations professionals as cultural intermediaries who establish connection between organizations and their publics, culture and products, and thus between production and consumption.

Advertisements, too, according to Soar (2000, p. 419) "if we take them seriously and collectively as a social and cultural phenomenon, are a rich source of ideas, both about and for the world we inhabit." In this frame, public relations and advertising in a globalized world should not only be regarded as tools of promotion and profit maximization. Rather, advertising and public relations are both meaning making processes, and are forms of discourse, rhetoric, narration and even stroytelling. Such an approach locates advertising and public relations practitioners as cultural intermediaries. In this vein, public relations practitioners are not defined only with their technician or managerial roles. Cultural approaches of public relations charactarize public relations profesionals and advertisers with their cultural roles. The function of advertisers, for example, "is defined as the translation or relaying between the purportedly distinct realms of production and consumption: in educating the masses in the art of consumption and the social distinctions of taste, these cultural workers are thought to mediate between the needs of producers and the desire of consumers" (Cronin, 2004, p. 350). Public relations practitioners, too "can serve as a cultural interpreter between diverse ethnic, cultural, religious, or class-based groups. (…) For dissimilar groups to move past their differences and recognize common interests is an essential first step towards building generalized trust and establishing out-group ties" (Sommerfeldt, 2013, p. 286).

Counting those professions as cultural intermediaries indicates the need of characterising the social context of today's world. The social context in which public relations practitioners and advertisers perform, is described by many sociologist: by Guy Debord as "society of the spectacle", by Jean Baudrillard as "consumer society", by Manuel Castells as "network society", by Jean- François Lyotard as "postmodern condition" or by Ulrich Beck as "risk society." Those descriptions comprise their own characteristics; however, all of them focus on mass culture's effects on society with its micro narratives. Especially postmodern theorists argue that in postmodern world, meta narratives/grand narratives do not exist anymore, they are replaced by micro narratives ending up with many different and clashing perspectives at once. In such a societal context, advertising and public relations should be relocated. In this attempt, advertising and public relations campaigns can be described as micro narratives, too. Such an approach also is embraced by rhetorical scholars who argue that "communication and the meaning-making through communication are the central ideas of public relations practice" (Toth, 2009, p. 56). Rhetorical scholars treat "the organization as *speaker* or *rhetor*, who seeks to influence stakeholders, employees, media, government, activist groups, and society" (Toth, 2009, p. 48). So this is why commu-

nication and public relations professionals "need to make a positive impact and adjust their professional rhetoric to the everyday situations" (Kantola, 2016, p. 36). When facing a crisis, for example, public relations professionals should overcome the difficult times with rhetorical strategies. Those strategies can include acceptance as a sign of transparency or denial to abdicate the responsibility. Whether it is acceptance or denial, both ways require telling stories about the organization. More clearly, organization's being a rhetor or an orator is linked with the idea that public relations and advertising resemble the practice of narrating or basically telling stories.

Narrative is "loosely, having the form of a story" and narrative paradigm is defined as "narrative is a fundamental way of making sense of experiences" (Chandler & Munday, 2011, p. 228). According to Gennette (1983, p. 25) narrative has three meanings; one of them is "the oral or written discourse that undertakes to tell of an event or a series of events" and the second one being "the succession of events, real or fictitious." The third one defines narrative as "the event that consists of someone recounting something: the act of narrating taken in itself" (Genette, 1983, p. 26). According to Fulford (1999), narration is not dead in our lives, in fact, mass culture witnesses "the triumph of narrative." Modern stories are not told by the traditional storytellers as it was in the ancient times, but by professionals like public relations practitioners or advertisers. So the act of narrating in today's world is performed by advertisers and public relations professionals.

In today's world, public relations practitioners and advertisers can be described as storytellers. Elmer (2011, p. 47) puts this idea in a very open way by asserting that "public relations is storytelling." In other words, public relations practitioners function as storytellers; they tell stories about the organization they work for. Elmer's argument opens up the researchers' and practitioners' horizons to regard public relations as a storytelling practice. Therefore, according to Kent (2015, p. 480) "public relations professionals would benefit from stronger story telling skills, and academics would find narrative theory a useful framework for understanding organizational communication." Therefore, narrative or rhetorical perspective seems coherent with those new ideas. Because "for rhetorical scholars, communication and the meaning-making through communication are the central ideas of public relations practice" (Toth, 2009, p. 56) and for advertising.

Advertisements also tell stories because they are cultural artifacts. For example, Hay (1989) reads advertising texts as cultural texts and Sherry (1987) thinks it as a cultural system as a whole. Moreover, Williamson (1978, p. 12) asserts that the advertising's aim to "sell things to us'- involves a meaning process. Advertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those properties *mean something to us."* Therefore, Williamson (1978, p. 12) states that through advertising products start to stand for different meanings:

Certainly advertising sets up connections between certain types of consumers and certain products (…); and having made these links and created symbols of exchange it can use them as 'given', and so can we. For example: diamonds may be marketed by likening them to eternal love, creating a symbolism where the mineral means something not in its own terms, as a rock, but in human terms, as a sign. Thus a diamond comes to 'mean' love and endurance for us.

As a classic example of Barthes argues that "foams" in detergent advertisements signify "luxury" (Barthes, 1972, p. 36). This means, according to Williamson (1978, p. 71) "new symbolic meanings on the hoardings and posters where they are no longer *things* but signs." For example, a perfume means

attractiveness, beer or a car means manliness, or a cloth means a way of life. So in modern times, Williamson (1978, p. 40) thinks that *"an object 'replaces', 'stands for', an image or feeling; then the product 'replaces' the original object in this role, and appropriates the meaning of that image or feeling."* Because "advertising seems to be a rich and complex signifying system which draws on many other texts and discourses" (O'Donohoe, 1997, p. 239). O'Donohoe's statements can be described as "intertexuality" which unveils the connection between other cultural texts such as advertisements, films, novels, TV series, and so forth.

As signifying systems and narratives, advertisements promise that if people buy those products, they will be happy, strong, attractive, etc. According to İlhan & Aygün Cengiz (2015, p. 225) advertisements create a "luxurious, colorful, joyful, glossy and extraordinary" world in which "beautiful, attractive, rich, noble, healthy, perfect and happy people" are depicted. Like wizards in traditional or pre-modern societies, advertisers do magic in modern societies. Williams (2005, p. 185) explores this function of advertising in a detailed and clever way, by resembling advertising to "magic system":

It is impossible to look at modern advertising without realizing that the material object being sold is never enough: this indeed is the crucial cultural quality of its modern forms. If we were sensibly materialist, in that part of our living in which we use things, we should find most advertising to be of an insane irrelevance. Beer would be enough for us, without the additional promise that in drinking it we show ourselves to be manly, young in heart, or neighborly. A washing-machine would be a useful machine to wash clothes, rather than an indication that we are forward-looking or an object of envy to our neighbors. But if these associations sell beer and washing-machines, as some of the evidence suggests, it is clear that we have a cultural pattern in which the objects are not enough but must be validated, if only in fantasy, by association with social and personal meanings which in a different cultural pattern might be more directly available. The short description of the pattern we have is magic: a highly organized and professional system of magical inducements and satisfactions, functionally very similar to magical systems in simpler societies, but rather strangely coexistant with a highly developed scientific technology.

Reading advertisements as magic implies much more than a metaphor. Advertisements' being magic implies that advertisements function as myths. According to Barthes (1972) advertisements are shaped through cultural texts and myths transforming advertisements into modern myths. Those myths are important for the organizations because Kent (2015, p. 480) argues that "organizational goals, histories, heroes, and informational and persuasive communication, are often communicated via myths and stories." This, again implies intertexuality between organizational narratives and cultural narratives.

Organizational narratives can take different forms: "long forms (such as books, shareholder briefings, advertorials, web sites, and annual reports) and short forms (in corporate advertising)" (Dowling, 2006, p. 98). While public relations texts such as news releases, brochures, press releases, online campaigns, corporate social responsibility reports tell stories contributing the organization's reputation; advertising texts produce myths about the products/services. Modern organizations use public relations and advertising to tell their organizational microstories to the stakeholders such as:

to employees: "we are a good, safe place to work,"
to customers: "we stand behind our products and services,"
to society: "we are a good corporate citizen,"
to investors: "our reports and forecasts are reliable,"

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to insurers: "we are a sensible risk,"
to government: "because of our economic and social contribution, support us," and
to regulators: "trust our interpretation of and compliance with the law" (Dowling, 2006: 82).

NARRATIVE INTEGRATION OF ADVERTISING AND PUBLIC RELATIONS

Integration through organizational narration is sometimes seen as a convergence of public relations into advertising. For instance, Springer (2007, p. 344) asserts that all forms of communicative practices of the organizations can be labelled as advertising: "Whether people creating promotional content for whatever media have *brand consultant*, *marketing* or *communications* on their business cards, they are effectively advertisers." Such a convergence takes place through narrative integration: "rather than choosing which route to take – advertising or marketing?–communication strategies have tended to integrate expertise and marketing/advertising platforms in campaigns" (Springer, 2007, p. 346).

On the other hand, some scholars argues that advertising melts in public relations. According to Hallahan (2005, p. 11) advertising can be defined "as a tool used in public relations, involves the purchase of paid space or time in newspapers, magazines, radio, television, out-of-home media, or the Internet to communicate messages to target audiences." However, this type of positioning of public relations as a subset of advertising, or vise versa can be misleading. Rather, "strategic communication" should be the umbrella term under which marketing, advertising/corporate advertising and publicity practices are situated. Those practices are bound with one another through narration, organizational discourse/rhetoric/stories/myths. Because all of them, especially advertising and public relations are narrative forms in terms of organizational communication. They can be seen as different forms of narratives and rhetorical devices used in the whole organizational narration.

Thanks to integration processes, communication literature has started to mention integrated campaigns including marketing, advertising, public relations at once. So it is getting harder and harder to define a campaign merely as public relations or advertisement. Nowadays brands send their new products to influencers/youtubers as part of their both public relations and advertising campaigns. Those integrated and generally online campaigns require a creative group of people including public relations practitioners, advertisers, marketing professionals, and all other media professionals. All together they create campaigns which are no longer simply labelled as public relations or advertising. Rather, those integrated campaigns should be seen as a *creative projects* on which modern storytellers, namely public relations and advertising practitioners, work together to generate effective organizational narratives.

DOVE'S "REAL BEAUTY SKETCHES: YOU'RE MORE BEAUTIFUL THAN YOU THINK" CAMPAIGN

Dove's campaign, which was launched in 2013, "Real Beauty Sketches" is in a form of a social experiment. For the campaign, a video is prepared and in 12 days of its launch, "more than 50 million people viewed the *Dove* video."[3] In the experiment, a group of women participate in *Dove*'s campaign. Those women who are strangers to one another are told to wait in a lounge for a while during which they get to know each other little by little. Then, one by one women are invited to the room where a forensic artist waits for those women behind a veil. The forensic artist, who does not see the women but hear them,

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wants those women to describe themselves and starts to draw them by only listening them. After the forensic artist draws those women's pictures, he invites another woman, who awaits in the room with the others, and asks her to describe the woman whose picture is drawn by the artist. This time, the forentic artist draws the womans's picture by listening the woman who has just become acquainted with the other one. The two drawings, which the drawer draws for the woman, end up very differently, that is, the drawing of the woman which is drawn by the woman herself shows an uglier woman than the one which is drawn by the other woman. In the end, it is seen that women describe themselves fat, unhappy, "ugly" whereas women around them describe those women as thin, happy and "beautiful". The two different sketches that the forentic artist has drawn are shown to the women in a hall (see Figure 1 and Figure 2). In this moment, women stand face to face with their own perception of themselves and a stranger's perception of themselves. In this confrontation moment, women see that a stranger that they have met in the lounge regards them as beautiful than they think they are. Some of the women who see that they look beautiful in the eyes of strangers start to cry. After the shootings of the experiment, *Dove*'s slogan for this campaign "You are more beautiful than you think" is seen on the screen.

It is important to see why *Dove* decides to carry out such an experiment and organize such a campaign. *Dove* asserts that it aims to reveal the "real beauty" of women because although women have unique beauty, they do not realize it. So the slogan of the campaign is "You are more beautiful than you think." The slogan implies that women are not aware of their beauty and even the strangers see them as beautiful so they should appreciate their own beauty, too. With such an approach, *Dove* explains its "Real Beauty Sketches" campaign as follows[4]:

We asked women to describe themselves to FBI trained forensic artist Gil Zamora (from behind a mysterious curtain), who drew a portrait of them based on their description. A random stranger was then asked to describe the same woman to Gil, to see how their description would differ. The result? Two completely different portraits. The one based on the stranger's portrayal was more beautiful, happier and more accurate. It proved exactly what we suspected: that you're more beautiful than you think. So to help inspire the millions of women around the world who don't see their own beauty, we created a film showing the women's reactions to their portraits, and the impact of their refreshed view of themselves.
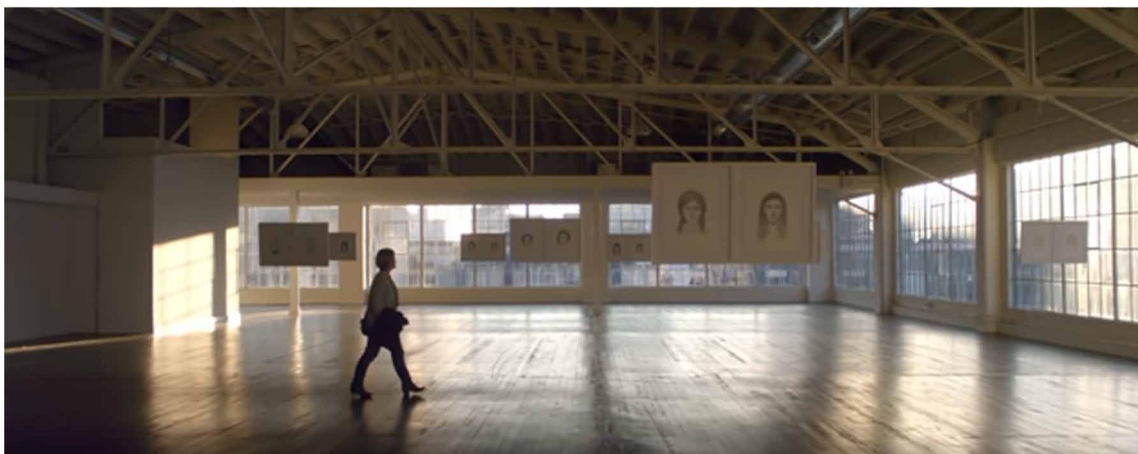
Figure 1.

Figure 2.

As it is seen, *Dove* thinks that strangers' perceptions are more "accurate" than one's own views. Therefore, the aim of *Dove* is to "inspire every single one of the 80% of women who feel anxious about how they look to reconsider their view of their own beauty"[5]. This is why, *Dove* claims that it presents a new definition of beauty than the dominant definitions of beauty and confronts hegemonic beauty ideals of the society and the media[6]:

The problem is, we're so bombarded by unattainable standards of beauty – in magazines, TV, advertisements, on social media – that we undervalue the true beauty in ourselves. More than half of women globally agree that when it comes to how they look, they're their own worst critic. Our perception of ourselves is far less positive than it should be. And since we know that feeling beautiful is the first step to living happier, more confident lives, we decided to do something about it.

With such an explanation, *Dove* not only narrates its own stance in terms of women's beauty but also it advises women to see themselves "accurately". Although the campaign video seems like an advertisement, any product of *Dove* is introduced or promoted in the video. However, the logo of *Dove* is shown at the end of the video, which stamps that the video is created by *Dove*. So one cannot understand whether it is an advertisement or a public relations campaign. However, at the second glance, one can see that *Dove* aims to create a new concept of beauty with the campaign. It can be concluded that *Dove* tries to impress its public by showing them that *Dove* cares for its consumers' feeling about themselves. That is why, it can be said that in the campaign *Dove* aims to engage with[7] its public with a sentimental touch; however, it also tries to influence its public to buy its products in the long run. That is why, it is not important whether *Dove*'s campaign video is an advertisement or a public relations campaign; rather, it is a form of narrative that tells women they are beautiful than they think.

When it comes to naming this campaign as a public relations campaign or a advertising campaign, the line between advertising and public relations blurs. In other words, naming of this communication text looks insignificant; however, the narration of the campaign comes to light. That is to say, this campaign can be considered as a narration of women's beauty with a holistic approach. Regardless of its being public relations campaign or an advertisement, *Dove*'s "Real Beauty Sketches" campaign narrates a modern

beauty ideal. To do that, *Dove* uses cultural codes in the society which preach that beauty comes within and women should be beautiful to be praised. Using such a code, *Dove* also touches the women's heart who think that they are "ugly". With the campaign, *Dove* addresses to those women and makes them participate in the meaning making process of the campaign. *Dove* transforms such cultural code into a cultural artifact. The campaign becomes the cultural artifact and a cultural narration. For that matter, the "Real Beauty Sketches" campaign can be seen as a "narration of beauty". Therefore, as a narration of beauty, *Dove* tells its costumers: "*Dove* finds you beautiful no matter what you think about yourself," it tells to society: "*Dove* appreciates women's beauty and value their feelings about it." In this way, *Dove* does not present a new way of beauty as it claims. Rather, it decorates its "narration of beauty" in a way that one positions *Dove*'s narration as an alternative to the dominant one.

Accordingly, this creative campaign of *Dove* has its illusion. In other words, whereas *Dove* claims that it has a new way of presenting beauty, it actually *represents* the way beauty is described in a brilliant way. Like any other public relations or advertising texts, this campaign also presents women as beautiful, attractive, thin, joyful and successful. Such an approach is in line with the idea that advertisements and public relations campaigns do not only sell products, but also sell identity. The discourse of "you are more beautiful than you think" also implies that "women should be beautiful", which does not criticize the dominant culture. As a matter of fact, such a discourse creates a narration that if women are seen beautiful by others, it means they are really beautiful. In other words, the beauty criterion of a woman is a stranger's perception. Such a text, which narrates that women are supposed to be beautiful, unveils the idea that *Dove* participates in the dominant meaning making process of the society, which advises the women to look good in the eyes of others.

CONCLUSION

Transition from functional approaches to discursive approaches in communication studies can be considered as a transition to meaning making paradigm which asserts that public relations and advertising are about cultural meaning making and interpretation of cultural codes in society. Such a transition indicates a change in seeing public relations and advertising as socio-cultural practices, which also is known as "socio-cultural turn" (Edwards & Hodges, 2011) in public relations literature. Socio-cultural turn in public relations and advertising not only has changed the definitions of the two, but also has changed the way the researchers conceptualize the campaigns in digitized world.

Regarding public relations and advertising as cultural and societal practices introduces new kind of research questions such as what role public relations and advertising play in society and how public relations and advertising affect culture and society. Moreover, asking questions about how public relations and advertising mold culture and society means that researchers have started to conceptualize public relations and advertising not as a managerial function, which challenges the normative theories of public relations and advertising, but as a societal function, through which public relations and advertising tell stories, narrate cultural patterns to the publics. In this way, publics are not categorized as passive receivers but as partners with whom organizations create cultural and symbolic meanings together. Therefore, these theoretical and practical changes in public relations and advertising require a new way of analysis that examines public relations and advertising campaigns not in a organizational/managerial level, but in cultural and societal level. By changing the way researchers look at public relations and advertising campaigns, the methodology of the studies change as well. This also explains why in recent years textual

analyses and narrative analyses have increased as a result of focusing on narrative function of public relations and advertising.

As in the case of *Dove*'s "Real Beauty Skectches" campaign, campaigns are not described as "public relations campaigns" or "advertising campaigns" at the first glance. Rather, those campaigns manifest themselves as "creative projects" behind which a whole team work to narrate a story. The story in those communication texts is usually made up of cultural codes and patterns. In the case of *Dove*, for instance, *Dove* uses the cultural codes sustaining the idea that women should be beautiful, thin and happy. Although *Dove* claims that it challenges the modern ideal of women beauty, it reproduces such an ideal from a different viewpoint. What *Dove* does is that it uses cultural codes and constructs a narration out of those cultural codes. The result is "narration of beauty" in the form of an advertising *or* a public relations campaign. It does not matter whether the campaign is labelled as an advertising or public relations campaign, but it is crucial to see that the campaign narrates a story of beauty to the public by using sentimental rhetoric. The case of *Dove* campaign not only shows that public relations and advertising draw on cultural patterns but also epitomizes the idea that public relations or advertising campaigns are form of narratives, even a storytelling in some cases.

Therefore, it can be concluded that with modernization, digitalization and social media, the border separates public relations and advertising collapsed. One cannot talk about the explicit differences between public relations and advertising. Being narrators of such narratives, public relations professionals and advertisers use similar techniques and tools. Digitalization plays an important role in such a integration. Therefore, the definitions and conceptualizations of managerial approach become missing or incomplete. Unless the extant literature of communication studies considers the advantages of digitalization, which has ended up the divergence of public relations and advertising, the managerial perspective cannot satisfy the needs of digitalized world. However, in collaboration with narrative theories "co-creational perspective" in public relations can provide a fruitful insight into the narrative nature of both public relations and advertising.

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ENDNOTES

[1] According to Dyer (1982) some circles bless advertising because it is essential for the economy; it raises the living standards, it boots production and enhances welfare in society. However, critical approach critiques advertising sector because it creates "false needs" which fuel advanced industrial society (Marcuse, 2002).

2   Regarding the publics as a part of the meaning making process implies that the publics in public relations are not "receivers" of public relations texts and practices anymore. Rather the publics are now seen as active agents who share the meaning and play an important part in communication process.

3   https://www.dove.com/us/en/stories/campaigns/real-beauty-sketches.html

4   https://www.dove.com/us/en/stories/campaigns/real-beauty-sketches.html

5   https://www.dove.com/us/en/stories/campaigns/real-beauty-sketches.html

6   https://www.dove.com/us/en/stories/campaigns/real-beauty-sketches.html

7   In public relations literature, as Taylor & Kent (2014, p. 387) put forward that "engagement means "accessibility, presentness, and a willingness to interact." According to the authors (Taylor & Kent, 2014, p. 396) the researchers studying in public relations "should seek out the places where engagement is occurring and study how meaning is created and changed by public relations communication."

Chapter 18

New Communication Techniques and Online Image Management via Narrative Advertising

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ABSTRACT

New developments and changes in Internet technology have also changed communication techniques. New communication technologies with interactive features have a user-based content control feature. It also offers new possibilities to share content more easily. New communication technologies have changed the communication techniques. In this direction, new communication techniques come to the forefront with the features of up-to-date, multi-use, sharing and digital storytelling. In this direction, online image management has become a necessity with new communication technologies. The effect of electronic word-of-mouth communication is increasing rapidly. However, the importance of the crisis control plan and online image management has also increased. Online image management has become one of the most important components in new communication techniques. New digital communication platforms have increased consumer interaction with the brand. In this respect, transparency is the most important feature of new communication techniques.

INTRODUCTION

WWW.Web is the largest transformable knowledge structure in which the idea was introduced by Tim Burners-Lee in 1989 at first. In the last three decades there has been much progress on internet, web and digital technologies. Web 1.0 is an IT network. Web 2.0 is a communication network. Web 3.0 is a collaboration network. Web 4.0 is the integration network. All these Web technologies show the four generations of the Web. It also expresses the process of development since the emergence of the Web (Aghaei et al. 2012). New communication techniques (Web 2.0) capture a combination of innovations

Table 1. General Comparison Between Web 1.0 and Web 2.0

	Web 1.0	**Web 2.0**
Mode of usage	Read	Write and contribute
Unit of content	Page	Record
State	Static	Dynamic
How content is viewed	Web browser	Browsers, RSS (really simple syndication) Mobile devices, etc.
Creation of content	By Website authors	By everyone
Domain of	Web designers and geeks	A new culture of public research?

Source: Hsu & Park, (2011).

on the Web in recent years. A precise definition is elusive and many sites are hard to categorize with the binary label "Web 1.0" or "Web 2.0". But there is a clear separation between a set of highly popular Web 2.0 sites such as Facebook and YouTube, and the "old Web; Web 1.0" (Cormode & Krishnamurthy, 2008). Internet technology is becoming more integrated into people's lives and has shown its potential to alter communication outcomes; as such, public relations professionals have been finding it increasingly difficult to forgo this communication channel and increased their use of the web for various purposes (e.g. connecting to brand members, constructing a positive image, and attracting potential supporters). The public relations professionals who use the platform have developed a new approach in communicating with their costumer (Hsu & Park, 2011; Zyl, 2009).

New Communication Techniques

Web 2.0 was meant to achieve, observing that like many important concepts, Web 2.0 doesn't have a hard boundary, but rather, a gravitational core. You can visualize Web 2.0 as a set of principles and practices that tie together a veritable solar system of sites that demonstrate some or all of those principles, at a varying distance from that core. Key elements of this 'gravitational core' include (Whittaker, 2009): (1) using the web as an applications platform, (2) democratizing the web, and (3) employing new methods to distribute information. The implications behind a 'democratization' of the web are contentious to say the least, and this idea is better limited to considerations of usability and participation rather than any implied political process, but these three basic points in some shape or form do identify the nucleus of what Web 2.0 is meant to achieve with regard to platforms, participation, and data as the focus (Whittaker, 2009). Web 2.0, new media, digital media and social media (new communication techniques) is the democratization of information, transforming people from content readers into content publishers. It is the shift from a broadcast mechanism to a multi-based model, rooted in conversations between authors, people, and peers. Social media uses the "wisdom of crowds" to connect information in a collaborative manner. Social media can take many different forms, including Internet forums, message boards, weblogs, wikis, podcasts, pictures and video. Technologies such as blogs, picture-sharing, vlogs, wall-postings, email, instant messaging, music-sharing, group creation and voice over IP, to name a few (Evans, 2008).

The Internet has increasingly occupied the daily lives of consumers, creating great challenges for brands. The emergence of social media has influenced the communication policies and marketing strategies of brands. The Web 2.0 revolution allowed brands to develop many possibilities. The use of Web

2.0 techniques enabled brands to promote their services and products. As a result, the role of the user for brands has become important. In this context, users with Web 2.0 technology can have content creators, even brand and product handles. Web 2.0 facilitated the transition from one role to another. Thanks to the innovation created in social media, the relationship with customers is enriched. The internal processes and activities of the brands are improved. Brands add value to their image (Erragcha & Romdhane, 2014). Millions of people use the Internet, digital communication technologies, web and social media. People are using the Internet and social media to research products and services, to discuss hobbies and tastes, to study products, to participate in music and film fan clubs, to participate in political campaigns, and to develop virtual friendships. Nowadays, digital communication technologies used by many people provide web-based communication. In addition, Web 2.0 platforms provide users with the opportunity to express their opinions, reviews, comments, likes, and idea in the online environment (Koçyiğit, 2017a).

Social media is an integral part of modern life. Social media content also has an important impact on both consumers and brands. Decades of research suggest that interpersonal communication affects attitudes and decision making and recent work has demonstrated the causal impact of word of mouth on product adoption and sales (Berger & Milkman, 2012). Although it has a very short backstory, social media providing viral messaging has billions of users in the world. Social media shows sensitivity to social development in the society. Individually, it offers unique opportunities to transport and recognition of people in the society and worldwide. This case increases the importance of digital marketing and digital advertising narrative (Koçyiğit, 2017b).

Online Image Management and Advertising Narrative

Social media and digital advertising narrative is developed with Web 2.0 technology. Social media is an effective tool for sharing content. Also, digital advertising narrative, the success of the humorous appeal is extremely important because digital campaigns are successful only if the consumer finds a true appeal in the ad or provocative content worth forwarding to others or transmitting to the world. Many of the most successful digital ads of the recent years show that the use of humor positively affects digital campaigns (Petrescu, 2014; Weber, 2007). With the emergence of social media, digital advertising narrative also has gained tremendous popularity; online social platforms dramatically have changed the way consumers respond to advertising. Social media such as Facebook, Instagram, Twitter and YouTube allow target consumers to become message senders by passing on ads to friends, connecting them to the advertisers explicitly, or commenting on the ad and having those comments passed along in digital channels. Digital advertising narrative is typically seeded through existing email lists of loyal customers or through official company sites (Chu, 2011; Safko & Brake, 2009).

Consumers are exposed to thousands of branded messages every day through broadcast and print media, outdoor ads, social media and more. With this complexity, rising media prices and the increasing complexity of consumers in avoiding advertisements continue to explore new ways of achieving industry audiences. Digital advertising narrative is a potentially effective way of overcoming such an option and growing consumer indifference. The appeal of digital campaigns is guided by peer-to-peer communication, where the recipients of the message are usually active participants who are more willing to spread. The action of spreading the message to a person's social network constitutes an endorsement of the brand, which increases its reliability in the eyes of the buyer. A successful digital advertising can reach thousands or millions of other unregistered consumers and motivate them to approve or interact with a brand. Digital advertising narrative within the larger field of digital marketing, similar to the position of

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traditional advertising in the marketing mix. Digital advertising narrative, reflective of developments in the industry and technology, as persuasive messages by an identified sponsor distributed though unpaid communication among peers on interactive digital platforms. Digital videos contain all elements of this definition: They are persuasive in nature, they come from an identified sponsor, and their content is used to motivate further distribution of the message through peer-to-peer communication (Eckler & Bolls, 2011; Tuten, 2008).

In terms of advertising narrative, the advantages of internet, social media and social networks can be listed as follows (Koçyiğit, 2017):

- Internet ads cost less than traditional ads.
- Ads on the Internet, social media and social networks can receive instant feedback from the consumer.
- Thanks to the internet, it is possible to reach a wide audience regardless of time and place.
- Thanks to the Internet, the message can be spread much faster.
- The internet offers great convenience to brands due to the possibility of multi-use.
- Thanks to the Internet, the information and characteristics of the target audience can be reached very easily.
- Thanks to social media and social networks, it is possible to create and control the consumer by creating a follower, brand, or fan club.

Digital advertising narrative strengthens brand loyalty among existing customers and also attracts new customers to the brand. Social networking environment in which effective means of digital marketing is like new or followers, given the discount coupons to consumers or consumers significant benefits of the next message from the provision of brand attention and heard the brand as well as increased interest in loyalty and proximity brand also increases. Brand awareness can be achieved through digital advertising narrative. In addition, advertising narrative also contributes to the online corporate image (Koçyiğit, 2017b). Digital advertising narrative relies on consumers transmitting the message to other consumers within their online social network. Digital advertising narrative is controlled by consumers and is less under the control of advertisers. If viewers do not like the ad, it not only affects the attitude toward the ad or brand but also their intention to transmit the message. Consumers need to like the ad enough to purchase the product and to pass the message forward (Petrescu, 2014).

In today's world, people without direct access to proper information or people who simply want to spread a bad rumor will run with something, and then there is a crisis that needs to be controlled. Damage-control plans are particularly necessary in any new technology venture. As there are so many more opportunities for a company to make mistakes and/or deliver the wrong message about their plans, most companies certainly wind up developing such plans. Notwithstanding the bugs that inevitably plague any new process, there are issues of privacy, security, marketing, and child protection that can occur without warning on the Internet. Thus, vigilance is the eternal price for the freedom the Internet affords (Middleberg, 2001). Internet provides significant advantages to brands. However, the internet has some risks. Internet and social media channels need to pay attention to what brands say. Messages in the advertising narrative should be checked. It should not be misunderstood. Brand messages on digital channels should not damage the image. Listening and following up in online image management has priority. Second place is participation and control.

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Table 2. Industries with good/bad online image management

Good	Bad
Technology	Energy
Airlines (some of the best, some of the worst)	Travel (general)
Consumer goods (where safety is concerned)	Consumer electronics
Advocacy groups	Insurance
Military	Telecommunications
Celebrities/musicians/entertainers	Banks
	Entertainment networks (cable TV, movie studios)
	Auto manufacturers
	Pharmaceutical companies

Source: Middleberg, (2001).

The cornerstone to online image control is being able to carefully monitor what is being said online about a company, a product, or even a corporate executive. When evaluating a business's preparedness to manage its online image, there are several questions to ask. Does the company regularly monitor Internet web sites and message boards? Does it have a program to determine what is to be considered significant information and what isn't? Does it have a process in place for dealing with those kinds of issues online after the determination is made that it is a serious problem? Who will deal with inaccurate information and how? (Middleberg, 2001). Online image management requires monitoring of user messages. Furthermore, digital advertising messages should also be checked. In addition, other contents should be examined and possible crises should be intervened. In addition, content on online platforms should be checked frequently. Online image management, which is a difficult process, is a pursuit.

There are still far too many companies that don't have an online image management strategy. For far too many companies, the only online communications strategy has been to build a web site or online press-release archive and fast. Often, that attitude leads to the misuse of the Internet, ignoring its bigger potential. Corporate executives often treat the Internet as a print medium, rather than an interactive component of an ongoing communications program. That approach recalls a saying used in the old days of public relations. There are three things in the world that most clients want: they want things cheap, they want things fast, and they want things good. The reality is that only two out of those three are usually achievable because things that are fast and cheap don't usually turn out to be great products. That same formula holds true for the Internet. If an online image management strategy is developed and implemented in a rush and lacks funding, it's not going to be good (Middleberg, 2001; Mangold & Faulds, 2009).

Brands need to continue to practice good, solid public relations management, advertising narrative and online image tactics. But we also need to learn the new skills required to incorporate the Internet strategically. These skills were categorized aptly by the online image method (Holtz, 2002):

- **Online Constituent Intelligence:** Public relations and digital advertising professionals apply to other experts who are part of different sectors. Because, for market research, competitive intelligence experts routinely provide information to the brand. However, given the many-to-one nature of the Internet, public relations and digital advertising practitioners must have eyes and ears on-

line. In addition, it is vital to monitor the content that the brand can use to make strategic business decisions, to obtain value from this content and to provide intelligence based on this content.

- **Online Communication Management:** Brands must have a clear, understandable and common online voice. This sound should be reflected on the brand's websites, e-mail responses, discussions, social media platforms, users' participation, and all other digital channels. To complicate topics, this sound cannot be inconsistent with the projected image offline. This sound cannot happen by accident if the brand is to plan and coordinate carefully the approach that the online service provider employs as the architects of the online communication effort. Brands should develop a creative, impressive and remarkable communication strategy for online platforms. Brands should frequently check public relations and advertising messages on social media platforms. In addition, content in online channels should be monitored. Comments and complaints of users in online channels should be followed. Feedback for digital ad content should be reviewed. In this respect, digital advertising messages should be made more attractive.

- **Community Building and Participation:** Until now, it was clear that no communicator could control online dialogues. But the strategic corporate communication plan in online communities helps to keep track of the content. In this way, brands know what consumers are talking about. In this respect, they can develop communication strategies. Communicators should learn to participate in discussions on behalf of their customers and companies and to create communities that target the founding masses that support the organization's goals. Online communities within social media platforms enable brand content of brands to reach more users. In this way, brands reach more consumers and increase brand awareness, association and image.

- **Technology Skills:** No way of getting out of here should not learn technology enough to know what tools and vendors will create and manage online resources to achieve the desired results. To reach the target audience in the fastest way, it is necessary to learn the technology enough to use and manage online platforms. Brands should learn technology to use and manage online platforms. Nowadays, the fastest way to reach consumers is online channels. Learning to know the technology is not to write the code or to know how to configure the servers. However, digital advertising and public relations professionals should know how to use online channels. Communication professionals should improve themselves on how online channels can be used more effectively. In addition, communication professionals need to know how to spread advertising and public relations messages to online channels. To understand the most important technologies, communication professionals need to know the following:
  - The creation and monitoring of online communities of social media platforms.
  - Review and analysis of information on the internet, including the use of search engines.
  - Development of private communication, including understanding how databases work.
  - Web knowledge to produce solutions to technical problems.
  - Improve the ability to follow and analyze online content.
  - Communicating with online opinion leaders.
  - To provide consumers talk about brand on online platforms.

These seven elements are necessary for public relations management, advertising narrative and online image management. Brands should use new communication channels. In addition, brands should incorporate their communication strategies into their online communication platforms.

CONCLUSION

Online image management is part of integrated marketing communication. Nowadays, businesses have to take into account new communication techniques when determining communication strategies. At the same time, communication strategies for digital channels should be hurried in determining. Communication strategies for digital media channels should be planned. Internet and social media are an important means of communication for brands. Social media is an opportunity and a risk for brands. This channel must be managed in a planned manner. Social media is cheap, fast, but it doesn't come to hurry. Prepare for random induction of viral contents can produce major problems. Online corporate image can be damaged and may cause damage which is difficult to repair. The content written about the brand should be reached on social media. In addition, the control of content on social media should be ensured. In particular, it is necessary to know that advertising and public relations messages affect the corporate image. Corporate awareness can be provided through digital advertising narrative. With this method, online corporate image perception can be shaped. Corporate vision can also be demonstrated through public relations messages. All these strategies are the elements that shape and enhance the corporate image in digital channels.

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KEY TERMS AND DEFINITIONS

Digital Branding: Digital branding includes digital channels and elements used to determine the brand's position and to set goals. Also known as digital brand interaction.

Digital PR: A brand is managing online media using online methods and tactics.

Integrated Marketing Communication: It is the management of communication activities such as advertising, public relations and sales development in harmony with each other.

gies, the development of internet technology, the advancement of Web technology, and the opening of international markets to multinational companies and advertising agencies (Frith & Mueller, 2003). With the development of Web 2.0 technology in the 21st century, advertising has made a digital transformation. In addition to globalization, new means of communication have changed many things. With the emergence of new media and Web 2.0 next-generation internet technology, it has had the opportunity to access larger areas as advertising. In addition, the concept of digital advertising has emerged. Web 2.0 is the next generation of Internet, allowing instant communication and interaction. Digitalization and the opportunities brought by the digital world have attracted the attention of brands. With digitalization, social media has started to multiply and diversify.

Given the rapid development and significant potential of digital media as a venue for targeted, interactive marketing communications, companies need to learn to avail themselves of the new communication opportunities that digital media offer. The most important advantages of digital media are: Interaction. It contains texts that contain links. It is virtual. It has simulation feature. In particular, communication professionals discuss how companies can use digital media to better achieve the following communications objectives (Messinger & Ge, 2011): (1) Advertising–pertaining to disseminating traditional communications to customer segments about products or services. (2) Customer feedback–pertaining to receiving communications from customers (this includes formal market research). (3) Customer engagement with a company's services–pertaining to consumers utilizing a company's products or services in-world (typically on an on-going basis). (4) Creation of customer communities pertaining to fostering rich interactions among groups of customers around particular leisure, learning, or work activities through interaction.

Nowadays, digital channels are used which are faster and more informative than traditional mass media. Digital channels that provide user-based content are expressed as cheaper and more advantageous platforms. With the development of the Internet and Web 2.0 technology, traditional media has been replaced by digital media channels. On the other hand, social media platforms are examples of the many-to-many relationships that are commonly used in new media channels. User-based content is the most important feature of social media platforms. Internet and Web 2.0 platforms are commonly used communication technologies to provide two-way interaction on a mass scale. The most important feature of digital media is that content control is a user. The one-to-many relationship of traditional mass media (radio, television, film and newspaper etc.) that has been used by brands and advertisers for decades has come to an end. This is not to say that the traditional media will disappear. Traditional media is a powerful alternative that continues to affect consumers and audiences in important and fundamental ways. This multifaceted flow of communication is a plan for the success of future democratization knowledge. This movement includes the combined uses of personal media communication technologies emerging by consumers, users, grassroots organizations, brands and independents (O'Toole, 2011; Jones et al. 2009).

SOCIAL MEDIA AND DIGITAL ADVERTISING NARRATION

Social media are consumer generated, digital word of mouth transmission of information. Social media has read-write technology. Web 2.0 technology accelerated the development of social media. They are also interactive in nature allowing social media users and visitors to exchange ideas. Social media is digital and versatile. This conversational nature of social media makes them ideal for building and maintaining computer-mediated relationships. The advent of the Internet and computer mediated communication has given rise to what is known as electronic word-of-mouth or eWOM and social media are part of

this. Research has indicated that eWOM may be a more credible source of information to customers than other sources of information created by marketers. Social media users are opinion leaders and they recommend products when they like them "almost 80% of them tell their friends". This conversational nature of social media makes them ideal for building and maintaining computer-mediated relationships. Social media has very important advantages. However, social media also includes some risks. All these developments have given rise to some issues of concern. Despite the rapid growth of social networks and their potential to revolutionize the media and advertising industry, many conflicting views exist as to whether and how such potential, if any, may be realized. People's attitudes towards using social networks for commercial activity also differ vastly, some believe that it enables the shift of locus and control of marketing communication from companies to consumers, facilitates open participation and hence is a positive progress towards democratization. On the other hand, others believe that using social networks for any form of commercial activity like consumer generated advertising will destroy the social media world credibility. The advent of consumer generated content including social networks raises a number of questions as well as new opportunities. There is a need to examine how consumers react to different digital advertising formats in this new medium. The research results of indicate that the advertising hierarchy of effects as seen in the traditional media can be transferred to digital advertising as well. According to research, digital advertising narrative contributes in six steps, 1) Awareness, 2) Knowledge, 3) Liking, 4) Preference, 5) Conviction and finally 6) Purchase (Mutum & Wang, 2011; Messinger & Ge, 2011; Frith & Mueller, 2003).

The Internet is certainly the most recent significant development in the long history of steadily advancing communication media techniques that began with the stone tablet and have culminated in various forms of electronic media. Web 2.0 technology has accelerated the development of the Internet. In addition, Web 2.0 technology provided a multi-media environment. Internet marketing is a subset of e-commerce that focuses on the utilization of the Internet in the marketing component of business and other organizations. Internet and Web 2.0 technology and marketing strategies have begun to change. The Internet has facilitated the access of businesses to their customers. In recent years, the Internet has developed many unique properties that can help organizations perform marketing functions more effectively and efficiently, with greater value to customers. Many brands have discovered that the Internet is an effective tool for differentiating their products, and building long-term relationships with current and potential customers. Internet is an effective channel that provides competitive advantage. It provides interactive communication with current and potential customers. Research indicates that the Internet can be used for positioning an organization in the e-environment, tapping into global markets more easily, and fundamentally altering the way many companies do business. With the Internet, the number of international brands started to increase. In addition, thanks to the internet, brands have a wider market network. Digital advertising is simply an extension of the traditional media broadcast model (i.e., similar to advertising on television and radio). Internet and Web 2.0 increased the importance of digital advertising. Effective advertising narrative on Web 2.0-based social media platforms increases consumer awareness. The website digital advertiser broadcasts content (typically for free, but not always) that contains various kinds of useful customer information. The digital advertising narrative should be remarkable and impressive. In this direction, the possibility of reaching more users is increasing. These broadcasts may also include such services as e-mail, chat rooms, and weblog services. With Web 2.0 technology, digital advertising and advertising narrative have become even more remarkable. Simple content and

services are advertising messages, such as banner ads. For some advertisers banner ads are their sole sources of revenue. Digital advertising narrative has creative content, interest and attention. It attracts users to it and improves content sharing (Dickey & Lewis, 2011; O'Toole, 2011).

DIGITAL ADVERTISING NARRATION AND ONLINE REPUTATION MANAGEMENT

Social media platforms with Internet and Web 2.0 technology have digitized advertising. Therefore, the use of digital advertising has increased. With corporate digital advertising, brands have started to increase their corporate reputation. Social media platforms have changed their corporate reputation management strategies. Brands are required to manage risks on social networking platforms to protect their image and reputation. In social networking platforms, trying to relate to wider communities raises some risk factors. Brands should increasingly implement strategies and tactics to manage these risks on social networking platforms. Clearly, how to manage corporate reputation on social networking platforms should be determined. In terms of brands, online corporate reputation management is the most important issue of digital communication age. A clear understanding of how corporate reputation can be managed in this environment becomes a vital function of the business. Stakeholders and consumers share industry information on social networking platforms. In addition, they affect users as consumer spokesperson, investigative journalist and opinion leader. In this respect, brands should be in communication with people such as consumer spokesman and opinion leader in social networking platforms. Web 2.0-based social networking platforms are becoming a channel that makes consumers and users more effective. Effective branding and reputation management in this new environment requires businesses to collaborate with different stakeholder groups. The social web guides participants through a socially structured, negotiated understanding of meaning. Corporate reputation management is a two-way, top-down and bottom-up process. In the Web 2.0 environment corporate reputation increasingly becomes a contested concept. The social web gave birth to a new breed of "professional consumers" or "prosumers". Corporate communicators recognize the importance of an organization's online reputation management process. Online corporate reputation management in the digital age is a must for brands. The perception of a brand by its online behavior and its wider audience is far more important than philanthropy, donations to charities, or even annual CSR reports printed on recycled paper. In the age of the social network leaked informal meeting room chats can be online in seconds, while mass mail lost files can be published and commented on blogs in a few minutes. The high rate of spread of information in the digital age is sometimes a risk for brands. The fall of confidential corporate information into social networks can damage brands' reputation. At the same time, negative comments of consumers on social networks related to brands may also negatively affect brand reputation. Such activities can damage the brand image and create a sense of corporate irresponsibility. In this direction, the corporate reputation created with an intense effort may disappear at a time. Therefore, brands should develop social media strategies by following social media platforms and taking into account user comments (Jones et al. 2009; Portmann et al. 2012; Mutum & Wang, 2011).

Reputation on the social network has been created with community participation, collaboration, and personalized content, sorted by "reputation collectors" known as the gateway that users use to find online content. If there is any space for spam in the social network, it can potentially damage a company's business image and reputation. It is necessary to establish the connection between online reputation

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and search engines. Google, Bing, Yahoo, Yandex are among the biggest search engines on the internet, identifying the importance of sites and placing them in sequential order on index pages. In this way, online reputation depends directly on the rankings of the company and the records received and the amounts mentioned. Hyperlinks and page rank techniques used by search engines to list and rank sites in order of importance, increase the chances of image recognition and contributes to building a company's online reputation. Businesses should have a strategy to reach results for users that are important to them and to direct new people to the company's online communities. With digital advertising narration, the message can be reached to many people. The digital advertising message should be interesting and intriguing. Interesting digital ad content spreads very quickly among users. For this reason, digital advertising content can be delivered to thousands of people quickly. In this way, brand awareness and brand recognition increase. In addition, engaging digital advertising content develops online corporate reputation (Jones et al. 2009; Meier & Portmann, 2013; Koçyiğit, 2017).

Companies are increasingly trying to create online communities around their brands. Social media is a risky environment and companies have to be creative as well as being transparent and honest to communicate effectively with various peoples. Communication strategy should start by addressing the needs of the society in a talkative, collaborative and respectful manner. Social media and digital advertising allow a company to create brand image and brand reputation among its shareholders and the public. The use of digital media increases and brings with it risk factors. In addition, the emergence of new digital technologies and social media platforms has increased the impact of advertising narrative. Digital communication technologies have also differentiated customers' expectations. It has been necessary to identify new advertising, marketing and public relations strategies to understand expectations.

CONCLUSION

Online reputation management deals with monitoring and influencing the online record of a person, an organization, or a product. Social media offers increasingly simple ways to publish and disseminate personal or public information; this can quickly disrupt the online reputation of some brands (Meier & Portmann, 2013). Word Of Mouth (WOM) communication is an important purchasing decision input. People rely on those who share similar interests, those who have the same professions, and those who have the same political convictions. They take into account the options of people who think like them. As a result, thinking people have a vital impact on consumers' buying behavior. Likewise more and more consumers get to know the structure of the social media, so they share evermore their experiences with organizations online. The elements of social media are changing the way that these consumers communicate, giving them the opportunity to contribute to the discussions on any topic. Through these contributions, consumers (collectively) are transformed into manufacturers of the reputation of a brand. In a convergence culture the role changes from consumer to prosumer. Therefore, these prosumers are raising voices in the markets and have a wide impact on the way in which other consumers buy. So far, brands have often asked customers to trust them. In a prosumer-oriented market, the shoe is on the other foot and brands themselves must show that they trust the consumers. Nevertheless, even if a brand does not trust them, they will continue to talk about the brand in a reputation increase or reputation reduction mode. Listening with respect will give a brand interesting insights about its online reputation. This online reputation has implications for brands and should be taken seriously when doing (social media) business. Although reputation management is a holistic approach, through the social media it is becom-

ing more and more important. Social media business means the exchange of services with the help of the media to achieve added value. In the social media business, all stakeholders of an organization can also be prosumers, and the relationship here creates added value for all participants. This relationship may be monetary or intangible, voluntary or conscious. A central need of social media business is to appropriately manage the organization's relationships with its consumers. This includes online corporate reputation as well. Unless social media is controlled or censored, users can say whatever they want, whether they're good or bad. This freedom indicates the need to manage these relationships by carefully watching and, if necessary, interacting with them in an appropriate way. Online reputation management is the task of monitoring, addressing, or rectifying undesirable or negative message or mentions in social media. Google, Bing, Yandex and Yahoo, such as search engines and social networks are required to follow. The rules for modern and effective online reputation management must be changed and expanded. This necessitates a synchronization of the individual responsibilities of online reputation management in the relevant departments, as well as in corporate communications and digital advertising itself. On the other hand, existing rules should be supplemented with social information, for example in relation to clients or journalists. Based on these modified and expanded structures (i.e. rules and processes), a strategy for online reputation management can be developed. This strategy starts with the planning of activities to build, maintain and expand the reputation of a brand. A brand is increasingly in contact with its stakeholders. A summary of different possibilities for online reputation management is presented to help optimize online reputation management. Online reputation management was introduced, located in the interface between marketing, digital advertising, corporate communication, and public relations. At a strategic level the digital advertising narration is responsible for a sound online reputation. Thanks to social media, it is increasingly becoming easier for consumers to express their views on a brand online and share them with others. Social media presents brand with opportunities, as well as threats, for actively creating a positive reputation and reactively responding to stakeholders' messages. Social media with opportunities and threats must be monitored and managed. Digital advertising content and public relations messages affect online corporate reputation. At the same time, consumers' conversations among themselves (word of mouth) on social media platforms also affect the online corporate reputation (Meier & Portmann, 2013; Aula & Mantere, 2008; Barnett et al., 2006; Beal & Strauss, 2009; Chun, 2005; Doorley & Garcia, 2015; Eccles et al. 2007; Fombrun & van Riel, 2008; Griffin, 2009; Klewes & Wreschniok, 2009; Koçyiğit, 2017; Portmann et al., 2012).

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KEY TERMS AND DEFINITIONS

Digital Channels: Digital channels are used which are faster and more informative than traditional mass media. Digital channels that provide user-based content are expressed as cheaper and more advantageous platforms.

Online Communities: The online communities are the general name of networks that bring together users on social media and help them to share.

Online Public Relations: A brand is managing online media using online methods and tactics.

Online Reputation: Reputation on the social network has been created with community participation, collaboration, and personalized content, sorted by reputation collectors known as the gateway that users use to find online content.

Social Media: Social media are consumer generated, digital word of mouth transmission of information. Social media has read-write technology. Web 2.0 technology accelerated the development of social media.

Chapter 20
The Interaction of Memes and Digital Rhetoric With Stereotypes

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ABSTRACT

On the basis of efforts to gain an advantage in a competitive environment, the rhetoric, as an ancient persuasion technique, has enabled companies and brand messages to reach the audience effectively. Internet memes are widely used in shaping digital rhetoric strategies as information units that reflect cultural tendencies and are rapidly disseminated by internet users in social media. It is aimed to draw attention to the products by developing certain properties of potentially unforgettable memes as effective mediums to spread messages. Market segments enable targeted messages to reach potential customers who likely respond positively to specific ads. Rhetoric strategies focus on making the memes more persuasive to these target groups, where stereotypes are transformed into effective mediums for transmitting messages.

INTRODUCTION

Developing the most effective communicative strategy has been a common goal to provide differentiation for the competitive advantage in alignment with target groups. A huge amount of advertising messages and content are shared in the social media environment and thus, the message needs to be well designed to ensure that specific brand information is recognized among other products. In this regard, as an ancient form of persuasion technique, rhetoric has allowed company and brand messages to reach the audience in an effective way. The rhetorical strategy has three main components as Pathos for an emotional appeal, Logos for a logical appeal and finally, Ethos for an appeal to credibility (Aristotle, 4th century BC). Digital rhetoric is an extension of Aristotelian rhetoric adapted to network platforms, and most of the successful advertisements use at least two of the mentioned components to persuade the audience. The impact of a specific message can be formulated in analogy to the momentum of an object as follows:

Impact (message) = Pathos x Logos x Ethos where the value of the components can be taken as 1 (one) in those cases where the contribution is absent. On the other hand, there are certain brands that certain components are vital. For example, Pathos is a requirement for Coca Cola, and with the absence of friendly and emotional Pathos-based engagements, the value should be taken close to 0 (zero), which would affect the overall value of the impact accordingly.

Internet memes are widely used to shape the rhetoric strategies as the information units that are reflecting cultural tendencies and spreading rapidly by internet users. Companies that are aware of the nature of the memes that have the potential to spread quickly in social media, use this communication tool effectively in marketing and branding strategies. It is aimed to draw attention to the products by improving certain properties of potentially unforgettable memes as effective mediums to spread messages.

Another pillar of an effective communication strategy is the market segmentation that involves dividing the market into smaller and more homogeneous groups in order to increase the advertising efficiency. The transmission of the general message to a broad audience is inefficient in the presence of those who may not be interested in the product. Market segments lead targeted messages to reach the potential customers that will likely respond positively to that particular advertisement. Rhetoric strategies focus on making the memes more persuasive to these target groups.

While market segmentation is developed through planned divisions such as demographics, common interests, and similar lifestyles, there are stereotypes that often develop over time, informally and interactively in the direction of collective tendencies. Interaction of memes, digital rhetoric, and stereotypes requires a multidimensional assessment of market segmentation strategies. The Stereotype as a cultural phenomenon is a social system shared by the group, and it contains stability through cultural tendencies. (Lyons & Kashima, 2001). Information can reach to an enormous amount of people through social networks in relatively a very short time and this transmission generates stereotypes, each of which turns into a transmitter itself (Li et al., 2017).

Stereotyping sometimes has a negative connotation in terms of suppressing the expression of personal qualities and unique identities. Besides, they can be annoying when they reflect approaches that judge people (Mones, 2015) and moreover, they can cause brand shaming when they are against collective tendencies. Nevertheless, as long as they are in harmony with values and collective expectations, stereotypes are effective mediums to transmit messages.

BACKGROUND

Culture is built through interactions between pragmatic conditions and symbols at the social level. Symbols connect individuals to culture by defining the distinguishable tendencies of the community as long as those symbols are accepted in the community. Otherwise, cultures restrict the availability of oversimplified images and over-generalized ideas (Burns & Lemoyne, 2003).

Conveying cultural information by spreading rapidly on the internet, the meme was first popularized by Richard Dawkins in his famous book The Selfish Gene, in 1976. In this book, Dawkins sought to emphasize the similarities of two concepts, genes, and memes, in relation to evolutionary mechanisms. Towards the end of the 90s, the increase in the number of scientists interested in this subject gave rise to Memetic as a popular research area. Memetic is defined as a branch of science that examines the replication, spread, and evolution of memes (Heylighen & Chielens, 2015).

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Memes can be copied, imitated, learned and modified within a culture system (Finkelstein, 2008). The strength of the memes to be transformed may differ with respect to social practices. Internet memes are effective in the construction of collective identities in which, participants maintain and change various approaches and rebuild some assumptions during the process. This interactive process can occur by means of the content as ideas or ideologies, and by the physical perception as visual or audible. As an additional dimension, it can be 'stance', which stands out in the form of a communication style, such as the aesthetic appearance of the message (Shifman, 2013). Memes are considered as pieces of cultural knowledge; but at the same time, they can be a common social phenomenon, especially in the digital environment. That is, with the potential of shaping the mentality and patterns of behavior, the memes are influential at the macro level as well. (Villanueva, 2017).

The meaning of internet memes for rhetoric can be addressed in various approaches, mainly under the dimensions of semiotic, discursive, and visual rhetoric. Semiotics focuses on the relationship between text and meaning through cultural myths as signs while, discursive symbol-making is shaped by interaction with the cultural contexts of the dominant media, and visual rhetoric amplifies the impact and interest by visual symbols (Huntington, 2013).

As being the persuasive technique, digital rhetoric has evolved continuously with the improvements in communicative technologies and eventually, classical rhetoric that has been going on for 2000 years since Aristotle lived has been adapted to the conditions of the new digital media (Zappen 2005). The stereotypes that are shaped by social norms are able to act together with the advanced digital rhetoric, which is efficient on perceptions and preferences (Shifman, 2014). Similarly, the memes have been shaped through the imitation process which gets accelerated with the existence of stereotypes. In this context, in interaction with stereotypes, memes are not only the means of social-cultural norms to be presented but they also play a central role in their formation as well (Shifman, 2014; Gal et., 2016).

MAIN FOCUS OF THE CHAPTER

This chapter aims to explain the strategic interaction of memes and digital rhetoric with stereotypes to gain an advantage in the wide distribution of messages on network platforms. It also aims to explain briefly the structural characteristics of memes and stereotypes in order to obtain a sufficient understanding upon this productive tool of narrative advertising, enabling the use of persuasive communication effectively.

Nature of Stereotypes in Analogy With Stellar Structure

The formation and nature of a stereotype can be explained with an analogy to star formation. In outer space, particles and objects come together with gravity, and with this process, gravity gets even stronger. In case there is enough material in that area, interstellar dust and gas get clustered under the influence of gravity, leading the formation of a protostar. In the case when it contains enough matter for the critical threshold of temperature in the center, the thermonuclear fusion starts generating energy with an outward pressure and protostar becomes a star (Kippenhahn & Weigert, 1990). There is a remarkable similarity between the role of gravity in star formation and the motivations in stereotype formation. The intrinsic and cognitive motivations influence the medium of memes and play a similar role in the formation of a stereotype. The categorization is an efficient cognitive tendency because, the assumption that the group information is valid for all members, reduces the necessity of having separate information for each member

of the group. Besides, the categorization meets the need to predict behavioral responses that individuals may have in situations encountered in social life (Hilton & Hippel, 1996). Social categorization is another natural cognitive process in which individuals are placed in social groups (Hugenberg & Sacco, 2008). In this manner, such motivations drive distinguishable cultural tendencies and generate stereotypes.

Stereotypes can intensify systematic differences even if the possible differences between groups are not clear, and in this process of becoming more apparent, the influence of the stereotype gets amplified (Bordalo et al., 2016). Albert Einstein realized that massive objects like stars warp spacetime; like our sun, making Earth follow a warped spacetime path. In analogy to the influence of stars regarding this theory of special relativity (1915), individual-based perception can follow the approaches warped by stereotypes. The assessments of social life are shaped not only by self-experience but also through stereotypical approaches that can grow exponentially through the media.

In a star formation the raw material is the interstellar dust, and in the formation of a stereotype, the raw material is the related memes. Each particle has a role in the gravitational force and the angular momentum in the formation process. Similarly, the word of each participant as a meme has a role in the formation of a collective approach, a cultural tendency, and maybe a stereotype. In a star formation, the accumulation of dust and gas occurs inside a star-formation disk. Following the analogy, cultural tendencies are the formation disks of stereotypes, where the accumulation of memes occurs. In this analogy, the galaxy, where the star formation takes place is like the social groups with the culture where stereotypes take place.

When massive stars explode as supernovas, they not only enhance their surroundings with additional material but drive turbulence on nearby potential star formation mediums, as well. In this way, the dust and gas in these mediums are compressed into much higher densities, contributing to the formation of other stars (Kippenhahn & Weigert, 1990). Political and collective approaches of media can create a supernova effect on the stereotypes. Intense and consistent media content, especially when spreading through social media, changes perceptions about the formation of attitudes. Stereotypes increase the perceptual differences between groups, even when the distinctive differences are very small (Adorno et al., 1950). Additionally, the perceived collective emotional experiences are capable of affecting the emotional and cognitive responses of individuals (Kramer et al., 2017). That is, even if the core of a stereotype includes realistic assessments in general, there can be cases where there is a twist in the truth or when there are exaggerations and extreme generalizations (Judd & Park, 1993). Such stereotypes sometimes lead antipathy through negative prejudices based on inaccurate and inflexible generalizations (Crandall et al., 2011).

The initial composition of a star comprises hydrogen and helium, where more helium is produced through hydrogen fusion. When hydrogen is depleted, the gravity-based inward force increases so much that, the temperature at which helium can enter nuclear reactions is reached and the star becomes a helium-burning star. Helium fuses into carbon and oxygen, and for the massive stars, carbon burns next. And then, there are phases for silicon and lately, iron. In this context, different reactions occur for the specific raw material at certain temperatures of different layers (Kippenhahn & Weigert, 1990). Following the analogy, supporting the external pressure that causes the stereotypic influence, subtyping formation is possible with relevant approaches. As the number of subtypes within a stereotype increases through possible sets of behavior, individuals can be categorized in those that are compatible with those of the subtype occurrences. In this manner, even the unapproved samples can become relevant groups to become incorporated into the stereotype structure through adaptation (Johnston et al., 1994). On the other hand, the primary criterion for the development and effectiveness of the stereotype is to a large

extent its sharing activity (Schneider, 2004). As long as the source of outward pressure is the collective interest upon a particular stereotype regarding the analogy, in case of the depletion of that interest, the stereotype loses its influence like the white dwarf stage of a star. For instance, a collective awareness upon a social approach can cause that depletion.

Memes as Digital Rhetoric

Memetic digital rhetoric is the art of communication through memes to persuade a broad audience in the network platforms. The high ROI, easy access to content, and high delivery rate of messages are making the social media platforms very effective. Each of these communication platforms has its own rules and characteristics, and it is a necessity to develop strategies in harmony with the nature of each environment so that a meme can successfully carry the ideas, emotions, and brand-related information. On the other hand, the attempts that are not in line with the collective expectations -like taking popular memes as their own memes- can cause irreversible antipathy against that company. Nevertheless, generating a huge amount of engagement, a successful internet meme is an effective way for brand recognition. In this manner, developing digital identities and building online communities are among the areas of digital rhetoric (Eyman, 2015).

The uncountable internet meme attempts on different network platforms generate a competitive environment with the requirement of simplicity and originality to achieve attention. Simplicity with straight-forward slogans is a prerequisite for a successful advertising message. The originality draws attention through the creativity of the memes and emphasizes that the more original meme is more remarkable (Murray et al., 2014). Creating attractive and eye-catching memes is an essential tool for influencing consumers on the way to marketing goals (Bury, 2016). The connection of internet users through social media platforms enables the continuous transfer of the memes, and the exposure of these memes make them gain strength and more effectiveness. (Preez & Lombard, 2014). Memes that use negative stereotypes as general negative assessments of any social group can help convey online prejudices, as well (Duchschererer & Dovidio, 2016). The new media enables the old rhetoric of persuasion to transform into a new digital discourse as a mixture of the mentioned components, that promotes an interactive engagement (Zappen, 2005). Following Pathos, the accompanying emotions enhance the possibility of achieving high interest and the acceptance rate of information expressed. This is the main reason why brands are associated with happiness and fun in the advertisements. In this manner, emoticons reflect well-designed emotions, and similarly, internet memes can have the emotional attachments on their own body or at their vehicles carrying them as image macros.

Interaction of Stereotypes and Memes

Memes can adapt to possible changes in cultural approaches, depending on the social environment conditions they are exposed to. Therefore, in the process of development and diversification of memes, the determinant cultural trends in the network platforms have a significant effect. With this adaptation, the acceptance of perceived behavioral patterns also increases (Stepaniuk, 2016). Over time, these behavioral patterns that reflect the collective tendencies generate stereotypes. The fact that the stereotypes embedded in narrative advertising are compatible with cultural tendencies and daily conversations in their differentiation processes cause the stereotypes in the memes to be strengthened (Sierra, 2018). In this context, the successful internet memes are messages that have been subjected to selective changes

with the advantage gained by those who are more popular in the process of spreading through network platforms. For example, memes that use negative stereotypes as a means of delivery tool can enable the messages to reach quickly to large audiences by the attraction of humor generated by insulting sensation (Duchscherer & Dovidio, 2016).

Although the characteristics of a meme have a decisive role in cultural acceptance, the approaches of the individuals through stereotypic evaluations among the groups also play a role in the spread of that meme. The potential gains in the search for individuals to gain a positive social identity motivate the adaptation to the norms of the group they embrace. In this manner, group members would have a tendency to share the memes that are in harmony with the distinguishable characteristics of the group stereotype. (Mazambani et al., 2015). The memes that are consistent with group norms are more likely to be shared among group members and on different network platforms. Another important reason for this situation is that the memes that are compatible with known stereotypes are better remembered than inconsistent memes as supported by several study results (Clark & Kashima, 2007).

Stereotypes in Narrative Advertising

The perception of stereotypes can occur directly in the first appearance or through interpretation in the minds. There can be stereotypes that the advertiser directly and purposely presents around the main message as well as there can be stereotypes that take on a shape in the minds of the audience as a result of evaluations. The common goal is to deliver the required information through these stereotypes.

Following the stereotypes, in advertisements prepared for food or household items, usually, the mother plays the lead role. This generalization shows that, despite the changes in the understanding of family life, many old fundamental trends are still present in advertisements and this implies that advertising strategies mainly focus on stereotypes. When the expression of families is built with the sense of happiness in the advertisements, it can dominate the perceptions of the audience. Cause-effect relationships presented in the advertisements may not all be reasonable, but when the audience is constantly exposed, they become a natural experience, and over time, they become familiar to logic. The family happiness scene in advertising is one of the most popular methods used to reach consumers in a brand presentation because the happiness of the children can increase the power of the advertisement. Through the interaction of the mentioned example of stereotype with the related memetic approach lead the perception that happy families would be the people who prefer the brand of the advertising for their children. In this manner, an advertisement content that is not intended for children under normal circumstances is expected to increase the rhetorical effect when presented with an adorable smile of children. For example, Coca Cola is associated with happiness (Huang, 1997). Besides, people from different continents on the internet memes emphasize that Coca Cola is for everyone. Through well-preferred stereotypes in narrative advertisings, Coca Cola can be expressed as a feeling and perceived as an experience. In this context, throughout the pieces of narrative advertising, a positive tilt in the perception of any brand can be gained effectively by stereotypes pointing globally or culturally idealized appearance of a family scene.

The content of narratives is designed to be attractive at a sufficient level in order to increase the influence. In this manner, the information of brands can be carried by fictional stories like myths that originate from various cultural feeds in order to use persuasive communication effectively (Frunza, 2015). In regard to the effectiveness of this interaction, the perceptual advantages of stereotypes and the mobility of memes recognized by the audience generate a positive effect on the purchasing decisions towards the brand.

SOLUTIONS AND RECOMMENDATIONS

When it comes to rhetorical approaches, focusing only on marketing strategies in the narrative process, and ignoring collective audience approaches can have negative consequences. The way to achieve success in the narrative process in the long term is the consistency and the harmony of the content shaped according to the needs and expectations of the audience. In this context, the stereotypes as a potential component of this narrative process sometimes have a negative connotation due to inappropriate categorization of personal qualities, and they can be frustrating when there are approaches that judge people. In addition, they can cause collective response of the audience when they are against cultural tendencies. Trust is a critical component in the long-term interactive process of marketing strategies based on consumer relationships, and distrust can turn into an irreversible source of weakness. The way to prevent all these possible negative responses is to use the attractive components of this persuasion process, but also to support the positive evaluations of the audience. The aim should therefore be to take the necessary measures to ensure that the target group has positive experiences while using persuasion methods.

FUTURE RESEARCH DIRECTIONS

The diverse aspects of narrative advertising through memetic and rhetoric analysis are a plentiful source of agendas for future research. The widespread use of the Internet has been increasing globally, and there is a steady increase in message flow across network platforms. Following this communicative trend, companies are developing digital strategies for brand awareness, and in this context, the potential for digital rhetoric to become an instrument of narrative advertising is growing significantly. In this manner, future research may focus on the comparative statistical evaluations of the network platforms regarding the effectiveness in the wide distribution of messages.

In the related topics of this chapter, the importance of the neuroscience perspective has been emphasized. Neuromarketing, which is considered as an effective area for future research, can provide more comprehensive approaches with the application of neuroscience techniques in the stages of perception and response. The expected perception of digital rhetoric can be achieved directly in the first appearance or through the interpretation in the mind. In fact, it is also possible to create subliminal perceptions towards the conscious expectations of the audience. Future research may focus on the use of internet memes and stereotypes in the digital rhetoric framework to be designed with neuromarketing techniques.

CONCLUSION

Memes are transmitted in the environment they are shared, and they continue to evolve among the masses. The persuasive power of the messages is comprised by the content of the information transmitted by the memes that the narrators want to deliver in digital environments. The transmitted information may lead to new digital stereotypes to be accepted by groups of various characteristics. The digital stereotypes can also change over time because of the related evaluations through changing social norms of the groups. For social media management; it is effective for the memes to be shaped with digital rhetoric and adapt

to the audience responses in order to increase the credibility of the advertisements in digital media and to create a powerful bond with consumers. The digital persuasive triad composing stereotypes, memes and rhetoric contain not only independent parts but also involves interchangeable elements of information that has the potential to change continuously in harmony with the natural cycle of a new process that is currently called, digital culture.

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KEY TERMS AND DEFINITIONS

Content: Perceptual projection of the message transmitted through any written material, image or video that is strategically designed for the audience.

Image Macro: A communication tool with a high expression potential that circulates on network platforms in a text-attached image format as the subset of memes.

Internet Meme: A reflection of global facts and cultural norms that enables the wide distribution of messages on network platforms as a collective experience.

Narrative Advertising: A persuasive communication tool in which story elements are used to carry the messages.

Negative Stereotype: A potential medium for delivering messages through Internet memes by the attraction of humor.

Rhetorical Effect: A determination of the success of a strategically designed persuasion over a target group.

Stereotypical Warping: Individual-based perception follows the approaches warped by stereotypes with the analogy to celestial warping.

Chapter 21
Discussing Facebook Algorithm and Ads in the Context of Political Manipulation and Negative Campaign

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ABSTRACT

Social media tools have not only altered the daily habits of ordinary people but also revolutionized how to reach audiences, compared to old techniques empowered by conventional media. Facebook is an interactive and decentered platform seen capable of altering the definition of media by its features, such as empowering ordinary people to reach their own audiences and to create pages or groups to serve either their commercial purposes or political aims to gather people around. Facebook is also changing the way the advertisement is perceived together with its competitor Google by providing the advertisers with the ability to have a tailored audience. In this chapter, the aim is to analyze the link between Facebook architecture (algorithm and ads) and negative campaigns. It is revealed that not only users' or page owners' motivation, but also Facebook's architecture, can lead the advertisers to run a negative campaign considering the fact that it has clear advantages compared to a positive campaign.

INTRODUCTION

Social media tools have not only altered the daily habits of ordinary people but also revolutionized how to reach audiences, specifically speaking voters for politics and customers for business, compared to old techniques, empowered by conventional media tools. Especially, Facebook has been contributing what has been called the controversial phenomenon 'new media.' Facebook, an interactive and decentered platform seen capable of altering the definition of media by its features such as empowering ordinary people to reach out their own audiences (two-way communication) and to create pages or groups to serve

either their commercial purposes or political aims to gather people around, is also changing the way the advertisement is perceived together with its competitor Google by providing the advertisers with the ability to have a tailored audience.

Facebook as the most preferred social media site (https://www.statista.com) hasn't only been a platform for fun. Its features such as creating a network or a community and publicizing information for them as well as receiving feedback from them and letting its audience to discover what is going in the world can also be categorized under political aims. Facebook itself has been striving at it. According to Williams and Gulati Facebook first openly supported political discourse in 2006 by creating a part of its website called Election Pulse. Many candidates and groups adopted Facebook as a component of their campaign's communication strategy, with mixed results (Mascaro et al, 2012).

Some executives running political campaigns admitted the advantages of social media in comparison with traditional campaign tools who according to Williams and Gulati (2013) often referenced the importance of Facebook's niche: "We are trying to reach younger voters, college students, and young professionals who have graduated in the last five years … Most of the people who use Facebook are younger students aged 18−22[1]." Other campaigns were drawn by low cost: "The biggest benefit of Facebook is that it is free. So in terms of value, it is probably one of the best things that we can use to connect to voters[2] (pp.55-56)." Considering the fact that politicians and their campaign staff can't ignore the audience they can reach out through Facebook, it is very understandable why Facebook has become an indispensable part for political campaigns.

It can be claimed that reaching voters through Facebook differs from reaching them through conventional ways. The old motto 'conveying the right message to the right people in the right time' has been more meaningful by the features offered by Facebook such as the targeting audience which is enabled by the fact that users hand over some information about themselves such as the school they went, the music they would like to listen and the politicians they support and the data gathered by Facebook through users' actions such as liking, sharing and commenting. So, it is very obvious that Facebook turned to be a tool to propagate, manipulate and direct the potential voters not only in a positive way towards the candidate they are working for but also in a negative way against the other candidates. Considering the fact that companies like Cambridge Analytica which already adopted the manipulative methods applied in Facebook can reinforce them by harvesting data and using psychological methods, negative campaign's effects in politics can be phenomenal for political area.

Considering that the topic as a part of political micro-targeting which might be called behavioral micro-targeting practices, micro-targeted negative campaign or dark ads is a very recent one, it is understandable that literature on this point is not well developed. To a large extent, not academics but journalists who are generally expert on data and social media took part in the effort to figure out what has happened in the American election in 2016 and 2016 United Kingdom European Union Membership Referendum. It is highly important to get some academic perspectives on the topic.

FACEBOOK ALGORITHM

Algorithms engage in autonomous decision-making about what should happen next, basing predictions on what happened before. Once set, algorithms enforce a rigid series of step-by-step decisions that don't take into account the unpredictability, spontaneity, and pattern-breaking inherent to human thinking and behavior (Entman and Usher, 2018, p. 301).

Facebook algorithm can be described as a software which ranks all the contents in Facebook in order to show its users the best matched posts which is thought likely that users would have a positive reaction towards. Van Dijck emphasizes a fact that Facebook or its pioneer FaceMash was just a virtual version of daily life which makes them successful. Zuckerberg's FaceMash prompted male students to iteratively choose which of two girls presented on the screen is more attractive, using an algorithm based on the principle "who-is-hot-and-who-is-not (2012). It is very expectable that Zuckerberg got punished for his actions. However, Van Dijck (2012) thinks those actions laid a foundation for Facebook: "FaceMash literally translated a social code into a technical one: intuitive judgments prompted by engineered popularity rankings and processed by algorithms relating individual evaluations to those of others, resulting in a "collective opinion."

As it can be seen from the abovementioned example, users' preferences and interaction have been a focus point for Facebook. Some Facebook authorities supported this logic. Facebook's director of news and media partnerships claimed: " It's not that we control news feed, you control news feed by what you tell us that you're interested in,' and the 26-year-old engineer who heads the team that designs the news feed algorithm said: "We don't want to have editorial judgment over the content that's in your feed... You're the best decider for the things that you care about (Tufekci, 2015, p.10)." On the other hand, Tufekci says, the reality far from that since Facebook decides what signals it allows (Can you "dislike" anything on Facebook? Nope), which ones it takes into account and how, and what it ultimately shows its 1.4 billion users. What Tufekci is saying is no matter what the users seek to do, Facebook architecture is the one which is determining the activities on Facebook. We might need to admit that idea as Tufekci said that we can't dislike anything due to the fact that Facebook didn't let us by not putting a button like that. Ben-David and Maramoros-Fernandez (2016) think Facebook's technological affordances, such as the "like," "share," "comment," or "report" buttons shape social and political behavior vis-à-vis user practices. However, this doesn't necessarily mean that this architecture or algorithm doesn't depend on users' actions and cannot be fooled or manipulated. It is very observable that if posts are being liked, commented and shared a lot and if this happens in a short amount of time, they will stand out among others, making it more possible for them to reach out more and maybe new audience.

According to Messing and Westwood (2014) companies like Facebook and Google often select content to display by employing filtering algorithms that predict which content a customer will be most likely to view and endorse (i.e., "like" or "+1" respectively), which may serve to isolate individuals in a "filter bubble" (as cited from Pariser). Likewise, if friend-suggestion algorithms tend to propose only like-minded individuals as potential online contacts, the political diversity of the public's online network of contacts may suffer (2014, p.17). It can be argued that those companies wrote their algorithms in a way that may create filter bubbles but it is up to users in which bubbles they would end up. When it comes to filter bubble, one should also discuss fake news, conspiracy theories, hate speech and discriminatory practices. According to Ben-David and Maramoros-Fernandez (2016) those practices are not only explained by users' motivations and actions, but are also formed by a network of ties between the platform's policy, its technological affordances, and the communicative acts of its users.

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FACEBOOK ADVERTISING AND POLITICAL MICRO-TARGETING

In parallel with social media platforms' massive rise, companies and politicians started taking advantage of the models offered by social media giants like Facebook in return of money. Specifically, for political aims, according to Turow, Delli Carpini, Draper and Howard-Williams (2012). They believe that, in unprecedented ways, and to an unprecedented extent, campaign organizations across the American political spectrum are using hundreds of pieces of information about individuals' online and offline lives to ensure the "right" people are being targeted with the "right" advertising (p.3). The Conservative Party reportedly spent £1.2m on digital advertising during the 2015 general election, according to the Electoral Commission. Labour spent £160,000 and the Liberal Democrats £22,245. Virtually all of this money went into advertising on Facebook (Wakefield, 2018).

What makes political parties so enthusiastic about digital advertising is the fact that it enables them to reach the very target they would seek for a specific message which is called political micro-targeting (PMT). PMT refers to the use of different communications (mail, phone, canvassing, direct mail, and social media advertising, etc.) to communicate and build a relationship with prospective voters. At the core of the concept is the use of data and analytics to craft and convey a tailored message to a subgroup or individual members of the electorate (Bodó, Helberger and de Vreese, 2017).

Facebook advertising is just a part of PMT but it should be admitted that it is a very strong one with the possibility to reach millions of potential voters which lets the campaigners to target audience by their age, sex, location. Furthermore, it is possible to detail targeting by adding demographics, interest and behaviors. For example, a campaigner can target a group of people between the ages of 18 and 40, who live in New York, Brooklyn and are interested in Black Lives Matter.

PMT can be more effective if combined with analytics or digital analytics which Karpf (2016) explains as a cluster of technologies that allow organizations to monitor online sentiment, test and refine communications, and quantify opinion and engagement. These are backend technologies, viewed by professional campaigners through internal "dashboards" and fashioned into strategic objects that are discussed at weekly staff meetings, online political advertising gives political campaigners the chance to manipulate not only their own audiences but also the other users. In addition to that, political consulting firms like Cambridge Analytica carried that monitoring process one step further by harvesting the personal data of millions of people.

The profiles Cambridge Analytica harvested are said to include what car a person owns, their health concerns and what media they consume. That information when combined with psychographics - micro-targeting personality types with messaging that plays on their fears or concerns - could be a powerful tool in persuading people which way to vote (Wakefield, 2018). Persuading people doesn't necessarily mean to make them act one specific way. Being able to make voters do nothing would be a great political gain as well. For example, Trump campaign used targeted Facebook posts (dark ads or dark post) to discourage black Americans from voting (Lecher, 2016). According to an intelligence report about Russia's intentions during the 2016 U.S. election, among the candidates, posts slamming Hillary Clinton seemed to prevail. Pro-Trump ads were fairly common, though other ads stirred up anti-Trump sentiment too. Few ads seemed to oppose Bernie Sanders and some rallied support for Sanders even after Clinton had won the nomination. One ad in August 2016 from account Williams & Kalvin denounced both presidential candidates and potentially in an effort to discourage turnout among black voters. In this case and others, posts called for voters to ignore the election outright (Hatmaker, 2018). Facebook in its report admitted this claims: "In reviewing the ads buys, we have found approximately $100,000 in ad spending from

June of 2015 to May of 2017 — associated with roughly 3,000 ads — that was connected to about 470 inauthentic accounts and Pages in violation of our policies. Our analysis suggests these accounts and Pages were affiliated with one another and likely operated out of Russia (Stamos, 2017)."

Facebook ads similar to organic reach can get more effective as the users engage in them more. So, for political campaigners, it makes more sense to boost a negative post from different pages, exploiting a group of users' sensitivity to make their opponent look bad in the eyes of them than to run a positive ad in the original page. Because people are more inclined to engage in negative things which they believe are threat against their identity. Meffert and colleagues (2006, p.26) support that idea by saying that voters' information selection, processing, and recall are subject to a negativity bias (i.e., negative information dominates over positive information). However, Meffert and his colleagues also found that participants spent more time reading negative stories about candidates they preferred, yet this led to a more positive outlook of the candidate (Swire et al. 2016, p.4). Contrary to that statement, it will be claimed that negative campaign or dark ads through Facebook have influenced the potential voters in a negative way that can change their minds towards the candidates they would potentially vote for. Bodó, Helberger and de Vreese (2017) emphasized that, PMT can be used to (dis)encourage political participation, including election turnout. It can (dis)encourage donations and contributions to candidates and campaigns. It can be employed to create energy and interest in a campaign, election and candidate, but it can also be used to create disinterest and apathy.

TRUMP'S VICTORY, PSYCHOMETRICS AND CAMBRIDGE ANALYTICA'S METHOD AS AN EXAMPLE TO NEGATIVE CAMPAIGN

Brexit and Trump's victory surprised not only ordinary people but also journalist, politicians and experts working in political science who failed to figure out what is coming. Many tried to find out what links Brexit and Trump's victory. Some thought that it is the rise of far-right, some found refugee crisis responsible for this and some claimed that big data and the effect of social media platforms might be huge. Karpf (2017) states that The Hillary Clinton campaign exhibited clear advantages in many areas like field staffing, communications, and data. These traditional campaign advantages should have buoyed the Democratic nominee. Instead, Trump's campaign somehow won while appearing to violate every unwritten rule and established pattern of modern political campaigning. So, the question would be how Trump or the ones who worked for his campaign pulled that off.

Trump campaign's digital director, Brad Parscale made the important and prescient decision to spend much of his budget on Facebook, which he had used in commercial contexts to target audiences and "lift" brands. Cambridge Analytica, also new to the world of presidential campaigning, had worked on the Brexit campaign as well as the primary campaign of Senator Ted Cruz (R.-Tex.). Employing traditional web based communication, event promotions, new apps, native advertising (in which web ads are designed to look like articles in the publication containing them), and new uses of social media, the campaign launched 4,000 different ad campaigns and placed 1.4 billion web impressions (meaning ads and other communications visible to individual users) (Persily, 2017). On the day Trump won, the company sent out a press release: "We are thrilled that our revolutionary approach to data-driven communication has played such an integral part in President-elect Trump's extraordinary win." Cambridge Analytica wasn't just integral to Trump's online campaign, but to the UK's Brexit campaign as well (Grassegger and Krogerus, 2017).

During and after the campaign, sources, including Cambridge Analytica itself, claimed the company was using big data to influence voter behavior in ways previously unimagined by the general public. Specifically, it was claimed that the company had sorted some 220 million Americans into behavioral profiles using data collected from social networking sites such as Facebook and purchased from data brokers such as Acxiom and Nielson (Ward, 2018). As stated above, the company not only collected the data but also made behavioral analysis on it by acquiring Cambridge Method developed by Michal Kosinski and his colleagues. Kosinski, Stillwell and Graepel (2013) claimed that users' traits and attributes are predictable from digital records such as Facebook likes. They offered that Facebook likes, can be used to automatically and accurately predict a range of highly sensitive personal attributes including: sexual orientation, ethnicity, religious and political views, personality traits, intelligence, happiness, use of addictive substances, parental separation, age, and gender. For example, based on the Facebook likes sexual orientation (if a person gay or straight) can be estimated. The data on which Kosinski and his colleagues based their study came from a Facebook application which is a quiz app named myPersonality for which they used a model called OCEAN, measuring five personality traits which are openness (how open you are to new experiences), conscientiousness (how much you care about order, habits and planning your life), extroversion (how sociable minded you are), agreeableness (whether you tend to put your needs ahead of society and community) and neuroticism (how much you tend to worry) (Nix, 2017).

As Matz, Kosinski, Nave and Stillwell (2017) emphasize people are exposed to persuasive communication across many different contexts: Governments, companies, and political parties use persuasive appeals to encourage people, for example to persuade people to vote for a specific candidate. They claim that persuasive appeals are more effective in influencing behavior when they are tailored to individuals' unique psychological characteristics. What Kosinski and his colleagues tried to achieve was to apply psychometric techniques in an online test. In the case that they would succeed, it will be possible to identify users' psychological characteristics from their digital footprints. For example, in an another study (Kosinski, Stillwell and Graepel, 2013) this team claimed that their model correctly discriminates between homosexual and heterosexual men in 88% of cases, African Americans and Caucasian Americans in 95% of cases, and between Democrat and Republican in 85% of cases. The approach that Kosinski and his colleagues developed over the next few years was actually quite simple. First, they provided test subjects with a questionnaire in the form of an online quiz. From their responses, the psychologists calculated the personal Big Five (OCEAN) values of respondents. Kosinski's team then compared the results with all sorts of other online data from the subjects: what they "liked," shared or posted on Facebook, or what gender, age, and place of residence they specified, for example. This enabled the researchers to connect the dots and make correlations. Remarkably reliable deductions could be drawn from simple online actions. For example, men who "liked" the cosmetics brand MAC were slightly more likely to be gay; one of the best indicators for heterosexuality was "liking" Wu-Tang Clan. Followers of Lady Gaga were most probably extroverts, while those who "liked" philosophy tended to be introverts. While each piece of such information is too weak to produce a reliable prediction, when tens, hundreds, or thousands of individual data points are combined, the resulting predictions become really accurate (Grassegger and Krogerus, 2017). It can be claimed that Kosinski's team's logic overlaps with Facebook's architecture behind its algorithm and ads. If Facebook algorithm hadn't been inclined to show the content the users would be thought to be willing to see, based on the users' actions such as 'likes' on the site which is seen responsible to cause filter bubbles, Cambridge Method would have had hard time trying to figure out personal traits. Platforms like Facebook, as they seek to maximize the time users spend on the platform and the data it gathers from its users, try to give best user experience on its site by directing them

pages, groups and people that they would find close to them. Cambridge Analytica mastering Cambridge Method and Facebook's logic wouldn't have to think twice on what kind of pages and posts they would create and ads they would place on the platforms.

On a presentation called 'Marketing and Communication from Mad Men to Math Men' CEO of Cambridge Analytica Alexandre Nix (2017) mentioned three-step method or three core competencies as it can be seen in Figure 1 to explain their approach. Nix thinks those three technologies are shaping the way political campaigns, brands and communication campaign are being delivered.

Nix (2017) who seeks to explain behavioral science gives an example, saying there are two people both of whom have private beaches, seeking to stop strangers from swimming in their piece of the ocean. In the figure 2, warning sign on the left is informational communication and seeks to inform attitudes. Conversely, the other sign serves as an example of behavioral communication and it seeks to probe altogether deeper motivation. The threat of being eaten by a shark is a very compelling argument to stop you in swimming in the sea.

It is very obvious that Nix and his team applied the same logic to the Trump's campaign in a way that it affects the potential Hillary voters negatively. The old motto 'conveying the right message to the right people in the right time' was truly carried out by Cambridge Analytica's method which could only be completed by Facebook's architecture which is in this case its ads and algorithm. Nix (2017), explaining their successful but notorious method compares the old marketing logic to their brand new approach: "Many agencies today still segment and target based on demographics, geographics, consumer and lifestyle attribution and media consumption but the idea of segmenting audiences say, based on gender is ridiculous. The idea that all the women should get the same message simply because of their sex, all African-American because of their ethnicity and old or rich people young people because of their demographics simply doesn't make sense." Even if Nix's logic would be true, in the conventional media it would be impossible to segment audience in a way that advertisers have been able to do in Facebook. Of course, the model Facebook offers the advertisers played an important role for letting negative campaigners to affect audience in a negative way against opponents. Moreover, the importance of the data

Figure 1. Three core competencies
Source: Nix, 2017
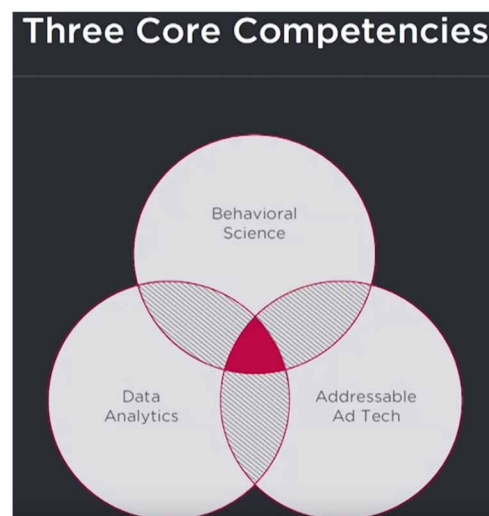
Figure 2. Behavioral communication
Source: Nix, 2017

harvested in order to analyze in accordance with Cambridge Model cannot be underestimated. However, Cambridge University psychologist Alexandre Kogan whose app "thisisyourdigitallife" harvested millions of Facebook profiles who admitted to involve that scheme thinks it is much more effective for any advertiser to use Facebook's own advertising targeting tools than to use Cambridge Analytica's personalized advertisements. Contrary to Kogan, Nix (2017) believes that their model is effective and helped Trump win the election. He claims that they succeeded to profile the underlying traits of people that make up personality which is important as it informs decision making and clearly people's decisions will drive the way they vote and which products and services they purchase. To explain how they did it, even if he didn't refer to Cambridge Model, he refers to the OCEAN five factor personality model which Kosinski and his colleagues used in the first place. According to Nix (2017) the reason why this is important is because if one is targeting audiences purely on demographics, he might end up sending the same message to people who really have very different worldviews. Under the title of 'similar but different' Nix claims that two men in their early forties, married, with similar income and the media consumption might show different characteristic in the above-mentioned personality traits which make them act differently contrary to what has been expected from them according to the old approach based on demographics.

So when it comes to the question that does that impact marketing and communications in elections, Nix (2017) gives the example of second amendment as it is a popular issue amongst the electorate. The motto is simple 'if you know the personality of the people you are targeting, you can nuance your messaging to resonate more effectively with those key audience groups.' So for a highly neurotic and conscientious audience, one needs a message that is rational and fear or emotional based. For example, with an image showing a burglar reaching through broken glass on door, a message saying 'the second amendment isn't just a right. It's an insurance policy. Defend the right to bear arms' would be very persuasive. Conversely for a closed (ones who are not open to new experiences) and agreeable audience, expected to care about tradition, habits, family and community, one should give a message, emphasizing those values, for example an image picturing the grandfather who taught his son to shoot and the father

Figure 3. What is big data
Source: Nix, 2017
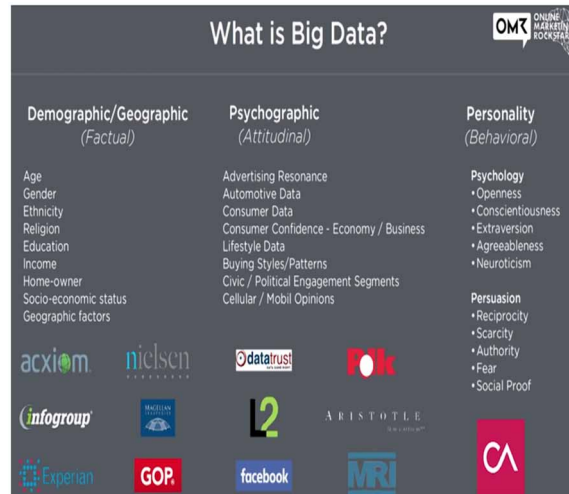
who in turn teaches his son with a text saying, 'From father to son. Since the birth of our nation. Defend The Second Amendment' would be fit for the audience targeted.

In the method's second step, giving the example of Mad Men's era that is 1960s, Nix claimed that communication is changing. Top-down communication, meaning that creative minds are shaping the whole process such as coming up with an idea and pushing it on to the audience in the hopes of they resonate has a replacement as this is the era of targeted messages. This era can be called the era of big data which Nix (2017) defines as aggregation of as many individual data points as possible which are synthesized in one database that is then cleaned and used to inform and create insight on one's target. These could include demographic / geographic factors, including gender, ethnicity, religion, age, education and income, psychographics / attitudinal factors (consumer or life style habits) such as what car one drives, what products one purchases, what magazines one reads and what churches one attends and personality / behavioral factors data which refers to OCEAN attributes.

By revealing the OCEAN attributes of a group that is inclined to vote for a candidate but needs persuasive messages and the issue they care about (e.g gun rights), one needs a message about gun rights which is designed according to the certain personality trait or traits.

The third step in the model is addressable ad tech which is the ability to take all offline data and to match it to drive communications. Nix (2017) thinks blanket advertising, the idea that a hundred million people receive the same piece of direct mail, television advert and the digital advert, is dead as he believes mass communication is dead, emphasizing people will not receive the adverts on products, issues and services they don't care about in the new era. Cambridge Analytica is able to match offline data to cookies to drive digital advertising, social media banners and the like. They can use this data to inform direct mail purchases so a husband can receive a piece of mail but his wife will get different piece of mail possibility on the same issue. He claims that they are even capable of matching it to set-top-box viewing data that is television or cable data. So, they will take the data about what people watch and use it in a way that they select programs to advertise in which have the highest density of the target audience.

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CONCLUSION

Facebook algorithm that is inclined to show the content the users would be thought to be willing to see based on the users' actions such as 'likes' on the site which is seen responsible to cause filter bubbles, directs users to show who they really are in order to get as much information (digital footprints) as possible. That logic is also the key to be able to target audience. So reaching voters through Facebook differs from reaching them through conventional ways, with its ability to target audience not only by their age, sex, location but also the pages they like, music they listen and political party or leaders they support. It can be claimed that Facebook algorithm is not neutral. Some might claim that it can be discriminatory. In fact, it is as peaceful as possible as long as the user is willing to be peaceful. However, it can turn out to be extremely discriminatory if the user chooses to be so. That is why people are surprised the results of the elections (for example Brexit or 2016 American presidential election) as they wouldn't estimate they turned out to be that way by just considering their social media ecosystem which is a kind of their reflection.

Similarly, Cambridge Method, developed by Michal Kosinski and his colleagues is based on the data taken from online audience through which his team is able to find out if a person democrat and republican in 85% of cases. Following Kosinski and his colleague's steps and taking advantage of Facebook's business model, Cambridge Analytica applied a three step model composed of Behavioral Communication, data analytics and addressable ad tech. It should be emphasized that none of them wouldn't be possible if it weren't for social media, especially Facebook. Behavioral communication can be best explained by the example of warning signs of two private beaches. Saying public beach ends here private property would mean informational communication while shark sighted keep out warning sign would be behavioral communication. So what is implied with behavioral communication is to make people behave in a way that the advertiser or the publisher would take the advantage of. So in the context of online political communication, it would mean to send the messages to the audience, designed to persuade them to vote for the preferred candidate (positive campaign) or to discourage the potential voters of the opponent candidate (negative campaign) to vote. However, in order to show the right message to right people one should know the very user targeted which is only possible by profiling audience through OCEAN five factor personality model, according to Cambridge Analytica. It means that even the users with the similar ideological stance should get different messages as it is not only their demographics or political views that matters but also personality traits they have. For example, a Republican voter who value the Second Amendment with a highly neurotic and conscientious score in OCEAN assessment should see a Facebook post with an image showing a burglar reaching through broken glass on door and a message saying 'the second amendment isn't just a right. It's an insurance policy." However, a closed and agreeable republican voter, expected to care about tradition, habits, family and community should see a message, emphasizing those values, for example an image picturing the grandfather who taught his son to shoot and the father who in turn teaches his son with a text saying, "From father to son. Since the birth of our nation. Defend The Second Amendment."

Posts containing a negative stance whether they are designed for the potential voters of an opponent candidate to discourage them to vote or for the preferred candidate's potential supporters to mobilize them in a way that they would feel threatened as in the above-mentioned examples regarding Second Amendment would be more effective than the positive ones. Hypothetically speaking, while an informational (positive) Facebook post boosted with an ad for 100 dollars would get for example 230 post reaction, 16 shares and 34link clicks, a Facebook post designed in accordance with behavioral (negative)

communication would get ten times more engagement as people are more inclined to react to negative posts. Negative posts can be a threat to users' identity and be portrayed against their moral values e.g. the conspiracy theory that Hillary Clinton has been sexually abusing children in satanic rituals in a pizza restaurant so they can manipulate audience in a way Cambridge Analytica discouraged black Americans from voting. So, it can be argued that behavioral communication would perfectly fit Facebook's algorithm and ads considering filter bubbles and people's tendency towards negative posts. Behavioral communication can only be completed by Cambridge Analytica's second step in its model, data analytics, meaning digital traces taken from many data brokers such Facebook, Acxiom and Nielson. And this process can be only be finished by the last step (addressable ad tech) which means behaviorally micro-targeted messages designed for carefully targeted online audiences which can't be possible without Facebook business model. So, it can be claimed that not only users' or page owners' motivation but also Facebook's architecture can lead the advertisers to run negative campaigns considering the fact that it has clear advantages compared to the positive campaigns.

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ENDNOTES

[1]   'Ryan', campaign of Senator John Sununu
[2]   'Ryan Anniston', campaign staff of Senator Roger Wicker

Chapter 22
A Neuromarketing Based Approach on the Usage of Narratives in the Advertising

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ABSTRACT

Nowadays, for companies to be successful, it is crucial that they understand consumers' perceptions of their products, services, and brands. In this direction, current marketing techniques so far engaged for market research purposes which are mainly based on asking questions attest to be a reliable tool for obtaining actual data, but are definitely of much less use in determining the personal insights, thoughts, and feelings of consumers). Today, an emerging interest within scientific marketing researches is the movement away from consumer research toward the use of direct neuroscientific approaches called neuromarketing. Neuromarketing is the application of neuroscience measurement methods for understanding how consumers react, both unconsciously and consciously, to marketing.

INTRODUCTION

Nowadays, for companies to be successful, it is crucial that it understand consumers' perceptions of its products, services and brands (Delgadillo, 2004). In this direction, current marketing techniques so far engaged for market research purposes which are mainly based on asking questions attest to be a reliable tool for obtaining actual data but are definitely of much less useful in determining the personal insights, thoughts and feelings of consumers (Katarzyna,2014).Today, an emerging interest within scientific mar-

keting researches is the movement away from consumer research toward the use of direct neuroscientific approaches called as neuromarketing. Neuromarketing is the application of neuroscience measurement methods for understanding how consumers react, both unconsciously and consciously, to marketing (Lee et al. 2007;Thomas, Pop, Iorga, & Ducu, 2016).

Though, it is now known that often the verbal advertising pre-testing is defective by the respondents' cognitive processes activated during the interview, being the implicit memory and subject's feelings often unreachable to the questioner that uses conventional methods (Vecchiato, Cherubino, Trettel, & Babiloni, 2013). On the other hand, developments in the measurement of neural processes accelerated by splendid improvement in imaging technology have enabled researchers to run research insights as to the neurological dynamics of human emotional and cognitive process (McDonald & Tang, 2014). Today, neuroscience is providing powerful insights into cognitive and behavioral practices, how the mind and body interrelate and is altering the way we think about thinking. (Chang, 2013).

Another emerging concept that named narrative advertising represents one of the crucial methods that advertisers use to explain the gains consumers can achieve by using their services and products (Woodside et al., 2008; Lien & Chen, 2013). In this context, as a marketing communication tool narrative advertising is a form of communication used to convince an audience to take some action with respect to products or service or ideas. In another word, narrative advertising conveys the core message by telling a story (Huang, 2014). While at the same time Narrative advertising, which have also been labeled as advertising narrative (Escalas, 1998), drama advertising (Demangeot & Broderick, 2010) or commercial narrative (Chang, 2012) can activate a narrative style of processing either by framing new data in the form of a story, or by directly instructing customers to envision themselves (Linh, 2017). It is fair to say that, narratives and stories particularly specific, highly detailed stories are the best approaches to build emotional influences and long-lasting bonds with your target group. When people process narratives, they not only generate comprehension of the story but also experience mental simulation, defined as "the imitative mental representation of the functioning or process of some event or series of events" (Chang, 2013).

Taking all these concerns in mind, scholars have tried to explore the signs of the brain activity associated with an increase of attention and emotional attachment during the watching of such advertisements (Vecchiato et al., 2013). The advertising industry needs to more openly adopt new neuroscientific measures to capture emotion and unconscious thought that are not filtered through words and cognitive thought (Lautman & Pauwels, 2010). The goal of this encyclopedia chapter is to present the concept of neuromarketing including those methods used for studying consumers' nervous system regarding narrative advertisements researches.

THE DIFFERENCE BETWEEN STORIES AND NARRATIVES

The universe is not made of atoms; it's made of stories. Muriel Rukeyser

Before literacy became an important feature of society, people lived by telling and listening stories to each other. Later, these stories were promoted and transmitted in writing. Sharing stories has shaped our development, relations, behaviors, social order and rules (Nemcokova, 2010).

The stories play a role in the common language formation of societies because they contain various cultural and social elements. Anette Simmons (Simmons, 2012) defined the story based on one's own experiences, literary works or traditions. The story is an instrument to express ourselves, a way to share our experiences and memories, and a context to teach values and cultural differences (Keaise, 2014). Accordingly, Flaherty, the story is a streaming journey (Flaherty, 2010).

In the literature, storytelling and narrative are often used as synonyms. Nemcokova(2010) accepted narrative and storytelling as synonymous. Accordingly, narrative or storytelling is a subjective expression of events taking place in a timeline and has a meaning from the sender to the receiver. John O'Shaughnessy and Nicholas Jackson O'Shaughnessy describe narratives as stories describing a series of events (2004, p.31). On the other hand, Phillips and Mcquarrie agreed that the narrative means the story and could be used interchangeably (2010, p.369). Chatman approaches narratives within the framework of the literary theory. According to him, the narrative is a structure consisting of two parts, the story and the discourse. Contrary to other definitions, Chatman distinguishes story and narrative and explains the story as part of the narrative. While keeping events chain, time and space elements together; the narrative is the way of transferring content (Chatman, p.2009).

In the story, the place of the event is limited; the narration is concise and intense. Characters are shown in a specific event. These characters are often reflected only in certain properties. It consists of three parts called a beginning, a middle, and an end. There is a person who is the hero of the story drags the event. The story is a phenomenon that has been experienced or designed; place, person and time is the article describing. Narrative as a kind of communication has been investigated throughout the years in a number of varies disciplines including but not limited to education, sociology, philosophy, history, fiction and film. According to Chatman(1978) narratives are described;

narrative is basically a kind of text organization, and that organization, that schema, needs to be actualized: in written words, as in stories and novels; in spoken words combined with the movement of actors imitating characters against sets which imitate places, as in plays and films; in drawings; in comic strips; in dance movements, as in narrative ballet and in mime; and even in music.

In a similar manner, the narrative is to choose which events are related and in which order to associate them. A narrative may demonstrate the events of the story in linear, in chronological order or not. However, the story remains unchanged – even if it is told backward. Therefore, it is a representation or a special manifestation of the story rather than the story itself. Narratives require transformation and self-regulation. Self-regulation can be defined as the self-sustaining of the structure; transformation is a process in which a narrative event is expressed (Chatman S., 2009, p.19). The easy way to remember the difference between story and narrative is to change the order of events. A new sequence of events means a new narrative of the same story. The narrative transforms the story into the knowledge for the audience. According to Avraamidou and Osborne (2009) meta-analysis based on narratives, there are seven necessary components.

Narratives without a story can be informative, but stories have a unique power to influence people's hearts, emotions, thoughts, and behaviors (Guber, 2012). A narrative can be defined as a company's long-term plans and prolonged vision. This includes not only the origins of the company but also its fundamental ideology and beliefs and present and future goals. This shapes the way company's or personal brand's interactions with consumers and how this interaction is observed in the media.

Table 1. Necessary components of a narrative

Narrative Component	Description of Component
Purpose	To help us understand the natural and human world. In the case of the natural world, narratives help the reader to invent new entities, concepts and some pictures of the scientist's vision of the material World.
Event Structure	A chain or sequence of events that are connected to each other. An identifiable structure (beginning, middle, end) where events are related temporally.
Time	Narratives concern the past
Agency	Actors or entities cause and experience events. Actors may either be human or material entities who act on each other
Narrator	The teller who is either a real character or alternatively, a sense of a narrator
Reader	The reader must interpret or recognize the text as a narrative

Source : Lucy Avraamidou, Jonathan Osborne (2009) The Role of Narrative in Communicating Science. *International Journal of Science Education,* Taylor Francis (Routledge), 2009, 31 (12), pp.30

Narratives are grouped as a series of events appearing over time, and the organization of the events clearly exhibits their causal relationships. Causality shows the causal inferences of the events in the story. Therefore, storytelling advertisements try to transfer the basic message according to chronological and causal inference (Lien & Chen, 2013).

On the other hand, the "story" is short-term; it motivates consumers to direct actions and make them take an active step. These are the smaller wins for a company, overcoming challenges that tell about the company's daily life. Great brands benefit story to develop and reinforce their core narrative.

THE CONCEPT OF NEUROMARKETING

The term neuromarketing, as an emerging concept, can be defined as the marketing activities in which the techniques and methods of neuroscience are used. It highly benefits the findings of the consumer insight obtained from these techniques and methods used in both market research and activities (Atli, 2014; Atli 2016; Erdemir & Yavuz, 2016).

With the presence of this field, consumers' physiological responses such as dilation and contraction of the pupils in milliseconds towards the marketing stimuli and the unconscious change in facial muscles, are examined more consistently by the tools and methods of various disciplines, precisely neurosciences.

There are several definitions about neuromarketing in the literature and the prominent researcher has discussed these definitions in recent years (Schaik, 2013). If these definitions are examined closely, it is seen that researchers put excessive emphasis on the aim of neuromarketing. For some, the objective is to try to determine the unconscious biological reactions of individuals that do not occur at the level of awareness towards the products and services (Parson, 2011). and for the others is to provide a strong and better understanding of the reactions of the human brain against the marketing stimuli, and benefiting neuroscience tools for this very purpose (Murphy, Illes, & Reiner, 2008).

Considering all these definitions, it would appear that by a group of researchers neuromarketing is defined as the adaptation of brain imaging techniques to marketing the products and services (Ariely & Berns, 2010, s. 284), or the use of brain imaging techniques to observe and measure consumers' desire

for a product (Macdonald, 2011) while emphasizing the technical-methodological aspect of the field. In fact, neuro-marketing, in its broadest sense, is a discipline that utilizes advanced technology to find better and more reliable ways to satisfy consumers (Touhami, Benlafkih, & Jiddane, 2011). According to Lee and colleagues, neuro-marketing is now a valid field of study and is much more than the use of brain imaging techniques to sell product and services (2007, p. 200).

Nowadays with the reduction of costs of neuroscience research techniques, methods, and tools, measurement and imaging techniques such as EEG and fMRI, which are used exclusively for medical purposes in the medical field, have become increasingly useful in researching the underlying factors of marketing and consumer decision-making processes in neuromarketing field.

Harvard Business School Professor Zaltman first used F-MRI technology for marketing purposes in the late 1990s (2000, p. 83). Although neuromarketing as fairly new term was first mentioned in 2002 by Erasmus University Professor Ale Smidts, finding of this research did not reach a wide audience until the first neuromarketing conference to be held at Baylor Medical School in 2004(Lewis & Bridger, 2005; Atli 2016).

Nevertheless, this new branch of science has been rapidly gaining popularity, with promising results and the following discoveries in the examination of consumers' response to certain brands, slogans, advertisements and media in general. Essentially, the neuromarketing field uses the principles, methodology and research findings of neuroscience to better understand and explore the link between basic human behavior and the underlying neurological and physiological processes (Hubert, 2010).

This of course, means that as Donavan et al. (2016) emphasize, for marketers and advertisers conducting such surveys and research, a basic understanding of the human brain and nervous system is necessary to make hypothesizes about the neurological reactions to marketing stimuli. For this very reason, it is necessary to be familiar with the theories and methods of neuroscience.

Neuroscience, which is a widely-utilized discipline in neuromarketing, examines the biological responses and decision-making processes of the human brain with more than 100 billion cells and a 1-million-kilometer fiber link (Taş, 2014; Renvoise & Morin, 2012). The concept of neuromarketing is defined as the marketing activities by using the techniques and methods of neuroscience and benefiting the findings of the consumer insight obtained from the techniques and methods used in market search activities (Erdemir & Yavuz, 2016, p. 19).

On the other hand, neuromarketing, which researches how the human brain works and decides against the marketing message, have arisen from neuroscience discipline. Neuroscience is a discipline that requires multiple fields to work together. We can classify this field as follows.

With the neuromarketing studies, changes in the mental state of the consumer exposed to a marketing message can be examined. The cognitive neuroscience part of neuromarketing studies is prominent. Cognitive neuroscience focuses on various mental processes such as attention, memory and problem solving, and benefits technological innovation and developments in doing so (Friedenberg & Silverman, 2006, p.17). Neuromarketing, which is defined as a concept that is used in the sense of combining brain scanning technology and marketing strategies, is used to make effective advertising and marketing strategy to sell more goods and services produced by businesses, advertisers and researchers to the consumers. It is also a marketing method used to determine what affects consumer consciousness or subconsciousness.

Neuromarketing seeks answers to the questions of the field of advertising by using neuroscience tools. With neuromarketing, significant information about customer preferences and emotional responses can be obtained by assessing the reactions of the customers to different products and advertisements by observing brain activations (Plassmann, Ramsoy, & Milosavljevic, 2012).

Neuromarketing is used to make the subconscious thoughts, emotions, and desires that lead consumer has to purchase observable from a scientific perspective. Neuroscientist Antonio Damasio argues that individuals make decisions using the emotional parts of their brains rather than the rational parts of their brains (Damasio, 2005).

The key to success in neuromarketing is based on the results obtained by the statistical interpretation of the data gathered because of the optimal combination of neurological and motivational physiological techniques. Pepe Martinez provides extensive information on neuromarketing in his article The Consumer Mind. According to Martinez (2012), neuromarketing consists of the integration of three different disciplines.1- Neurology investigating the human brain. 2-Cognitive psychology examining the relationship between thought and behavior. 3- Marketing to meet the needs of consumers.

Neuromarketing provides the answer to how the consumer's brain perceives advertising and marketing stimuli. In advertising research, the effectiveness of all the ads and the elements of the ad's message are determined by physiological measurements. As physiological responses are collected at the time of conducting the behavior, it is difficult for participants to control their physiological responses. Furthermore, physiological responses cannot say what the researchers want to hear about the expected result and the participants would not be able to hide the physiological facts, so they transfer more accurate data (Özdoğan, Tolon, & Eser, 2008). The techniques used in neuromarketing are aimed at measuring physical responses and the most important feature of these techniques is that they are not subjective. These tools; Magnetic Resonance Imaging (MRI) device, Functional Magnetic Resonance Imaging (fMRI) device, Diffusion Tensor Imaging (DTI) device, Positron Emission Tomography (PET) device, Infrared Spectroscopy (NIRS) device, Fixed State Typography (SST) device, Computed Tomography (CT), Magnetoencephalography (MEG) device, Electro-Brain X-ray (EEG) device, Transcranial Magnetic Stimulation (TMS) device, galvanometer and eye tracking tools (Perrachione & Perrachione, 2008).

Among these, the most commonly used technique is fMRI. Depending on the rate of oxygen in the blood, movements occurring in certain parts of the brains of consumers are determined. When the regions associated with buying behavior in the brain are activated, these regions are attracting more blood and the processes can be monitored in fMRI screening. Other commonly used techniques; EEG, SST, Galvanic Skin Response and Eye Tracking. In the EEG technique for measuring rhythmic waves in the human brain, electrical fluctuations between neurons are measured. SST is a device that records the differences in the electrical potential between the various areas of the brain. It is the most advanced version of EEG that measures the electrical activity inside the brain with the advantage of measuring instantaneous response. Galvanometer aims to measure the electrical resistance of a consumer's skin. For example, increased perspiration with emotional reactions is an indication that the electrical resistance in the skin increases and this causes excitement (Gegez, 2015). The eye tracking technique measures data on where, when, and for how long a visual stimulus has been observed by the consumer and it measures data on the size of the pupil.

Neuromarketing has left behind traditional marketing methods and surveys of marketing research. Neuromarketing was taken a step further with physiological measurements. According to traditional studies, people tend to show themselves differently than who they are. Among the reasons for many studies, it is assumed that the people who answer the questionnaire are considered sincere and are believed that they give the correct answer. However, in neuromarketing researches, comments are made according to the eye tracking of the consumers and cognitive and the physiological changes in their brains and bodies. Therefore, the effect is more reliable than the traditional methods (Ceylan & Ceylan, 2015).

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In a study conducted with neuroscience methods and tools, subjects were divided into two groups, while one of the groups was exposed to the advertising of a specific dye brand just before they entered the store, while the other group was not exposed to any ads. At the end of the experiment, it was observed that the control group exhibited a certain amount of buying behavior to the dye brand, whereas the experimental group exposed to the advertisement in which the dye brand was placed, had a higher buying rate than the control group. The subjects exposed to the advertising were asked whether they thought the advertising could have an impact on the selection of this dye brand over the others, each of the subjects said no as an answer to this question. However, as a result of the experiment, with the heat map where the visual attention levels were located, it was observed that the subjects who were exposed to the advertisement tend to be more inclined to look at the shelves related to the dye brand that took place in the advertisement.

It means that neuromarketing techniques allow the measurement of brain and physiological activities to understand the subconscious and conscious activities of consumers (Erdemir & Yavuz, 2016).

As can be seen below Table 2, it is possible to classify neuromarketing techniques as methods that measure metabolic, electrical activities in the brain and measure activities outside of the brain (Bercea, 2013).

THE CONCEPT OF NARRATIVE ADVERTISING

Narrative advertising had increased after World War II, since, before this date, mankind had lived two big world wars, an economic crisis in 1929, crisis and restrictions in political fields, huge advances in production, transportation and communication technologies (Erdem, 2017).

An advertisement featuring narratives is a narrative advertisement, a concept also defined by Escalas (1998) as "an advertisement that tells a story," such that the narrative depicts "one or more episodes consisting of actors engaged in actions to accomplish goals" (Chang, 2012).Narrative advertising also called story advertising (Padgett&Allen,1997), drama advertising (Deighton, Romer, & McQueen, 1989),

Table 2. Methodologies for measuring consumer behavior in neuromarketing research

Narrative Component	Description of Component
Purpose	To help us understand the natural and human world. In the case of the natural world, narratives help the reader to invent new entities, concepts and some pictures of the scientist's vision of the material World.
Event Structure	A chain or sequence of events that are connected to each other. An identifiable structure (beginning, middle, end) where events are related temporally.
Time	Narratives concern the past
Agency	Actors or entities cause and experience events. Actors may either be human or material entities who act on each other
Narrator	The teller who is either a real character or alternatively, a sense of a narrator
Reader	The reader must interpret or recognize the text as a narrative

Source: Bercea, (2013). Anatomy of methodologies for measuring consumer behavior in neuromarketing research. Proceedings of LCBR European Marketing Conference, 1-14.

transformational advertising (Puto & Wells, 1984), slice-of-life advertising (Mick, 1987) communicate through a story like format (Escalas, 1998), while non-narrative advertising typically connects via argument and explanation (Kim, Ratneshwar, & Thorson, 2017).

Various dynamics have acted a function in the development of advertising. Nowadays, advertisements extended their influence since of discovery of the power of narration and narrative has attested its capability besides other elements. There are many studies that researching to effects of advertising narratives on consumers. Advertisements appeal people since of creativeness of it, and as a consequence of this, advertising is one of the vital business subjects of our time. The source of advertisement creativity is hidden in the stories it contains. Today, narratives became more important to advertisers. At the present, it can be claimed that advertisements were separated two key units as narrative mode and analytic mode of advertising. The analytical gist of an advertisement involves characters of products and it addresses consumers' logic. On the other hand, narrative advertisements concentrate on to design a story around a brand and addresses to consumers' sensations and feelings. However, it is a generally accepted fact that the narrative has boosted the effect of advertising (Erdem, 2017).

The content type of advertisement can activate either narrative or analytical processing (Adaval & Wyer, 1998). Through narrative processing, which is particularly likely when advertisements portray stories, consumers understand or imagine sequential events related to product consumption. Analytical processing of advertising instead contains close examinations of product attribute information, as encouraged by advertisements that current products' features and elements (Chang, 2012). Escalas (1998) advocated that a narrative advertising is described by two structural factors: (1) chronology, in other words, a particular sequence of events, and (2) causality, or defined relationships between story elements and what causes things to happen.

Narrative advertising in the digital age gains new meanings. Through the technological developments in today's modern world, narratives have begun to spread over a large area and stories are started to be told in virtual platforms as well. By this way, they have appeared in new formats for various purposes (İnceelli, 2005, p.132). This new narrative format, which has arisen in parallel with the developments in technology, is the short multimedia stories, created using low-cost digital cameras, non-linear editing software, and laptops. These are mainly personal narratives and stories, made to be published on the internet (Meadows, 2003).

Consequently, covering whole media platforms researches has shown that narrative advertisements create convincing affective responses by engaging viewers with stories involving characters and situations (Kim et al., 2017).

FROM THE NEUROMARKETING PERSPECTIVE: THE ROLE OF NARRATIVES IN THE ADVERTISING

Various brain investigations have shown results that support the power of the story. Researchers now know that thought can reveal a somatic situation. That is, when an event is actually experienced, the brain regions that are stimulated can be triggered by the thought without any experience (Gallo, 2017).

The study of Stephens, Silbert and Hasson (2010), using a fMRI device supports the power of the story. According to the results of this study, while telling a story, the brains of the speakers and listener show activity in the same regions. In this case, it can be said that two people experienced a mental match.

The listener's anticipatory responses were positioned to areas known to be associated with predictions and value representation, including the striatum and medial and dorsolateral prefrontal regions (mPFC, dlPFC) (Craig, 2009).

Previous studies have demonstrated that during free viewing of a film or listening to a story, the shared input can activate similar brain activity across various individuals (Hanson, Gagliardi, & Hanson, 2009). Observing the neural activity from both the speaker brain and the listener's brain opens a new door into the neural basis of interpersonal, and may be used to estimate verbal and nonverbal forms of communication in both human and other model systems (Schippers, Roebroeck, Renken, Nanetti, & Keysers, 2010).

Chessa & Murre (2007,p.140) in their research on the remembering of advertising and brand, introduced the model of learning and forgetting, inspired by the brain structure. Advertising content and brand recall data have been tested with the selected forty television advertising campaigns.

The advertising features → memory parameters → timing

When the relationship between the memory parameters and the advertising properties is known, it is thought that the decisions about the planning of the advertising campaign can be better. Consumers store information about the brand in two ways. These are an episodic memory and semantic memory. In episodic memory: personal experiences associated with the brand is more detail related to important events and connections, while semantic recollections, the meanings of words and symbols are remembered.

The old brain is the part of the brain that decides on the purchase. It collects the attention of the first and last episodes in an advertisement or event. A successful and catchy advertisement can be created if the customer's interest and attention are drawn by creating an early and strong impact. According to the method of selling to the old brain, it understands six stimuli. These stimulants include; egocentric, contrast, concrete data, beginning and end, visual stimulus and emotion. There are five remarkable points to reach the old brain. These; mini-theaters, word games, rhetorical questions, accessories and stories (Renvoisé & Morin, 2007, p.50-53). Striking stories help evoke a reaction in the old brain. It does not matter which source the story comes from, it is important to connect with the customer's world. In these stories; the company's name should be given, the story must be personalized, similar to the customer, the customer should be given emphasis on the contrast before and after the use of the product, the specific and tangible benefits should be presented, and finally the customer's gain from using this product or service should be shown (Renvoisé & Morin, 2007, p.60-69).

Brechman and Purvis (2015) conduct a study about how people react to the narrative in advertising. In this study, the data of 239 people who watched Super Bowl XLV (2011) or XLVI (2012) were used. According to the results of the study on narrative and advertising effectiveness, it can be said that the narrative has a significant effect on recall.

According to Chang (2012), narrative advertising differs in various cultures, comparing Western and Asian cultures in this dimension. In the study, ads published on four main TV channels (in the USA, ABC, NBC, CBS ve FOX TV; in Taiwan TTV, CTV, CTS ve FTV) during September and October of 2008 were accepted. From 976 hours in each country, 30 hours were randomly selected and sampled. Ads running along the 30-hour sample of the programs were coded (narrative and non-narrative ads) and the 898 America, 890 Taiwan ads were analyzed. As a result, 52.35% of the ads in Taiwan and 24.5% of US advertisements used narrative appeal. While narrative attractiveness is the most widely used attraction in Taiwan, it follows the demonstration, assembly and product as a hero. In the US, the most widely used type of charm is evidence-based. It follows the product as a hero.

In his study, (Mattila, 2000) examines the emotional reactions of consumers towards service advertisements. According to the results of the study, consumers who have relatively low familiarity with a service category prefer story-based attractiveness to attract services based on service characteristics. The advantage of narrative ads may increase when an inexperienced consumer encodes information in a happy mood.

Atli, Sezen, Kose (2018) states that the findings support that the narrative advertisement does not evoke significant GSR response, while facial coding analysis demonstrates the statistically meaningful difference between the narrative advertisement the non-narrative advertisement. Because previous studies reveal that some elements in advertising. As an example of this situation, music or jingle might be unique, fun, and, memorable. Hence, these kinds of non-message factors in advertising can distract consumer attention from the brand claims of the advertised product or service. In line with their questionnaire, it is seen that those narrative advertisements, which induce extreme values of all facial muscles, lead to higher advertising recall rate.

SOLUTIONS AND RECOMMENDATIONS AND FUTURE RESEARCH DIRECTIONS

In general, it can be said that developments in neuroscience technology will create a great revolution in understanding consumer behavior. Advertisers and marketing researchers are increasingly using neuromarketing methods to minimize errors that may occur during the introduction of new products to the market. Focus groups and surveys used to measure advertising effectiveness are sometimes unreliable because consumers do not always provide the right answers. However, since neurological processes within our brains are not possible to lie, neuromarketing is a very effective method of monitoring how individuals respond to products and messages.

Further research will be carried out on many different subjects about basic marketing principles, behavior and attitudes, buying trends, and consumer responses to advertising. With the miniaturization of technology products, many obstacles to neuromarketing research will be removed in time. Neuromarketing for marketing managers; It will provide great advances in measuring advertising impacts, product development, and optimizing the media tools they use. Consumers will benefit the development of nanotechnology as well as brands. Consumers will have the opportunity to choose the most suitable product for themselves and their lifestyle. Many advertisements will become more sensitive to consumers with the perspective of neuromarketing.

Setting the standards of neuromarketing research is possible by considering the scientifically accepted methods of other disciplines in the field. Besides, it is important to know the right methods for creating an effective story and how to use the concepts in the related disciplines. Similarly, it would be useful to re-examine the theories in the fields where neuromarketing and stories interact.

Some brain regions appear to be prominent in the studies conducted in the field of neuromarketing. This may be due to the lack of adequate studies in the field. However, it should be determined whether the areas of the brain where the story ads correspond to are limited to the regions. In the field of Marketing trust, risk-taking, personal threats, customer concepts of satisfaction, brand loyalty and many marketing standards can be reinforced by neuromarketing techniques.

CONCLUSION

It can be said that consumers develop something that is based on their own experiences rather than logic-based messages, that they can find something in their own content, and that they develop less opposing arguments for messages given within a narrative frame. What is important here is that the subject, message, person and main theme is chosen for narrative advertising should be in harmony with each other. Good fictionalization, seeing the viewer own selves and their own life in the advertising, will increase the recalling of the message intended to transmit. The overlapping of the stories described in the advertisement with the consumer's experiences changes the audience's perspective on advertising and enables the advertising to be perceived as remarkable. It can be said that individuals behave emotionally while making decisions. Considering that the easiest learning takes place with music, story and play, the narrative format ads can make a significant contribution. The fact that the consumer is able to see his/her experiences by people who have similar characteristics makes it easier for the consumer to understand the benefits of the product or the service. In narrative advertising, the brand becomes part of the story without creating a feeling that the consumer is buying a product. In narrative advertising, solutions and services related to different problems that may be encountered in life are conveyed to the consumers with stories instead of being told directly. This prevents the consumer from developing a counter-argument to the product or service and facilitates the realization of the advertisement for advertising. The consumers' view of themselves as a part of the story is an essential element in their decision to make a purchase. Hence, in general, narrative advertising will be perceived as more credible than non-narrative advertising.

The consequences of the neuromarketing studies on the same subject revealed that the results of the surveys of the subjects did not appear to be the same with the neuromarketing studies. Before the neuromarketing studies are carried out, studies are carried out with questionnaires and focus groups to understand the consumers' insight and find out what they expect from a successful product. With increasing of neuropsychological studies, the possibility of consumers give false statements in the focus group studies can be eliminated by neuromarketing research. Thanks to recent developments, studies will be clearer and more reliable.

As a result of the transformation of marketing to experimental environments, the foundations of behavior for consumer decisions and movements have become possible to be explained, in particular, marketing, biology and neurology. Using a variety of measurement methods within the framework of scientific data and statistical calculations, a realistic quality is exhibited in this context, which is a working area with a high reliability, away from customer utopia. By using an impressive combination of storytelling and neuroscience, the study of neural science and stories in brand research tries to solve how to create an effective advertising puzzle.

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KEY TERMS AND DEFINITIONS

Advertising: Advertising is a marketing activity and business involving paying for space to promote a product, service, or cause. Advertising tries to persuade people to buy products or services.

Narrative: Narrative is a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values.

Neuromarketing: Neuromarketing is the application of neuroscience measurement methods for understanding how consumers react, both unconsciously and consciously, to marketing.

Neuroscience: Neuroscience is the scientific study of the structure and function of the human brain and nervous system.

Story: A story is an explanation of an occasion or something that occurred to someone, especially a spoken description of it.

Storytelling: Describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment.

APPENDIX

Figure 1.
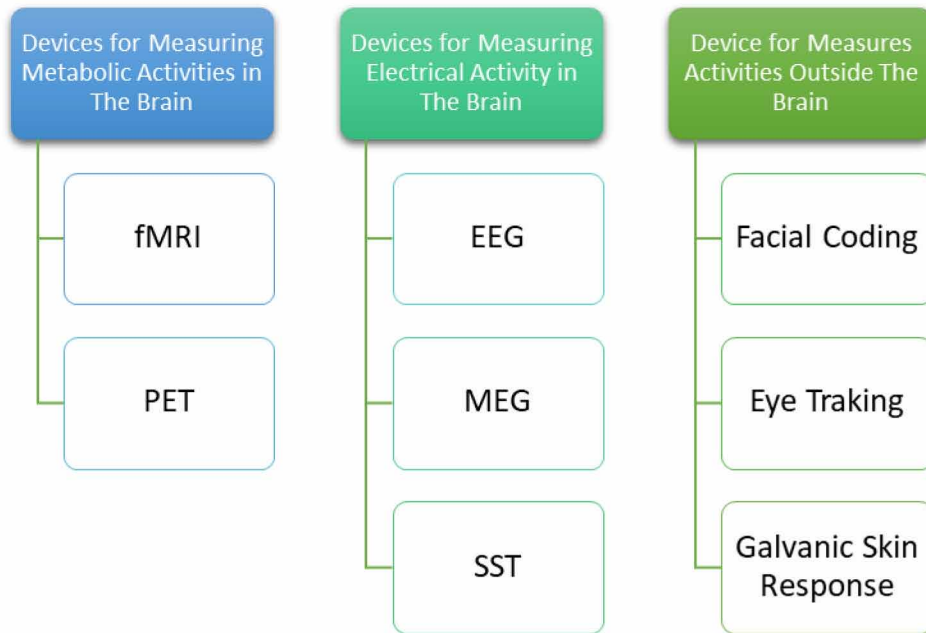
Section 4
Opportunities and Threats in Narrative Advertising

Chapter 23
The Irony as a Narrative Advertising Strategy

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ABSTRACT

The irony is considered to be the exact opposite of what is said. Under the serious image of what is said, the opposite discourse is aimed at attracting action to the point of contradiction. The irony is an indirect transfer of what is meant by mimic, gesture and intonation with a critical approach. In addition to its intensive use in Ironic literature and philosophy, it has a narrative feature which is also preferred by the advertising sector. The use of intellectuals in society against the contradiction of the thought of the irony actually requires instant intelligence and body language experience.

INTRODUCTION

The act of telling has existed since the ancient times of humanity as it is a basic human need. Narrative has an important place in every field and it is important in advertising sector. The narrative and storytelling used in the advertising sector are manifested in different forms for attracting attention. Narrative that exists in the dramas of cinema and television, appears in the advertising sector as the most influential narrative focus of today with its own forms of expression.

Today, many businesses promote their products on traditional media and the results he expected the process of creating market is due to enter into new searches will not get. Consumers are faced with serious problems in delivering their products and services to the target group in this period of constant message intensity. The advertisers use the narrative of "ironic narrative in advertising" as one of the different narratives that are put forward in advertising narratives to be permanent in the mind of consumers and to promote their products and services.

Irony is known as the realization of the narrative in the form of a communication skill, which is often meant to be the reverse of what is being said or done. In this respect, irony is seen as the effort of revealing the emphasis that creates a contradiction to the anti-narrative presented under the artificial image of a spoken word or a movement made. The fundamental feature of irony includes a narrative structure that

focuses on a contrast between the real and the appearance or what is said and what is wanted to be said. Irony is based on recounting the style of discourse and narrative from a different point of view through a new way of reading or seeing them. The difference arises from the fact that the generally accepted discourse or narrative is regarded as conflicting narrative with a narrative against the social perspective.

The concept of irony had gone through many stages until it reached the meaning it has today. Many researchers accept the idea that the first use of the concept is based on Socrates and that the use was born with him. Socrates' dialogues are accepted as the beginning of the irony concept and Socrates is directly referred in relation to irony. In the use of irony, Socrates prefers people whom he thinks are particularly well educated instead of preferring ignorant people. The purpose of Socrates is to show that people who think that they are quite knowledgeable actually do not know anything. Through saying "I know that I know nothing", Socrates is also referring to the people who think they know too much.

Umberto Eco sees irony as the triumph of language by saying that "irony is an ambiguous word game because it goes beyond language at the first moment" (1991, p. 60). While irony partly resembles allegory, it also contains the opposite thought to the extent that the word spoken or narrative made is serious. The important difference between what is wanted to be told and what is told is the narrative and the art of narrative in which the opposite of the narrative is meant as an indication of irony.The tradition of storytelling and the attempts to stimulate the element of persuasion, which the advertisements frequently refer to, place ironic narrative to an important place. In this context, this article is shaped within the frame of irony, ironic narrative and advertising.

THE CONCEPT OF IRONY

Irony is the use of the words in the opposite way of what is actually meant (Kelly & Solomon, p. 32). The "representative character" that Greek philosopher Platon created in his dialogues for his teacher Socrates is generally accepted as the beginning by researchers regarding the position of irony within the historical process. The historical development process of the concept is also based on Aristotle with another dimension. According to Aristotle, the concept of irony is aperson's showing his/her insignificance.At this point, the concept puts insignificance against self-praise (Cebeci 2008a, p. 278). The basic feature of ironic narrative lies in its narrative with a critical perspective. Although the narrator may seem to describe the opposition in an objective manner, there is a heavy criticism behind the text. In addition to the social structure, historical mistakes are also condemned by the power of irony. Moreover, in this narration, an uppermost viewpoint and a subtle mockery make themselves felt, and this is a counter-action being result of the reaction to the pathetic phenomenon rather than a stance that points to this known contempt (Tosun 2007, p. 84). It is used in different fields from literature to theater, rhetoric narration to daily speech for different purposes. Advertising, which is one of these important narrative fields, uses irony quite often. The irony, generally confused with humor, carries a more critical meaning. Therefore, irony can be seen as a combination of humor and criticism.

The irony is primarily a symbolic language, and the words in the language produced undergo a semantic change. The fact that the word is not used in its real sense puts irony into a symbolic language and gets it into a metaphorical narrative (Danesi&Perron 1999, pp. 355-356). Wayne Booth considers irony in two groups as stable and unstable. "Stable irony is (a) deliberate, (b) implicit, (c) "reconstructed" with a more interesting meaning than the one presented to him by the reader, (d) fixed (once the reader grasps

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the ironic meaning, he/she is not called "to make new deconstructions and reconstructions" that will shake this meaning) and (e) limited (it only refers to statements that have actually been used) in practice."

The unstable ironies emerge when the author who refused to make himself clear manifests himself skillfully for any decisive proposition (Chatman, 2009, pp. 213-214). Irony, according to circumstance, reveals an image associated with more than one concept through going out of its lexical meaning. Therefore, it is very difficult to make a direct definition through the concept of irony and explain it with a defined definition. It is not possible to reveal a one-dimensional image of irony and it also seems difficult to assert a general understanding for irony.

Although it is thought that there is a positive atmosphere at the origin of laughter, in some cases it is stated that there is also a feeling of aggression. Emphasizing that the most fundamental feature of laughter is the fact that it is explosive, Gutwirth states that laughter often goes beyond conscious control. The reasons for the occurrence of laughter, in a similar way, reveals irony (Cebeci, 2008, p. 22). In irony as well, it is the concept of superiority which is important compared to other types of laughter. While one of the parties feels safe in the case of laughter, it is possible for both sides to feel safe in irony.

NARRATIVE

The narrative is constructed with a story and a narrator connection. A narrative includes the structure that should take part within the communication process of a "transmitter" and a "receiver". The narrative takes its shape around the desire of people to express them being one of the basic human needs and the desire of readers or audience to understand the world. Changes and developments taking place in the world are changing in the context of a dialectical relationship in narratives (Batur, 1979, p. 13). What the narrative is two approaches are available: First, only the texts that are transmitted orally accept as narrative. Secondly, all kinds of narrative texts (Yılmaz, 2014, p. 41). According to the second concept in the visual text contains a narrative. Sometimes the word "story" can be used as a synonym for "narrative".

The narrator and the perspective of the narrator in narratives are important in the process of narrative analysis. In a narrative, the question "who speaks" leads the person directly to the narrator. The narrator appears as the vision and sound telling the story in the framework of different perspectives. Advertisements, events, actions, and thoughts that people have are presented to the audience in terms of certain points backed by images and sounds. (Sozen, 2008, pp. 578-580). The concepts of narrator and perspective inevitably become the basic elements in the types based on narrative. In a way, the narrator delivers the words the writer needs and he/she is actually involved in the fictional world even though he/she is confused with the writer. The visibility of the presence of the narrator also varies.

Stories show activity to the extent that they are perceived by the audience. The stories are often used for entertaining, convincing, and explaining. The human mind dislikes random facts or objects, and for this reason presents its own stories in a logical framework. Otherwise, separate events, items naturally subconscious. When presented with a good story, the events are connected more closely and this convinces emotions (Pratten, 2011, 2; Bolat, 2018, p. 420). Well-prepared storytelling increases the effectiveness of the audience or audience when they reach their emotions more permanently.

IRONIC EXPRESSION AS A SOCIAL CRITICISM

In the narratives, while all types of social life are reflected in cultural environments, distorted situations, relations, corrupt system, spreading negativities are caricaturized with exaggeration and absurdity. In the plays where the elements of satirical criticism and humor are used together in terms of society and individual, the systematic contradictions and imperfections of social life are reflected in the form of ridicule, exaggeration, denigration, humiliation and accusation. Here too, the causes and consequences of social degeneration are given ironically. In addition to this, linguistic humor revealed through dialectical difference and word plays is put forward with an ironic narrative style (Eliuz, 2008, p. 296). Irony is the reconstruction of a specific time and situation in the context of the contradictions in a narrative environment. Although irony stems from humor or comedy that has theoretical and potential dynamics, it basically processes its narration through absolute negativity and warning.

Cattani explores the narrative of irony under different headings and seeks traces of irony in commercial/advertisement narratives. Verbal irony is considered as the using of an expression (verbal or visual) to convey a meaning that is the opposite of the literal meaning of a narrative. Dramatic irony is given as a narrative form in which there is a narrator or one of the respondents and in which the audience know what will happen in the future but the character but the characters are unaware of what is going to happen. Socratic irony is based on a dialogue in which there is a conflict, and it is the act of asking someone a question in order to demonstrate the ignorance of the person who was asked a question. (WUHUU) Romantic irony is seen as the imagination of all representations. In this type of narrative, the author reveals that the characters are merely imaginary and are created and directed by him. Irony of fate or "cosmic irony" is a narrative form in which the context changes. It is seen as the irony that the expectations of a particular situation or person are connected to the flow of life (2011, pp. 95-97). Cattani examines the use of these narratives in advertisements, which he has evaluated under different categories in his study, and he emphasizes that irony is used effectively in commercial narratives.

Irony gives a rather ignorant, stupid appearance in the face of an extreme wisdom. But it is also keen to learn as much as it can . Irony includes a structure that selects the most simple and less knowledgeable people, but it does not ridicule these people, instead, it ridicules the knowledgeable ones. Thus, it finds itself in opposing relations (Kierkegaard, 2003, p. 230). Those who make irony find themselves using elements of praise and satire to create irony. It acts as a so-called critic of a situation or an institution to praise a person. There basically lies praise and it seems to make criticism while creating this praise. Therefore, it uses criticism as a material for praise.

ADVERTISING AND ADVERTISING NARRATIVES

The proliferation of production in the late nineteenth century, the impact of distribution increase and the marketing strategy to be competitive recognition of brand advantages to differentiate It has provided. The second prerequisite, branded after branding is achieved to move the products to the consumer. At this point, brands taking advantage of all components of the marketing mix, they have used all the means to ensure that they are preferred. These advertising and promotional activities (Fowles, 1996, p. 37, Göçmen, 2016, p. 93). Advertising has become an indispensable phenomenon for both businesses and consumers as other elements of marketing communication.

The main function of advertising is to give information and announce. Its purpose is to convey the brand and specifications of the product to the audience. The more people hear about the product in wide areas, the more the product will have buyers. The more a product's brand and what it is are repeated, the more it will stick in people's minds and the efficiency will last for years (Elden et al, 2005, p. 62). The success of an advertisement is determined by the increase in the number of product or service buyer, in other words it is determined by the increase in sales rate. This requires thinking like a real seller and acting accordingly.

Advertisements continuously address the future buyers throughout the production of meaning process and they instill through embracing the "pleasure hunger" of individuals. Advertisements presenting the attractive images to their consumers' taste, consider determining the position of the individual in society as their duty. The audience or buyer thinks that he/she would in an enviable situation when he/she obtains the product. It is expected that the person using the purchased product will become an object of envy to others (Berger, 1999, p. 134). The types of advertisements that consumers are most affected by, that they believe, and accept without the need for any word, are the ones in which products or services are described, images and photos are used and the production type is shown.

One of the most important problems facing marketers today is the negative attitude towards traditional advertising. Consumers often tend not to rely on traditional advertising. Advertising is often coded as annoying, and audiences therefore distance the advertisement. While this leads advertisers to different ad structures, advertising narratives are engaged in this context and are important to catch up with consumers trying to move away from advertising.

Narratives are used for many different reasons. But especially in the field of advertising and catharsis creation. Ads are intended to be used by consumers to uses narratives to attract attention and protect. Narrative in an advertisement using it makes it more convincing, impressive and meaningful. Same time strengthening the meaning; problems, solutions and advertised product / brand ensure connection; and undoubtedly leads the consumer to the product / brand. The use of narrative in advertising affects the perception of the message much more positively than the order of a series of features. Advertisers are forced to give customers a value-added experience in reaching dreams and emotions, and give meaning to the search for good life. Here, he points out the stage in which narrative and advertising unite in partnership. The story automatically wraps the product value with a good story. it becomes the driving force behind brand values, and so on it separates (Erdem, 2017, p. 254).

While the structures of advertising based on narratives are important for the consumer's interest in the product, they are also effective in attracting attention to the product. It is seen as a type of narrative frequently used in ironic narration besides humor, fear, sexuality, rationality, emotions used in advertising narratives.

One of the most used among these elements is laughter. One of the most effective ways to keep the viewer on the screen is to use the laughter element. Humor, like many programs are indispensable in advertising. On the basis of humor, there is exaggeration or humiliation and it meets the expectations of the audience (Kars, 2003, p. 39). Ironical narrative uses humor rather than this exaggeration or humiliation. This narrative is also used in terms of attracting attention and persistence in terms of the advertisers. and meets the expectations of the audience.

IRONY AS ADVERTISING NARRATIVE

Storytelling in marketing has the feature of investment in terms of the relationship established between the brand and the target audience. Especially in video marketing, the objective is to ensure that the audience focuses on the story rather than the product. So the product is ingratiated passively to the audience and the sales rates are increased (Bolat, 2017, p. 193). With the introduction of irony into the narrative in connection with the storytelling, the brand and the product are attracted to the audience's attention.

Irony emerges from the discourse of contrast between the audience and the formation of meaning in the works of different disciplines. According to Cliff, in the works or performances of artists, in their various conceptual works, individual and social questioning are seen as situational irony and dramatic irony (tragedy). In situational irony; what is actually happening occurs outside the character and what the viewer thinks. In dramatic irony, a character may not know facts or events, but other characters may interpret the situation by watching it (2015). The most commonly used ironies in advertisements are dramatic irony and situational irony because of the use of dramatic and situational narratives in commercials.

It is stated in a source that the oldest known advertising example in the world belongs to the oldest expertise of the world and that this reasoning is a great irony. The advertisement in the image was created by carving into the marble and is located on the sidewalk in front of a brothel in the ancient city of Ephesus, about 2000 years ago. A footprint pointing to one side in the ad, gives the message "step upwards" along with the figures around it (Özdem, 2006, p. 15).

In the process of creating advertising messages, many elements are used in order to stand out from competitors by creating differences and awareness. In order to draw attention to the advertising content, clients or advertisers may sometimes use the irony element to refer to their competitors without violating the principle of unfair competition, or in contradiction with the sale being their basic purpose (Yılmaz & Erdem, 2016, p. 42). Elements such as advertisement title or subtitle, advertisement text, visual elements etc. transfer humorous content to readers. Especially in this kind of advertising environment where humorous content is used, word games and irony gain importance for the target audience to attract attention to the advertisement.

The use of humor in advertisements has actually been the result of the discovery that it is actually an action that focuses attention on advertising through distorting the message that the consumer expects from the advertisement by a cynical and ironic point of view and making it a reasonable form of criticism which has been rendered harmless and thus distracting (O'Shaughnessy & O'Shaughnessy, 2004: p. 132). Zillman (2000, p. 17) hails this situation ironically with his words, "the Age of Fun is at your presence!" without trivializing other conceptualizations of today's society.

According to Hutcheon, irony refers to a process of communication and he states that irony should be approached as an attempt of reader's making sense of a statement that he/she reads or hears. According to Hutcheon, while irony can create a sense of laughter, it also creates the states of judging and establishing supremacy (Cebeci, 2008, p. 297). In addition, irony can be considered as a show of intelligence, which makes irony attractive, due to the fact that irony means seeing what is originally meant, although it is not said in the narrative or vice versa. Therefore, irony allows the advertiser to get what he wants, and brings many options to enrich the content of entertainment in the process of capturing the consumer (Çakın, 2018a; Çakın, 2018b).

Ironic advertising has become a very structured genre. Irony is directed to the intelligence of the reader, being the common actives of the author. The use of irony is not only a result of the general tendency in advertising, but it is also a contemporary alternative to the modern age. In the postmodern age, each

irony contains a narrative characterized by skepticism and relativism and reflects this in advertisements (Cattani, 2011, p. 93). In doing so, the author uses an ironic narrative that includes a critical reflection, mirroring reality from a different direction.

In the postmodern period, as in modernism, all of the social practices are changing; the art affected by this change is becoming a part of the mass culture by leaving the modernist idea that "art is for art" behind. Postmodernism, reflecting the concentration of sense of self with the sense of irony, eliminates the boundaries between art and everyday life; transcends the traditional distinctions between the elitist and popular culture and different forms of art (Bozkurt, 2000, p.69-70). This change which has been ironically experienced in narratives is noteworthy in terms of how widespread the wealth indicators are used in today's media. People are emulated to luxury and richness through the glamorous, glitzy, rose-colored lives often presented in the TV series, cinema films and magazine programs.

While Gennadiy Pospelov treats irony as a change based on contradiction, he also states that irony can be done by intonation and expresses that irony provides sarcastic attitude against life with opposite words (2005, p. 353). The fact that the irony can be done not only by words and rhetoric, but also by intonation which emphasizes the stability of words and discourse has made this discourse widely used. Irony is not only exclusive to literature and other works of art because it can also be found in the sound emphasis beyond words, and has become one of the most widely used applications in daily life. Advertising has also taken this narrative form to its own narratives, not being far from this process.

The ironic narrative used in many fields of art is sometimes used in advertisements. For example, the Mavi Jeans commercial broadcast in 1997 ends with an ironic expression. In this advertisement, the manager of an American company competing with Mavi Jeans, a Turkish company in New York, gets annoyed by the situation of falling behind it and says "These Turks are crossing their lines / These Turks are going too far", and the advertisement ends with the expression "Are we crossing our lines too much? / Are we going too far too much?". The phrase "going too far" which is used for adverse situations in the sense of "going beyond the limit" is used here to describe how successful the company is.

CONCLUSION

In marketing and sales practices, it is essential how the promotion is carried out as well as the promotion of the product or service via advertisements. It is aimed that advertisements in which a product or service is promoted impress the consumer's subconscious about the product or service and therefore it requires a marketing strategy according with the product. In accordance with today's market conditions, it is seen that the advertising is heavily shifted towards advertising narratives. The advertisers who make up the product marketing strategies go different ways of storytelling.

In the historical process, people are constantly searching for different narrative languages in order to explain themselves, their environment, their social and cultural situation, fears, love, curiosity or beliefs. This attitude of expression or self-expression is often limited to the cultural structure of people or communities who are receivers. In this context, the attitude of those having a narrative against these factors limiting the narrative, is to convey the message wanted to be given in the simplest way, mostly by making people laugh and think at the same time. At this point, humor also involves in and it also turns humor into narrative language in different ways. While humor sometimes assumes a tough attitude, it sometimes acts as a social tension reducer, or it is used for the aim of selling a product just as advertisers do.

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Irony, an important tool in expressing the contradictions and conflicts of life, is used as an important expression technique. The fact that truth is presented in relation to contradictions and conflicts raises a sense of laughter or smile. However, even though the ironic narrative results in this feeling, the basic purpose is not to make people laugh. In the ironic narrative, it is aimed to attract attention with a certain jolt in the perception of reality in the laughing or smiling audience as well as the recognition of the underlying wit. Irony, on the one hand, provides the formation of staggering information; and on the other hand, ensures the transfer of new emotions and thoughts that are not directly told. Things that are not meant to be said directly in advertisements or things that cannot be said about competitors are given in the shade of a certain humor. This narrative is supported with an understanding of humor in which criticism underlies.

Besides, the transfer of the message to the audience in the communication process through an effective irony both increases the effect of the narrative and gives the audience an active role in message formation. Instead of giving the message directly, the audience is made a part of the narrative and is included in it. In advertising, it is aimed that the advertising message is sent to the target group in the most efficient way by humor and the attitude and behavior of the consumer is intended to be changed. When the irony is used correctly in advertising narrative, a very effective and attractive narrative can be established.

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KEY TERMS AND DEFINITIONS

Dramatic Irony: It is possible to explain the dramatic irony, the irony of which irony is passive according to the irony, and the ironic and the third person outside the victim, the irony, which the audience sees from the irony the irony.

Fate Irony (Cosmic Irony): Fate irony or *"cosmic irony"* is a narrative form in which the context changes the effects and the expectations of a certain situation-or person. The protagonists of the following ad are famous people of contemporary history who are nowadays part of the past.

Ironic Narrative: The ironic narrative is to present the contradictions, places and the negativities in a more effective and striking way, in the form of implying the original intention in the form of a natural condition. With the ironic approach, the authors aim to make a shocking effect by emphasizing the reality.

Irony: Irony is one of the most suspicious and fraudulent ways of the other domain. Because one of the important points of irony is that the discourse may contain suspicion while the meaning of the show is a trick.

Irony Reklam: In order to draw attention to the advertising content, advertisers or advertisers may sometimes use the irony element to refer to their competitors without violating the principle of unfair competition or contradicting their basic objectives.

Romantic Irony: Romantic irony is a narrative in which all representations - and, in particular, the poet's own ambitions - are seen as illusory. Irony is a medium to leave the utopian world, to come back to reality, on a trip back to earth.

Sokratic Irony: Socrates irony can also be considered as a conversation trick. Socratic irony, a kind of chastity skill and Socrates is the best practitioner and creator of it. is seen as. The irony of this kind is to praise the person opposite the speaker, criticism and accusation, therefore, can also mean deceit.

Chapter 24
Brand Storytelling and Narrative Advertising

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ABSTRACT

The stories in the basis of human life and the culture of societies have been mediated by the fact that individuals have been able to make sense of their own selves for centuries. Similarly, stories are important for brands to identify their own identities and to recognize their target groups: Stories that accurately reflect the personality of the brand play an important role in the formation of the brand image and identity. As a marketing tactic, storytelling is based on the proposition that people remember information better when it is described as a story rather than as a fact list. The most important purpose of advertising is to stay in mind and even dig in the memory of its recipients. For this reason, the repetition of the product name, slogans and logos are no longer enough alone in today's communication-overloaded and heavy-competition conditions. In this study, based on the concept of narrative and its origins, an evaluation of both traditional and transmedia narrative formats related to the process of creating a brand story and the narrative use in advertising has been made.

INTRODUCTION

It is known that the increasing number of advertisements that the consumer is exposed and the similarities among products create difficulties for brands in terms of making sales and staying in the mind of the consumer. Today's consumer is now in a more defensive position against advertisements that offer direct sales. In fact, advertisements created in narrative format seem to offer a solution to this problem between the brand and consumers by presenting the products and services to the consumers not as direct sales in an advertising atmosphere but as if they are watching a story.

Stories are very powerful in communicating and maintaining communication in our daily lives. In terms of brands, it is possible to see a good story on the basis of the most popular brands in today's marketing world. One way or the other, each brand tells a story, and stories develop by adding meaning to the relationship of the consumer with the brand. Narrative ads, by telling stories, show the attractive-

ness of the products to promote the advertised products and communicate effectively by persuading consumers to think about these products. In this study, it is aimed to make an evaluation about the use of advertising and advertising narrative in the process of creating brand story.

NARRATIVE AND STORYTELLING

In the Oxford Dictionary, the term of narrative is defined as "a series of linked events that are said or written; a story" (Oxford Dictionaries, 2016). In the Communication Dictionary (1995), Erol Mutlu describes narrative as the transfer of two or more events (or a situtaion and an event) that are logically interconnected into a consistent issue (pp. 41-42). Looking at these definitions, it can be seen that the concept of narrative is used together with the concepts of story and plot.

In fact, the narrative perspective as a rhetorical method is attributed to Walter R. Fisher, a professor of communication at the University of Southern California. Basically, the narrative perspective focuses on the innate nature of mankind to understand and interpret the world around us through storytelling (Sellnow, 2018, p. 37). The narrative, which is as old as the history of humanity, is at the basis of the phenomenon of communication. Like language, narrative is one of the basic elements of culture. There is a narrative in all types of written and oral expression such as story, painting, cinema and novel (Atabek, 1992: 339). Narratives are the essence of human beings and are found in different areas of daily life. Sharing experiences in verbal format means a relationship between individuals and this is the sharing that constitutes the essence of man (Dias and Dias, 2018, p. 50).

Storytelling is a storyteller's telling the story to the audience. Basically, stories are the basic activities of every human being. Even if they talk to themselves, it means they're in the process of telling a story. Storytelling can be considered the oldest and most recent branch of literary sciences. Storytelling aims to provide the audience with information to recognize their feelings and to improve their skills in problem solving (Martinus and Chaniago, 2017, pp. 202-203). According to Buckner and Rutlage (2011), people are natural storytellers. In this sense, storytelling can be expressed as an ancient art. According to this; we use and investigate stories because stories provide us with a context of time and space and an emotional framework. They enable us to make sense of the world around us and, more importantly, to understand our place in this world. McColl and Legorburu (2016) describe storytelling as sharing the events, sometimes with improvisation or adornment, with words, images, voices and /or experiences, and say that human being has a natural ability to relate and make sense of events that seem unrelated. According to them, we connect with spaces and people through stories, and we perceive the world in this way. The stories have always taken an important place in the history of mankind and have enabled us to understand and organize the complexity of our existence in our struggle for survival (pp. 29-43).

Storytelling and stories are a way to understand the world. Our minds do not like random realities or random objects, and therefore create their own stories for understanding individual events and elements. Naturally and subconsciously, we tend to connect and complete points. Our minds cannot cope with coincidences and we see the connections even in the absence of reasons and causes (Pratten, 2015, p. 3-4). The human mind is story based. Information is classified stored and taken as stories in the human mind (Woodside, 2010, p. 532).

People have long used the stories to make sense of their experiences and convey the importance of this experience to others. Stories add value to purpose, meaning and life. It entertains, simplifies understanding, helps us to make a connection between ideas and motivates action. Although historians,

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philosophers, anthropologists, and literary critics examine the ways in which narratives convey human values, more recently, academics have argued that narrative structures are the key to processing, storing and retrieving the knowledge (Jones and Leverenz, 2017: 68). "Creating myths and telling stories is the universal elements that exist in all societies, from the most primitive to the most advanced. Throughout the history of mankind, stories have been used for every imaginable social function, from the frame of social order and laws, to foster creativity, to nurture romance, to justify wars, and to excuse war crimes" (Mathews and Wacker, 2007, p. 41).

In short, since the primitive societies stories have been carrying out many tasks such as facilitating understanding, communicating, giving meaning to life, entertaining, and making the transfer of social values, and in this context the discovery and use of them in the marketing process by the brands did take much time. Today, it is seen that on the basis of the most famous and valuable brands such as Coca Cola, Nike, Harley Davidson and Ikea, first of all there is a good story.

BRAND STORYTELLING AND ITS USE IN MARKETING

Basically, storytelling as a marketing ploy is based on the proposition that knowledge is better remembered when described as a story rather than being presented to people as a list of facts. The stories are the founder and they form the emotional response of the audience. Empathy, sympathy, anger or laughter, any marketing campaign that directs an emotional response can be remembered more easily at first (Kasprowicz, 2016, p. 46).

Although it is a new approach in the context of companies, storytelling is actually as old as talking.

It is necessary to make people participate in the entire process with their own methods to discover the spirit of the brand. In this sense, telling people what they want to hear and adding them to the event by making them part of the intrigue in the story is a more useful method than bombarding them with slogans (Bruce and Harvey, 2010, pp. 84-85). In order for a brand to be successful today, stories are essential. However, to become an effective storytelling tool, companies need to develop a general narrative (Rowe, 2017, p. 21). Each brand tells a story and stories develop by adding meaning to the relationship of the consumer with the brand. Even the stories of some brands are like the consumer's own one. It defines him/her, acts as a label of him/her, and shapes the value judgements s/he shares with other people.

The most popular brands in the world have the stories that penetrate into the consumers' hearts (Moon and Millison, 2003: 34). Now, advertisers pay much attention to creating a good brand narrative in order to create a good brand image that can be loved by loyal consumers (Li, 2015, p. 12).

Brands try to separate themselves from each other and stories are at the center of this role (Dias and Dias, 2018, p. 50). Market actors (executives-directors) tell stories about how they are better than their competitors, how a product does not compromise on quality or how a company or industry develops. These stories are directed towards customers, opponents, even themselves (and researchers) and serve as sensory tools (Komarova and Soc, 2017, p. 319).

It is known that people have told stories since the development of speech. First of all, stories are memorable and make the transmission of information more understandable and easier. It is possible to say that they play a strategic and important role in terms of communication. n terms of brand and marketing managers, it can be seen that adoption of the storytelling approach is effective because stories speak to people's feelings in the first place. It is obvious that this is one of the most desirable things for brands. It is known that addressing the senses can be an effective method to connect with the consumer

and create brand loyalty by getting rid of millions of similar products and services. In this sense, it is believed that creating a basic narrative and stories that correlate and address to the consumers' feelings plays an important role.

ADVERTISING NARRATIVES

Because of the general belief that narrative advertising with storytelling is more effective on the consumer's purchase decision, advertisers often use narratives and stories today to create meaning for brands, to give them an attractive identity and personality, and to create an emotional bond between consumers and brands. It is possible to observe that narrative and storytelling have been used by brands in almost every kind of advertising as an increasingly preferred presentation method in recent years.

Traditional Advertising Narratives

Advertising that is formed by narratives is generally called narrative advertising (Chang,2009, p. 22).

By telling stories, it is thought that narrative ads can attract consumers' attention to the advertised products, demonstrate the attractiveness of the products and communicate effectively by persuading consumers to think about these products. For both practitioners and marketing theorists, the most important goal of advertising is to dig into the memory of the recipients. It is now known that this will not only be possible with the repetition of visual identification marks and product names. Today, in advertising, neither any logo nor any slogan is capable of taking root in consumer's consciousness as much as developing a narrative.

The complex narratives used in the advertising message create excitement and consumer demand, making it easier for him/her to become dependent on the product (Kasprowicz, 2016: 47). Kasprowitcz (2016) states that narrative use in advertising messages is by no means a modern invention, and that stories in advertising messages are struggling against buyers' complacency. In order to correctly decode the encrypted content, symbol or reference in the ad image, the consumer must interact intellectually with the essence of the message. Such an approach to marketing communication provides memorableness and permanent contact with the message to be given (p, 55).

Brands try to establish an emotional bond with consumers as a way of differentiating themselves in the market. In other words, brands offer the ideal brand image to customers to establish a connection. Advertising is a form of connection that provides information about products and services. The ultimate goal of advertising is to convince consumers to buy a product or service. Narrative advertising uses strategic storytelling in order to convey brand identity and value to consumers and to distribute information and emotion to the audience. Marketing communicators use strategic story ads to give their brands a unique identity and personality (Li, 2015, pp. 10-11). Given the number of ads that tell stories, many advertisers are aware of the power of the narrative. About a quarter of television commercials are in the form of stories (Escalas 1998: 367). Today, many advertisements tell stories or narratives (Escalas, 1998).

Unlike other ads, narrative ads tend to depict the meaning of the experiential brand by describing one or more characters' experiences with the advertised brand. In these stories, characters often interact with the advertised brand or consume it and thus provide consumers with clear indications about the brand. Narrative advertising characters try to make the audience "feel" the psychosocial consequences of brand

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use with their actions and reactions related to the advertised brand (Boiler 1990). In other words, they try to make the consumer feel their experiences and the results of these experiences.

Chang (2012) reports that narrative ads act in three key ways: First, narratives provide meaningful benefits of abstract and intangible product features. While promoting the services through narrative advertising, service experiences can be effectively transferred to potential consumers. Second, narratives or stories in advertising can increase consumer engagement and entertainment. To the extent that consumers are connected to narrative ads, they feel more positive and more favorable towards advertising. Third, narratives in advertising encourage consumers to acquire product experiences with a sense of participation (pp. 13-14).

Olsen (1991) describes the key concept in narrative advertising as "empathy". The audience experiences brand by developing empathy with the ad characters. Consumers first begin to perceive the similarities between their identities and the character's depictions. The concept of experience is important here. Consumers provide a fictitious experience from the emotional and cognitive perspectives of the characters in the story described in the advertisement. Then for various reasons, the identification with the character begins. If the values and goals are compatible, the consumer can feel the story and the heroes described in the advertisement as part of their identity and empathy becomes stronger (pp. 172-174).

Pepsi Max ads published in Turkey can be seen as an interesting example related to empathy and level of dentification with the brand experience. In the ad that reflected in the national news as " I drank Pepsi Max, Aysun Kayacı did not kiss me" case, the target group is the young. Here, while a young person who opens the Pepsi Max, is taking the can into his mouth, a very famous model Aysun Kayacı's face appears and kisses him. In this ad, Pepsi tries to tell the idea that the taste of Pepsi Max is not different from a beautiful girl. However, we see that a consumer sued the brand by saying "I drank Pepsi, but Aysun Kayacı did not kiss me" and the news of this case appeared in the national press. Although it is possible to see this phenomenon as a tragicomic example in the context of the consumer's high level of internalization of the ad characters' experience in the advertising narrative, it is possible to evaluate it in the context of emphasizing the importance of the concepts of empathy and experience.

Although there are similarities between stories in narrative advertising and traditional stories, there are some fundamental differences. In his study (1997) Linh quotes that compared to traditional narratives, even though narrative ads are independent narratives that share the similarities in narrative structures commonly found in traditional narratives, there are big differences between traditional stories and narrative ads, and the fact that many of them create significant difficulties and barriers for narrative ads, because of the persuasive nature of advertisements (quot. Linh, pp. 6-8). First, advertisement should be well integrated with brand in narrative ads. Because the clear introduction of products or the presentation of brand messages may cause discontent in the audience. It is therefore important to balance the two functions and obligations of the narrative ad: to make a convincing marketing activity for the brand and to create a relatively fun story for the audience. Second, this dual function and dual responsibility reveals a difference in how audiences approach traditional story and narrative ads. Because the audience are aware that there is a persuasive effort for marketing purposes in narrative ads, they approach the advertisement with caution and this hampers the effectiveness of the ad. Moreover, narrative ads have a time constraint problem. Stories must be intensively compressed into a time span of only 30 to 60 seconds. This limitation may bring various implications for the execution of narrative ads. In order to cope with this problem, methods such as using incomplete narrative structures or directing the audience directly into the story to enable them to get the message through the story are suggested.

Finally, another difference between traditional stories and narrative ads lies in their presentation: while traditional stories are rhetorical, narrative advertising is pictorial. In this sense, narrative ads are more like movies than novels.

In contrast to more realistic advertisements, narrative ads do not always emphasize the product, but focus on transferring brand values with emotionally charged stories (Laurence, 2018: 289). In this sense, we can say that the basis of narrative advertising is to mobilize the emotions of consumers. However, brands and advertisements that can ignite emotions need a long time to get involved in people's lives. For this reason, it is clear that it should be the main concern to make people feel what they want, not to say the right things about the product and brand in the advertisement.

Transmedia Narrative

Nowadays, another noteworthy method of narrative use in advertising is the transmedia narrative. Unlike the traditional methods, the story is not told to the audience through a single media organ **i**n the transmedia narrative which is a new narrative strategy that expresses the interactive use of the combination of multiple media platforms. Instead, the story is divided into pieces, and each piece is experienced on a different platform. According to Henry Jenkins, who introduced this concept to literature (2006), "a transmedia story opens on a large number of media platforms, and each new text contributes a unique and valuable contribution to the whole. In the ideal form of transmedia narrative, every environment does the best it can do, that is, a story is presented to the audience with the film, it expands with television, novels and comics, the world is discovered through it or it is experienced in an amusement park" (pp. 97-98). In other words, each media tool carries out its task according to its structure. For example, the audience can experience a part of the story of a film s/he watches in a different media environment, for example by playing online on the Internet and in the language of that media environment. Transmedia narrative is a special narrative structure that extends both verbally and visually through different linguistic structures, as well as through different means of communication such as cinema, comics, television and video games.

In this structure, each tool contributes to the process with its unique methods, possibilities and language structures which means the language of a story told in the comic book and the one told in television or cinema will be different (Scolari, 2009, p. 587). Audiences have different experiences in different media environments, and it is possible to reach a meaningful whole when the parts are combined. In this process, experience in each media environment can be meaningful in itself.

Pratten (2015), unlike traditional definitions, defines transmedia storytelling as "to bring the audience on an emotional journey that is happening momentarily". According to him, transmedia storytelling is a design philosophy that is still in its infancy, although many have been talking about multi-platform stories for a long time. The most important difference between transmedia storytelling and multi-platform storytelling is that it aims to create a synergy by creating an emotional and participatory experience between the content and the audience in transmedia storytelling (pp. 2-3).

One of the most important issues in transmedia storytelling is the participation of the audience in the story universe. Participation is at the center of the transmedia story process. When people are interested, they are drawn to the story and search for active ways to join it. Participation forms include liking a post, emailing a video to a friend, tweeting an enrollment link, commenting, posting user-generated content, or passively viewing a video on a sponsored YouTube channel (Tenderich, 2014, p. 26).

Basically, the first task of each story is to connect with the audience. It is necessary to ensure the audience's participation after the connection is established. Participation is the ability to establish connection and create a meaningful, sustainable relationship. The audience becomes a part of the story at the point of participation (Mathews & Wacker, 2007, p. 39). It is very important to create audience participation because people are constantly keeping the story alive by raising new content themselves and sharing it with more people only when they are actively engaged in content (Tenderich, 2014, p. 36). Jenkins also states that the transmedia stories attract the audiences to the world of stories and try to build a very strong sense of "continuity" by calling them to explore more. This continuity is possible with the participation of the fans in the process (Jenkins, 2009; Akgüç Çetinkaya, 2017).

Jenkins (Jenkins, 2009; Pratten, 2011; Akgüç Çetinkaya, 2017) describes the 7 principles of transmedia storytelling:

1. **Extensibility and Deepenability:** Extensibility refers to the capacity of active participating of public in the circulation of media content through social networks and the capacity of this process to increase economic and cultural value. Deepenability, on the other hand, is defined as a concept that encourages audiences to go deeper and research to understand the darkness beneath the surface. Transmedia stories attract the audiences to the world of stories and invite them to explore more.
2. **Continuity and Diversity:** Transmedia campaigns try to build a very strong sense of "continuity". Continuity is maintained with the participation of fans. Diversity also makes it easy to dive into the story universe.
3. **Plunge and Subtraction:** It refers to the ability of consumers to dive into the stories and to derive different stories with their own contribution.
4. **The Construction of the World:** It seems to be closely related to the principles of plunge and subtraction, because both represent the ways in which consumers interact more directly with the worlds represented in narratives, and see them as real fields that intersect in some way with their own experiences and realities.
5. **Serialization:** In the principle of serialization, which means that a longer narrative is divived and scattered across multiple platforms, transmedia stories enable the audience to connect to the story universe by watching and exploring the stories scattered in different media systems as in the stories in novel, film or comic series. Transmedia stories should not be considered as multiple parts of meaningful and interesting story pieces in the same environment, but rather as a form of these pieces scattered across multiple media systems.
6. **Subjectivity:** Subjectivity refers to the points of view on different characters. Transmedias storytelling focuses on the unexplored dimensions of the fictional world. For example, on a different platform, audiences can construct their own stories about the side character in a film.
7. **Performance:** Here, performance points to the amount or capacity of fans to contribute to the story world (such as writing fan stories, collageing videos or playing games in the story world, etc.).

Unlike Jenkins, Pratten summarizes the transmedia storytelling with three basic principles (Pratten, 2011: 11; Akgüç Çetinkaya, 2017, p. 569):

- **Characters:** Importance of the story
- **Convenience:** The importance of delivering the right content to the right people at the right time
- **Community:** The importance of bringing together and rewarding fans

Transmedia storytelling is, in summary, the art of building a world. In order to fully live any fictional world, consumers need to take on the role of hunter and gatherer, to follow some of the stories in the media channels, to compare their notes in the online discussion groups, and to cooperate to ensure that everyone who spends time and effort joins (Jenkins, 2006, p. 21). This way they have a richer entertainment experience (Jenkins, 2006, p. 21). Jenkins (2016) refers specifically to the Matrix film series as a transmedia example. He describes the Matrix as a media convergence age entertainment, combining various texts to create a narrative that cannot be covered by a single broadcaster (p. 143). The Matrix film is a good example of transmedia entertainment with the first film with intriguing, confusing, enigmatic elements, references and messages, a few funnies for fans on the Internet, a computer game to advertise the second film, a closing at the end of second film that creates expectations that everything will be enlightened by the third film, animated movies, web comics, a huge online game etc. The Matrix film acts both as a cultural attraction and cultural activator. Consumers follow the data spreading in various environments, while scanning every resource related to the Matrix world, creating new experiences at the same time, keeping the interest alive so that the loyalty of the consumer can be achieved (Jenkins, 2016, pp. 141-198; Akgüç Çetinkaya, 2017, p. 570).

Although the majority of examples of the transmedia storytelling method are generally seen in cinema, books, games, etc., successful examples of this method are also seen in marketing and advertising campaigns. Transmedia narratives used by the giant companies such as Ikea, Coca Cola and Academy Doritos commercials in Turkey are the most well-known practices that use the transmedia narrative.

Considering today's consumer, it is possible to say that storytelling alone may not be enough. In recent years, most of the stories seem to be interactive. In this context, time is up for brands to tell stories in the traditional sense. Now consumers should be at the center of the story. The most successful companies are the ones that take the consumers out of the role of the audience and place him/her in the role of the protagonist. What is important is not to tell the story to the consumer but to include him/her in the story (McColl and Legorburu, 2016, p. 35). Transmedia storytelling should be considered as a different dimension in terms of brands. Every valuable brand may have a story and should have. Brands are already telling their consumers about their stories through marketing communication practices. However, transmedia storytelling is a new strategy that carries the story to a different dimension in this sense (Akgüç Çetinkaya, 2017, p. 566).

CONCLUSION

In the last few years, advertising narratives have become increasingly important. With respect to severe competition and overloading communications, brands and marketing leaders have recognized the value of storytelling to recreate their communication strategies, and increasingly prefer to tell their products through stories, especially in the digital environment.

It can be seen that telling a consistent and convincing story and adopting this path has many advantages for brands. Storytelling is first of all an advantageous method to differentiate the brand from other brands. In this sense, it is possible to say that brands that have a good and convincing story have a competitive advantage. A brand that includes narrative in its advertising message becomes multidimensional for its consumer. So the consumer or the recipient of the message does not just focus on the product but s/he is now motivated for more.

Firstly, the consumer, who is exposed to a narrative ad, is drawn towards the story by making him/her notice the **s**imilarities between the characters presented in the ad and him/her, and then s/he establishes identity with these characters. In this sense, s/he can feel the experience of the character in the ad like his/her own experience. This suggests that advertisements that use narrative can be quite effective in establishing an emotional bond with the consumer and creating loyalty to the brand.

Although the rise of narrative advertising may be interpreted as the development of a new marketing approach, it cannot be overlooked that traditional advertising still plays an important role. That is, it is difficult to argue that narrative ads will totally replace traditional advertising, but it is also possible to say that it seems to be a very effective method when it comes to the sense of long-term interaction with the consumer and emotional bonding.

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Chapter 25
Narrative Strategies for Brand Positioning

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ABSTRACT

In order for brand strategies to be successful, it is crucial to ensure that the brand information is as accessible as possible. Brand positioning defines how the company's target image is shaped in the minds of consumers. In a competitive environment, ensuring the differentiation of a brand is possible through an effective brand positioning that includes a consistent consumer-brand relationship. Brand reliability is based on this consistency in the fulfillment of brand promises and is a crucial feature of positioning. Effective brand positioning is required to reveal brand trust and generate measurable value. As the marking strategy starts with positioning, other marketing-related issues are shaped around this positioning strategy. Therefore, the steps need to be defined in advance when deciding on the message content of narrative strategies. The efficiency of a successful brand positioning can get amplified with consistent messages in narrative advertising. In the event of consistency, compliance with brand value enhances customer satisfaction and thus brand loyalty.

INTRODUCTION

The brand is an extension of stories, objects, and identities. It is crucial for brand strategies to make such information more accessible to take place in the mind of the consumer. The flow of brand stories to the consumer must be uninterrupted. Nevertheless, it is challenging for companies to control brand stories and interactive brand processes. Cultural tendencies, rhetorical influences, brand cultures, and narrative strategies generate opportunities for consumers to experience different roles (Schroeder, 2005).

Brand positioning defines how the organization's marketing and the target image are designed in the minds of consumers. This perspective generates customer-focused value in which, positioning is designed to meet the specific needs of a market segment (Kotler, 2018). In a competitive environment

where products with similar characteristics are present, ensuring a differentiation of a brand is possible through an effective brand positioning that comprises a consistent and distinctive consumer-brand relationship (Keller, 2013).

In order for brand positioning to be clearly and successfully identified, brand identity must be consistent and appropriately shaped. The main purpose of positioning is to distinguish the brand from other alternative brands in the market. On the other hand, in relatively shorter processes, for example, in a transition period in which a brand is separated from a segment or a new segment is identified, the risks associated with the success of the positioning statement are greater (Janiszewska, 2012).

Brand positioning is built in the perception of the target audience as a projection of a more explanatory information set of the brand identity and provides an advantage in the competitive environment by highlighting the differentiation aspects. Brand reliability is based on the consistency in the fulfillment of brand promises and is another crucial feature of positioning. This consistency refers to staying unchanged despite dramatic developments in the environment.

Effective brand positioning is required to reveal the authenticity of the brand and to create measurable value. There are different interactive variables in brand positioning. For example, it should be taken into consideration that the market structure of the brands, the characteristics of the consumer segments and the consumer perception are interrelated, and communication strategies for these variables should be taken into consideration while brand communication strategies are preferred (Shah & Sharma, 2017).

When brand positioning is not designed in harmony with the consumer expectations brands cannot be appropriately distinguished from their competitors. In this case, the perceived positioning can lead to possible negative consequences, and the loss in long-term sales expectations is inevitable (Fuchs & Diamantopoulos, 2010).

The consistency of the brand message is crucial in order for consumers to have positive evaluations. Thus, the orientation of the target group within the expectation can be realized among a large number of messages belonging to different brands (Chang, 2018).

BACKGROUND

Consumers are the target of a huge number of messages, and this situation is leading a competitive environment for advertising. In other words, revealing a well-designed creative advertising work is one of the main objectives of the advertising campaign. However, ensuring the audience accept these distinguishable messages and be remembered depends directly on how successful the brand positioning strategy is. With the widespread use of the Internet, consumers can easily access the information they need from various sources, in which; the distinguishable tendencies over those sources can guide the brand positioning strategies (Jun & Park, 2017). The effectiveness of advertising as a communication tool is directly related to how messages can be recognized and perceived in such intense information traffic. In order to distinguish the brand from its competitors in positioning strategies, the development and clarification of the brand image is a priority (Park et al., 1986). In the brand image design, while the functional elements generally meet the short-term needs, the symbolic elements can meet the expectations of 'self-expression' and prestige, which can be effective in differentiation (Bhat & Reddy, 1998). For example, country-related issues can be attached to positioning strategies to meet the emotional and rational expectations of target groups (Adina et al., 2015). In this context, global consumer culture positioning is another method that local firms use to increase their competitiveness in the global

market (Alden et al., 1999). Since brand positioning is also a multi-dimensional strategy that includes components such as the target customer segment and competitive structure, the design phase needs to be substantially completed before marketing activities such as advertising (Czerniawski & Maloney, 2016). Positioning also comprises certain supporting components such as brand personality, brand trust, and brand loyalty. In order to gain an advantage in this competitive environment where there are different brands with similar strategies, these mentioned components get combined leading clear and convincing messages. For optimum delivery, it is strategically to convey those messages through stories so that the potential customers can accept the information with an expected rate. It is therefore effective to reinforce the positioning steps with compatible narrative strategies.

MAIN FOCUS OF THE CHAPTER

In the competitive environment of the current communication age, it has become a necessity for companies to develop more effective strategies in order to give the brand a unique identity.

This chapter aims to explain the long-term comprehensive brand positioning process with the dimensions shaped by the support provided by narrative strategies in which, brand communication is established in a differentiated way to manage the expectations by reaching the target customers in the most efficient way.

Positioning Strategies

Positioning variants are available such as product-based, product class based, quality based, price based, image-based, and target group based. When the marketing process is examined from the past to the present, product-oriented understanding has left itself to a consumer and marketing-oriented understanding. Therefore, it is no longer sufficient just to emphasize product features. When the product features have a relative superiority compared to other competitors, the moves that will make this situation sustainable will be related to brand strategies. Positioning can also be a source of inspiration if the product features are by themselves a source of inspiration. In narrative strategies whenever a differentiation is distinguishable, that differentiation can be emphasized to provide a competitive advantage in the long term. Otherwise, those transmitted from competing messages to the consumer can eliminate the recall of the brand message. Positioning can also help fill in the gaps in short but effective messages. Narrative strains can be implemented by going beyond the areas or product characteristics of other brands. Capturing gaps in the story and creating related stories from these gaps is an essential strategy. Besides, it is essential to benefit the productive strategical components such as consumer identities, values, and stereotypes to promote the delivery of the messages. In such multi-dimensional strategies with precise balances, the timing of positioning is also important.

Positioning Categories

Even if the positioning categories can be counted as global, local and foreign positioning, the brand can be expected to reach different cultures with the requirement of additional emphasized values through a global market perspective. In this context, the hybrid approach can be an effective choice for an optimum brand positioning strategy (Akaka & Alden, 2010). Using identity bases, marketers or advertisers should

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focus on the best-responding segments of regional or global strategy approaches for a given product category and develop appropriate communication and advertising strategies in this regard (Bartikowski & Cleveland, 2017). In this context, there are differences in communication and positioning practices in global and local perspectives. A brand can have multiple meanings and can be associated with different groups of people from a cultural point of view. When local cultural signs and symbols are integrated with global message and content, a hybridized approach emerges (Akaka & Alden, 2010).

Product life cycles refer to the life curve of the products from the market to the market. The strategies to be applied at each stage of the life curve of the products may be different. As a product in the development phase has begun to gain the interest of the consumer and is a product with a sales potential, strategies for catching the current demand can be developed. In the current era, technology life curves are very short. Thus, starting with the introduction stage of a product, the probability of the existence of more qualified products in competition is very high. In such a competitive environment, companies need to reposition in accordance with that competition. In such a situation where products are abundant, gaps must be created by repositioning through effective messages sent to the target groups.

Before following the steps in the positioning process, it is essential to identify the brand name. Rather than defining just a name, there is the requirement of deciding on a name that supports positioning, branding, and narrative strategies. Thus, the name generates advantages in the positioning process and provides a competitive benefit to the product. There is a tendency for the names that are remarkably identified with the product to become attributed to the entire product category. Occasionally, this situation leads to difficulties in the differentiation and positioning of the brand. Ultimately, based on the fact that the name is an effective contact point between message and consumer mind, in the process of shaping the narrative strategy, it is appropriate for the name to play an important role.

A branding strategy starts with positioning while other issues related to marketing are shaped around this positioning strategy. Therefore, the steps need to be identified beforehand when deciding on the message content of narrative strategies. Furthermore, in the positioning strategies regarding product categories, brand names are determined in regard to the related product groups. There can be many different brand groups under the same company name, and these brand groups may need to reflect identity elements that support the main brand image. In the case when the brand acts independently from the leading brand group, there is the requirement of more efforts to achieve a strong brand image.

Brand Communication by Brand Positioning

Generally, in the marketing strategies, the strengthening of the bond between the brand and the target group is the primary company goal, and understanding human behavior covering both individual and collective aspects has an important role in designing successful strategies. These behavioral evaluations, which provide information about the priority needs of potential customers in a short-term and long-term manner, enable the selection of efficient methods for communication with the target groups, provide the most appropriate positioning, and strengthen customer engagement. It is essential to determine the characteristics that can be matched to different cultural aspects through values and national tendencies, in terms of identifying participant characteristics. It is observed that consumers have more effective attitudes towards advertisements positioned to reflect their global or national orientations (Westjohn, 2012). In this context, global brands can highlight features that may be of interest in terms of global positioning, so that globally positioned brands can be preferred by customers for a positive influence

over the social life due to their attractive perception as an international status. When there is consistency, the compliance with brand value increases customer satisfaction and thus, brand loyalty (Kaura, 2012).

When brand communication involves values and norms interacting with the native population, this qualifies that consumption is suitable for them. In the case when global consumer culture prevails, global consumer culture brand positioning (GCCP) moves in a way that uses universal symbols (Bartikowski & Cleveland, 2017). In many markets, brand positioning through consumer culture is sensitive to the cultural extensions of consumers. In this manner, the timing of brand positioning, the ratio of global and local communication elements focuses on the association with the country, product category, and symbolism (Gammoh et al., 2011; Nijsen & Douglas, 2011; Bartikowski & Clevelan, 2017).

Overcoming the Change by Repositioning

Rebranding is the strategy that a company uses to create a new and different perception in the consumer's mind by creating a change in its identity. Rather than changing the product or the position over the segmentation, just the image repositioning can lead a recovery in the perception of the consumers. It includes options such as making a change in the slogan or positioning the brand to new segments to strengthen the link between target groups. The impact of rapid changes that have become a common feature of almost every sector has led re-branding to become an increasingly common strategy among firms (Alfredsson, 2015). The positive effects of brand loyalty on mass participation indicate how influential of a successful positioning is. In order to be able to maintain such positive effects, it is crucial to coping with the changing factors. On a sectoral basis, there are two primary sources of change for companies to take into account. First, it is the new developments in applications generated by innovations in technology. It is necessary to keep up with these changes and to make the required arrangements continuously. The second source is related to the company's own production and communication strategies. When everything is in a state of change, staying as unchanged can reduce the interest in the company and the brand. It is necessary for possible changes to be noticed by the target population. At this point, narrative advertising is an effective communication tool ensuring timely delivery of the updated information.

In the case when the current customer expectations through collective behavioral reactions are followed, the changing expectations that are reshaped with new social trends can also be followed. When there is a significant decrease in interest over the brand, repositioning the brand in accordance with the external environmental factors is an appropriate stimulation strategy. It is necessary to revive the marketing activities by drawing attention to the possible changes in the product. Even small changes in the brand aesthetics of packaging can be efficient with successful marketing strategies. Rather than completely abandoning the brand-value generated by a comprehensive production and marketing process, repositioning is a viable option. When repositioned, the potential expectations of the target audience over the brand remain preserved. Positioning aims to differentiate the brand from its competitors by emphasizing distinctive features. In order to create a positive impression on the target audience, the new position, which will enable differentiation on the competitors, should be announced with an effective method (Zhang, 2015). Narrative advertising, which requires a strong consumer bond, is an efficient way to ensure that the new position is properly learned by the target audience.

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Narrative Strategies for Brand Positioning

Narrative strategies are based on narrative structures as reflections of the events in daily life. The construction of the narratives allows consumers to make causal inferences about their experiences with the brand (Escala, 2004). Therefore, it is essential that the positioning messages to be placed on the consumer are established in such a way as to create a causal relationship with the brand.

People who are exposed to brand stories can experience higher levels of commitment to brands with the comparison to people who are not exposed to these stories. Especially the consumers who experience the extensions of their identities and habits through these stories can have a higher level of connection and trust with the brand. When consumers are exposed to narrative elements that enable them to trust these brand stories, they are directed towards the brand. In this manner, narrative strategies appear as a powerful and useful tool for brand preferences.

One of the characteristics of the brand is the affinity of the consumer to a brand through the presence of features or values that appeal to them. This concept is effective in the marketing communication campaign where a successful brand positioning is directly influential in the enhancement of this affinity. Innovative brands focus on delivering a functional, ego-oriented and association-based brand affinity to highlight the distinctive brand characteristics in this competitive environment (Grebosz, 2017).

SOLUTIONS AND RECOMMENDATIONS

In the competitive environment of the current communication age, in order for a brand to gain an advantage over its competitors, meeting the ethical requirements is a priority. There is a need for a brand to be in line with the collective ethical approaches in the society in which it operates. In order for long-term marketing strategies to be successful, it is crucial that moral commitments meet the expectations of the target audience. Trust is a critical component in the process of interactive marketing strategies based on positive assessments of the target audience, and distrust can turn into an irreversible source of weakness. In order for a brand positioning to be considered ethical, it is necessary to clarify its sensitivity to various concerns such as environmental awareness and even price sensitivity, in addition to being compatible with cultural trends. A brand identity, which is accepted as ethical by customers, leads to the enhancement of trust that enables the brand to differentiate in the competitive environment. In this context, when brand positioning is driven with social awareness projects, the ethical perception of brands leads to positive evaluations and strengthens the company's reputation.

FUTURE RESEARCH DIRECTIONS

The multidimensional aspects of brand positioning and the comprehensive interaction of narrative advertising is a plentiful source of agendas for future research. In this advanced communication era, the possible advantages of adopting data-driven positioning strategies can be examined. The improvement in technology to support the analysis of big data has enabled the predictions to shape positioning more effectively, in which, the targeting analysis has become more comprehensive through the determination of collective tendencies over consumer behaviors. In this manner, for future research, the possibility of AI-based segmentation and positioning strategies can be examined. Similarly, the technology to sup-

port neuromarketing has enabled the positioning of a brand using brain research. Through progress in technology, a lower-cost and a more practical-sized fMRI can provide the brain imaging with a more feasible ROI. For future research, the advantages of neuromarketing-based brand positioning strategies can be examined.

CONCLUSION

In brand positioning strategies, messages related to the brand through the appropriate narrative can interact with the rational and emotional expectations of consumers. In long-term branding strategies, brand positioning and narrative strategies are expected to be compatible with each other. In order to give the brand a unique identity that can be advantageous in the competitive environment, positioning within the target markets is a priority. The elements to be highlighted can relate to the physical properties and functionality of the brand, such as a laptop brand upon technical specifications and a lipstick brand upon fashion. Nevertheless, in many markets products that may be differentiated due to their characteristics are relatively few. In such cases, the image-based positioning strategy may have a positive impact on consumers' purchasing decisions through marketing communications. In the direction of having a positive effect on consumer behavior, positioning strategies are highly relevant to how the brand is perceived among competing brands through brand values. Consistently, narrative strategies are the basis of effective communication strategies to strengthen these values. In this case, in order to be able to offer persuasive brand stories efficiently to the consumer, first of all, the promises and expectations must be determined in harmony. Efficient positioning of the brand is essential for potential customers to perceive the differentiation of the brand and engage with the values it comprises. In the case when the position set for the brand is efficient, it can be possible to make it even more efficient with coherent messages that reinforce a long-standing narrative advertising. However, repositioning, which may even require revision of narrative advertising, is always an option despite all possible difficulties.

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KEY TERMS AND DEFINITIONS

Brand: An overall experience generated by the accomplished differentiation of a product.

Brand Image: The overall impression of the differentiation strategies in the minds of potential consumers.

Branding: The projection of overall actions regarding the differentiation strategies.

Brand Message: A promise to the target audience comprising a set of values and differentiation elements.

Brand Positioning: A long-term strategy to give the brand a unique identity through perceptible values in the minds of target groups.

Positioning Messages: A communicative approach to highlight the differentiation strategies on the satisfaction of consumer needs.

Rebranding: A marketing investment through changes or revisions in the identity of the brand in order to gain an expected business return.

Chapter 26
The Features of New Communication Channels and Digital Marketing

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ABSTRACT

In today's conditions, human beings live in an environment where borders disappear; the center of life becomes "the speed," and they adopt technology very quickly. There are more than three billion internet users around the world, and the daily data generated on the internet is continuously increasing. In this environment, communication channels are changing to keep up with all these technological and individual transformations. This transformation also breaks the rules of the game for companies and brands. Today's consumers are demanding personalized products and services. Besides, they demand the relationship of the brands to themselves, the communication tools they use and the advertising narrative are personal, and they want to be part of this story. This situation leads to differentiation of advertising and other means of communication, and the concept of digital marketing is moving to a different dimension.

INTRODUCTION

About 50 years ago, the first steps toward the internet began with room-sized computers, and there were very limited digital communication facilities until the first half of the 90s. In the second half of the 90s, the widespread use of computers, internet and mobile phone technologies grew in popularity throughout society. This process quickly led to a transformation that influenced social and economic structure. The rapid change in internet technologies has brought about both social and cultural transformations, and the impact of this change has been global.

The dramatic change in electronic devices and internet technologies, the reduction in production costs and cheapening of devices has enabled the masses to access these technological devices and the Internet. This access has played an essential role in both the global economy, social relations between

people and the social structure. People have connected with new "friends" through the internet and social networks, and have started to share with these friends and consider their opinions about a brand, product or company before buying something.

All these developments such as today's Internet technologies, has led to a reduction day by day in the impact of traditional communication tools such as television, radio, newspapers, and magazines on today's individuals. It is becoming more difficult for brands and companies to reach today's individuals who use the internet effectively, who change content directly when using traditional communication tools such as television advertisements, and are capable of blocking content that they do not want to be exposed to. Therefore, companies need to have a structure that adapts to economic, technological and social change.

INTERNET TECHNOLOGIES AND DIGITAL MARKETING

With the technological developments, the rapid change in the internet and digital technologies since the 90s has led to a transformation in marketing. This process, which starts with room-sized communication devices, has become a growing and evolving structure with contents created by users over the years. This structure has led to changes in societies, governments, businesses, and people, which has led to a global transformation.

Although the impact of traditional communication tools on society and individuals has changed over time, the transformational impact of internet technologies on societies was rapidly observed in the early years of the 21st century. People integrated this technology into their lives quickly because of the rapid and facilitating aspects of the internet.

Due to changes in the production and service area brought about by the transformation in the social dimension, governments have had to change in order to manage the transformation and provide the necessary legal and administrative infrastructure.

Businesses have had to revise their business forms and make them compatible with existing conditions because of accelerating technology and internet activities in the company. Also, the opportunities offered by the internet in the field of electronic commerce have led businesses or brands to become directly or partially active in this area. These opportunities have enabled businesses to explore new markets, acquire new customers and quickly reach large audiences. The fact that today's consumers spend most of their time on the internet has made it necessary for brands to reach target consumers on the internet, to develop the scope of marketing activities and to focus on different communication platforms.

The Internet provides benefits such as information to consumers, entertainment as well as communication with other people, companies and brands, and for shopping. In terms of enterprises, besides being able to reach potential and existing consumers through new and various communication platforms, one of the most significant effects of this technology is to offer alternative new business models for companies.

One of the business models is electronic business (E-business), which is an electronically mediated information exchange both within an organization and with external stakeholders supporting a range of business processes (Chaffey & Ellis-Chadwick, 2012: 21). Basically, it is the optimization of activities of a business through digital technologies (Strauss & Frost, 23). In addition to the whole business process of purchasing and selling, the pre-production activities of the brand and its relations with its suppliers are also included in the digital environment so a brand can reach potential and existing customers. Although this situation requires different investments, it can be advantageous in terms of costs.

Another alternative business model is E-commerce which is the subset of e-business focused on transactions that include buying and selling online, digital value creation, virtual marketplaces and storefronts, and new distribution channel intermediaries (Strauss & Frost, 23). It involves management not only online of sales transactions, but also of non-financial transactions such as inbound customer service inquiries and outbound e-mail broadcast (Chaffey & Ellis-Chadwick, 2012: 21).

One of the business practices affected by the digitalization process was the marketing activities of the companies. According to the American Marketing Association (AMA), marketing is "the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large." This concept, which includes the process of production of the final product, the purchase by the final consumer as well as the consumer's post-purchase behavior, is an element in the strategic plans of companies. Also, it includes different business platforms such as e-business and e-commerce offered by internet technologies.

The dramatic change in internet technologies has changed the priorities and demands of businesses in which they operate, their market structures, the way they do business, as well as the consumers they focus on and finally, their consumers. As a consequence of this global change, businesses have participated in different technology-based business platforms to reach their consumers and adapt to this change and to implement marketing strategies on digital platforms as part of their strategic plans. Digital marketing, simply defined as the application of digital technologies to fulfill marketing goals, is also expressed in different forms in the literature as e-marketing, internet marketing, online marketing, and web marketing.

Digital marketing, defined as the use of the internet and related digital technologies in conjunction with traditional communication tools to achieve marketing goals, is combined with digital techniques of traditional communication channels (television, newspapers, and magazines), maintaining and developing relationships with existing customers as well as corresponds to the process of acquiring potential customers. The communication tools to be considered in this process can be examined into three main headings:

Paid media is communication platforms used by brands to promote product campaigns and to reach prospects, using digital advertising tools such as pop-up ads, search engines, rich media advertising, sponsored content, and pay-per-view ads, as well as traditional advertising tools like print media and television. These advertising formats have limited effectiveness to provide the expected recycling of brands for today's consumers. The fact that today's consumers can effectively use devices for paid media can make it difficult for brands to reach them. Today's consumers have become very selective in this market structure with many choices. Paid media, however, are still useful for building awareness and moving users to owned media, and it can engage target markets, steer them to owned media and result in social media conversation-earned media (Strauss & Frost, 2016: 366-367).

One of the media platforms considered to attract potential consumers in digital marketing and improve the relationship with existing customers is *Owned Media.* Owned media is the brand's website, social media pages, corporate blog and mailing list. In addition, brochures and catalogs as well as physical elements such as stores can be considered offline tools. The most important feature of these media channels is that control is entirely in the company/brand. Therefore, the content created for these communication tools is entirely shaped by the brands' wants and creativity. At this point, these communication channels must be up-to-date, and formatted to meet the demands and needs of the target audience. The content should be created in such a way that does not allow for image pollution, and interaction between consumers and the brand should be possible. Therefore, companies that want to increase the value of owned media should first create a corporate site that makes it possible to get closer to their users, and establish a platform that unites people and allows comments (Karahasan, 2012: 242).

The point to be considered is that although the brand has control over its social media pages, social media tools such as Facebook and Twitter are third party sites that are called "borrowed space" in terms of the brand, and this requires more rules and requirements (Strauss & Frost, 2016: 334). A well-planned owned media and a paid media strategy will be effective in reaching potential consumers, enabling new customers to gain awareness of the brand, enabling consumers to make a purchase decision and creating a long-term relationship. However, earned media has a multiplier effect, intensifying, and spreading communication (Strauss & Frost, 2016: 394).

Earned Media is an activity related to a company or brand that is not directly generated by the company or its agents but rather by other entities such as customers (Stephen & Galak, 2012: 625), bloggers and social media influencers, online and traditional journalists writing in magazines and newspapers. This concept is based on drawing attention to customers or prospects.

The online content created by the brand can be seen on platforms where users can share and post their comments such as YouTube videos, Facebook and Twitter. These platforms make it possible to engage with consumers. Besides, others (consumers, bloggers, and influencers or traditional journalists) can share brand-related content, share their experiences with the brand, and write positive or negative comments on similar platforms. The main point in earned media is the creation of a word-of-mouth effect (sharing experiences or ideas on product or company), in both online and offline platforms. YouTube videos, product reviews, location-based services such as Foursquare, and other means such as Facebook, Twitter and Instagram are used to create this viral effect. In this respect, the content that people find worth sharing for a brand determines the brand's image significantly from people's point of view.

Earned media consumers should also be offered content that they find worth sharing. This content should be shared by users and spread quickly through social networks. This element makes it possible for brands to reach a large audience in a short time. The earned media in the form of word-of-mouth communication have the potential to be spread extensively by online users. The average network size among social users, the ease of sharing information within and across social networks, and the credibility associated with information shared peer-to-peer contribute to the perceived value of social word-of-mouth communication (Ashley & Tuten, 2015: 15), and it affects the image of the brand.

However, one of the most significant disadvantages of earned media is that the brand has no control over the content shared by users. Especially when negative content about the brand is spread - which happens very fast in the social media environment - the brand cannot interfere with this content. This situation may adversely affect the image of the brand and may damage its reputation in the long term. At this point, what the brand can do is to create a conversation environment with consumers and respond to these comments and try to change the brand's image positively.

Another point that brands should take into consideration is that earned media should not be seen as the only factor that will affect the success of the brand. On the basis of a detailed and measurable marketing strategy, the earned media concept should be supported by owned and paid media tools. These tools should be used effectively and in a planned manner in order to interact with consumers. When determining marketing strategies, these three elements should be integrated in a connected way.

DIGITAL MARKETING COMMUNICATION CHANNELS

Until the 2000s, traditional communication tools such as television, print media and radio were the main communication channels for companies and brands to reach potential consumers. The internet started to be used by employees in companies in the first half of the 90s. As of the second half of the 90s, internet technologies began to develop and started to become a part of our lives with the launch of e-commerce platforms (e-bay and Amazon; gittigidiyor.com in Turkey). With increasing technology literacy and the integration of this technology into people's daily lives, internet technologies have become widespread and have entered a rapid growth process. This rapid transformation, which took place both among companies and consumers, led the companies to turn to different channels of communication in a way that would fit the media platforms their target audiences prefer.

Today, traditional communication tools such as television, print media, radio, public relations, and billboards are still preferred by brands, but strategies including digital communication tools form a significant portion of the marketing plans of the brands. In the marketing strategies of the companies, traditional and digital communication tools are used together. Campaigns carried out with traditional communication tools are also supported by digital communication tools, and these marketing campaigns are handled as a whole. Each of these different communication tools has a different role in the marketing strategy. The aim of these campaigns, which are considered as a whole, is to communicate with consumers by creating brand awareness, creating a brand image and establishing a long-term relationship.

For a company that wants to integrate digital channels into marketing communication strategies with traditional communication tools, these tools can be explained in the context of Paid, Owned and Earned Media:

Owned Media

Web site of the company, e-mail and corporate blogs are examined in this category. The company has control over the communication tools in this category.

Web Sites

With the first years of the 21st century, companies created websites which had a fundamentally static structure and no interaction, providing information about their products and services, business structures and information about themselves. However, in today's internet environment where internet technologies have developed, and now users are one of the important actors, the websites of companies turn into platforms where interaction with consumers is possible, and comments can be written. Companies must design Web sites that embody or express their purpose, history, products, and vision and that are attractive on first viewing and interesting enough to encourage repeat visits (Kotler & Keller, 2016: 275). Besides, web sites must integrate with all other communications tools, both online and offline, and the web site's brand messages must be consistent with those in offline advertisements (Chaffey & Smith, 2013: 232).

Blogs

This concept didn't exist until about 25 years ago, blogs are web pages that are updated regularly. The blogger provides content about the topic he/she prefers to write about, sometimes personal and sometimes articles for a specific issue or area. In addition to individual efforts in this field, companies also create corporate blogs and produce content related to their products, services, use of these products and services, news from the company, or information about the sector in which they operate.

Mobile Apps

Mobile-based apps are software applications that are designed for use on a mobile phone, typically downloaded from an app store (Chaffey & Ellis-Chadwick, 2012: 12). Today, many companies have mobile applications to help consumers interact and participate as well as to provide ease of use (Strauss & Frost, 2016: 351). As an industry which is forecast to generate around 189 billion U.S. dollars in revenues via app stores and in-app advertising by 2020 (Mobile App Usage, statista.com, n.d.), mobile apps make possible for people to customize and personalize their smartphones. As supporting the location-based application feature, mobile devices provide to access to information quickly concerning consumers, which makes them essential conveniences to purchasing, communication and find a location (Grewal et al., 2016: 3).

E-Mail

E-mail advertising is one of the digital applications that is widely used in the marketing plans of companies, enabling consumers to be informed and contacted directly. Although its widespread use continues, it is possible to say that consumers are more selective than during the first years of this application because they are no longer interested in e-mails from the companies. They do not read emails, and they are sent directly to the spam folder. At this point, companies are expected to more sensitive about permissive marketing as well as communicate with consumers who allow them to send emails.

Paid Media

This concept, which can be defined as the inclusion of advertising content in third-party channels by payment from the company, includes applications such as display ads, search ads, social media, and affiliate marketing.

Display Ads

Display ads are small, rectangular boxes containing text and/or a picture that companies pay to place on relevant web sites (Kotler & Keller, 2013: 277). These ads are available in formats such as banners, pop-up ads, wallpapers ads, and rich media ads in third-party sites. When people click on these ads displayed on a third-party website, they are directed to the company's website. However, although display ads have a positive impact on people's buying intent, duration of exposure to display ads may cause change their decision adversely (Ghose & Todri, 2016: 19).

Search Ads

Search ads, also referred to as Paid Search or Pay-per-click ads, are one of the essential tools in digital marketing campaigns. When a consumer searches for keywords with search engines like Google, the marketer's ad may appear above or next to the results, depending on the amount the company pays and an algorithm the search engines use to determine an ad's relevance to a particular search (Kotler & Keller, 2013: 276). Search engines are platforms that are an essential source of information for internet users. In this respect, it is important to determine the search terms used by consumers.

Social Media

The high number of active users on social media platforms make it essential for companies to participate on social networks with advertising formats and sponsored content as well as with an official company page. Also, these platforms offer a wide range of facilities to enable consumers to communicate with each other through social networks, shopping and even sell their belongings through these platforms. This process, which started with Facebook in 2004 and continued with social networks such as Twitter and LinkedIn, caused an increase in the amount of time spent on the internet by people. Thus, this situation affected internet usage rates and technology literacy in the world. People who update profiles on social media platforms, actively create and share content provide significant data to companies allowing companies to understand them, their personalities and the things they love. Today, social media has an essential place in marketing plans for many companies and serious budgets are allocated for this purpose.

Affiliate Marketing

This is an online marketing tactic where brands work with other online content providers to drive traffic and business to the brands' sites, and pay the content providers a commission for any sales that result (Birkner, 2012: 6). Basically, it is a commission-based business model (Chaffey & Smith, 2013: 312), and is based on online partnership of companies / brands. Affiliate marketing is as a new business model and one of the fastest growing methods to acquire customers and increase sales on the web (Fox and Wareham, 2012: 222). When considering traditional advertising tools, affiliate marketing methods provide advantage concerning efficiency to reach the specific target and enable this with less cost (Gregori et al., 2014: 197). With the consumers' perspective, trust and privacy are vital factors in online environments, and it should be considered by marketing professionals before to conduct an online partnership to ensure consumers' trust (Gregori et al., 2014: 206).

Earned Media

Content that is shared by consumers in the online environment and created on different digital platforms is called "earned media." Besides content and articles created by professionals and journalists in the offline environment can be examined in this context. The most important difference is that the control is not held by the brand/company.

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Word-of-Mouth (WOM)

Peoples' advice and experiences in relation to consumers' decision-making processes in everyday life are significant. Briefly, WOM, which is expressed as sharing consumers' experiences with other consumers about a product or service, is an effective marketing communication tool for people's buying intentions. WOM, which is based on interpersonal interaction and the mostly doesn't have a necessity for any payment, is one of the most effective and least costly promotion tools for brands. Consumers' tend to pay attention to WOM because it is considered more reliable and trustworthy than other sources of information (Chung and Darke, 2006: 270). However, for this to happen, the company must provide a product or service that is worth sharing and talking about. At this point, WOM may be positive or negative. At this point, WOM may be positive (opinions or information from the satisfied consumer) or negative (opinions or information from the dissatisfied consumer). Especially dissatisfaction experience is serious enough, people tend to complain, regardless of other factors in the situation (Richins, 1983: 76). In this respect, marketers should focus on the conditions of the complaint and can create platforms for consumers to communicate with them (Nyilasy, 2006: 178). Because of the way they deal with these dissatisfied experiences can have a significant impact on the brand image (Richins, 1983: 76).

Viral Marketing

An online form of word-of-mouth (WOM) communication which is also known as "buzz marketing" (Chaffey & Ellis-Chadwickk, 2012: 536). After the shared by marketer link of content (URL) through the online platform, it becomes visible by the people. If the people who engage attention the content think that it is worth the share with their friends, they forward to content through the different online platforms like mail or social media to their friends/followers. Then the content has become potentially reach the large group of people at an exponential rate (Ho & Dempsey, 2010: 1000; Watts and Peretti, 2007). In this regard, users are both content creator and distributor, and it is seen as a powerful concept to influence people' purchase decisions.

According to Modzelewski (2000: 30), viral marketing differs from WOM, because "in that, the value of the virus to the original consumer is directly related to the number of other users it attracts. That is, the originator of each branch of the virus has a unique and vested interest in recruiting people to the network". Although it is seen as a powerful tool for both marketers and people, there is a large number of studies in the literature focus on influence rate of viral marketing (Leskovec et al., 2007; Watts & Dodds, 2007). Concerning Leskovec et al. (2007) study, it is stated that when a person sends out more recommendations than a specific number for a product, the success per recommendation declines, which means that individuals influence a few of their friends, but not everybody they know. Therefore, concerning marketers, it becomes essential to examine the interest of their customers before they conduct a strategy.

CONCLUSION

The global technological, economic and social transformation, which was experienced rapidly in the 2000s and afterward, necessitated change inadequate structures that were inadequate and did not respond to the needs of society. In this environment where the concept of communication has moved to a different

dimension and technology is at the center of change, the effect of this transformation, which includes governments, politicians, government institutions, companies, and people, has been global.

A social structure where computers and internet technologies bring speed and diversity into daily life and make knowledge accessible to everyone in the world has changed people's lives. Similarly, the advertising sector has also had to integrate alternative communication channels into today's competitive business environment where the use of traditional instruments alone is not sufficient. As people who make up the target audience start to produce content on the internet in daily life, their interaction with each other and with the brands' increases.

This situation is a significant determinant of the success of a brand and is interpreted as displacement of power. Therefore, it is inevitable that today's consumers, who are so influential on brands, companies or even people in public, or in some cases may exert pressure, have an impact on communication tools and the language of communication.

Today, the importance of digital communication channels in the marketing plans of companies is increasing. We are confronted with communication languages and tools that are completely unique to digital channels. Therefore, it is possible to say that the marketing plans of the companies and the advertising sector are adapting to this change as they adopt new communication tools to maintain power with today's consumers. In this respect, if we want to use a word to explain the importance of the rapid transformation regarding people, brands, and governments today, "adaptation" would be the right one.

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KEY TERMS AND DEFINITIONS

Digital Marketing: A company's overall activities through internet technologies to reach marketing objectives and create value for consumers and society.

E-Business: The overall business activities of a company in the electronic environment.

Earned Media: It is about speaking, discussing or sharing a brands contents of people and it makes voluntarily by the people. For this reason, it is called "earned."

Marketing: Overall activities that involve creating value for consumers and society in the process of delivering products and services to consumers.

Owned Media: The owned media is online communication tools such as the company's website, corporate blog, which is controlled by the company.

Paid Media: Paid media includes the tools that the company's' advertisements and sponsored content by paying to take part in third-party sites.

Word-of-Mouth (WOM): Recommendation of a brand, product or service through oral communication by a customer.

Chapter 27
The Narrative of Fanaticism in Advertising

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ABSTRACT

Entertainment is an activity that emerged with capitalism. With intense working conditions and unbearable lives, people who live in the city are made amazed by entertainment techniques. In factories or on the production line, it was necessary to entertain mechanically constantly-working masses in an easy and inexpensive way. The football, which is used for this purpose, has an important role in organizing the time of leisure and leisure. The interest of the broad masses of fans has made football an interest of advertisers. Many products are marketed in color. Shaped shirts and sporty products are the most important ones every year. All the products of the team are turned into a part of the football game, which is trying to sell all the products of the team. Not just fans going to the match; old, young, child, adult, female, male - everyone is walking around on the match day like a billboard.

INTRODUCTION

Entertainment is an activity that emerged together with capitalism. Intense working conditions and unbearable life of the people who live in the city are made bearable by entertainment techniques. It became necessary to entertain the masses working continuously in a mechanical way in factories or somewhere in the production line with easy and inexpensive methods. Football, which was used for this purpose, has an important role in organizing the time of leisure and entertainment.

Simon Kuper says that football is vital in some cultures; when a man in Naples gets some money, he buys something to eat first and then goes to a football game; on the other hand in Brazil, even in the smallest village there is a church and a football field; although there are places where there is no church, there is no place where there is no football field (Kuper, 1996, p. 1).The fact that watching football and having a conversation on it does not require extra knowledge and skill is a different aspect that explains its being for the masses (Şentürk, 2007, pp. 25-41). The masses can easily and cheaply reach the feeling of getting involved to a group and getting pleasure from this situation.

It is not possible to think football separately from the fans at all its stages. This is due to the fact that the game turns into a show with the presence of the fans. As it attracts the attention of broad masses of fans, football has become a field of interest for advertisers. Today football is; the uniform we wear, scarf on our neck, plate on our table, sheet in our bed, credit card in our pocket, annual combined ticket that we pay billions, TV in our house, monthly magazine that we subscribe, a game of chance where we pin our hopes on, publishing tenders where million dollars are at stake (Akşar, 2005, p. 3).

Football games are followed by thousands of people in the stadium or on TV. Therefore, it has become an indispensable product. Football is a trade and the audiences both a customer and a valuable commodity that earns money (Erdoğan, 2008, p. 55). Many products are marketed through the colors of teams. Uniforms and sports products that change every year are the most important products of the market. All the products of the team are tried to be sold to the fans which are transformed into a part of the game by being denoted as the twelfth man of the game. Not only the fans going to the game, but also anyone old, young, child, adult, female, male walks around like a billboard during the day of the game. In today's sense, the reflections of industrial football in daily life are expensive tickets, sponsorships, advertising, star players, professionalization and an appetizing investment area. (Aydın, MB et al., 2008, p. 294).

THE CONCEPT OF FANATICISM

Having fun means not thinking about something all the time and forgetting the pain even where it is shown. What lies behind this is weakness. This is indeed an escape (Adorno, 2007, p. 78). Mankind has been interrupting the routine in daily life with entertainment since the first ages of history and has been experiencing catharsis. Thus, people can get the energy to turn back to the daily routine with these short breaks in their lives. Entertainment has transformed into a form of professionalism with capitalism. The unbearableness of urban life is made bearable by entertainment techniques. Fake pleasures are offered to the masses who are constantly working in a mechanic way in the factories or in some parts of the production line to restrain their perception of hopeless emptiness (Modleski, 1998, p. 198). Therefore, after industrial revolution, city centered activities were given importance for physical discharge. Football has been life-saving in this sense.

Capitalism sees organized sports, especially football, as the most obvious choice for the colonization of the entertainment and leisure time outside work (Erdoğan, 2004, p. 13). This is because football is an area of interest for millions of people. Like in the statement by Eco, however radical it may be, no revolutionary group occupies the pitch on a Sunday when there is a football match (Trifonas, 2004, pp. 68-69). The essence of purification is the discharge of tension or rage (anger) in an expressible form (Oskay, 2010, p. 372). In this sense, football games serve as a social discharge area.

One of the missions undertaken by sports competitions (especially football) is the fact that people or societies express themselves by using competitions, they can make themselves heard and turn their anger or joy into conflict (Kuru & Var, 2009, p. 144). It is said that the Catalans would be as tired as the players while turning back to their home after Barcelona vs Real Madrid game. LluisFlaquer, a Catalan sociologist, states that this is a psychological phenomenon. Just as someone who could not yell at his dad yells at someone else, he gives the example of people pouring out their feelings by shouting at the players of Real Madrid who actually could not say"killer Franko" out loud while they were walking on the streets (Kuper, 2014, p. 172).

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There is a historical relationship between the commercialization of football and the formation of the audience. With the industrial revolution, the fans of this game have started to take their place in the grandstands instead of the football ground. Because there is a need for the strength of the workers who work in the factories, and these workers do not have time or energy to "run after a ball". In this circumstance, all they have to do in their limited spare time is to watch the game they know and love. The crowd's being able to take part in the game which are exiled to the grandstands is dependent on the development of a different entity; to become a subject in the game again requires to be included in the game with another identity (Aydın, MB et al., 2008, p. 294). This is called being a fan. Fans, one of the most important actors of football, are people who support a team on the basis of a sense of belonging, with the effect of some social events. In this context, being a fan, with an understanding of fan, is the whole of the movements, attitudes and behavior that appear in accordance with attitude and behavior patterns based on the values of the team that he/she supports (Akşar, 2005, pp. 299-300).

In the process of industrialization, football refers to a pattern in which the fan is reshaped. The fans who flock to the stadiums in the early hours of morning, buy tickets and eat meatball sandwich were replaced by customers who watch the games from comfortable and luxury skyboxes and give thousands of dollars to the club (Akşar, 2005, p. 3). Being a fan has changed its shape with the industrialized football and left its place to a customer audience. Naturally, these customers have different requests and habits.

FANATICISM IN ADVERTISING NARRATIVE

Sports save the human from spiritual loneliness (Erkal, 1992, p. 90). The sportive activities that enable cooperation and solidarity among people, contribute to the integration mechanism among people by ensuring the perception of being fan (Yağbasan et al., 2016, p. 601). As a game, football needs fans to gain meaning. The fans satisfy the need to belong to a particular group and the necessity of identity acquisition through the team he/she supports (Talimciler, 2014, p. 381). There is an opposition and rebellion in the sense of being a fan. Stuart Hall (Hall, 1999, p. 100) points out that the riot takes place in the grandstands, not in the field of play, and draws attention to the active positioning of the fans in football. Watching is a passiveaction. However, being a side is an active action. Narrative in a football game is carried out over the fans. Without a fan, the show does not make any sense (Bolat, 2018b; Çakın, 2018a).

While the growth of clubs takes place at the first and final point thanks to the "romantics of grandstands", these people are also the guarantees of sponsorship as they are the "consumers" which are the priority target groups of the sponsoring companies (Inal, 2008, p. 90).

The primitive forms of today's advertising and sponsorship relations emerged in the early 1900s when football became mass. Walvin states that the famous football cigarette cards entered into football in the 1920s when smoking was a popular social habit especially among workers, and expresses that it was a conscious step to create the tobacco market of the future (Walvin, 1994).Again in the 1930s, some football players advertised products including cigarette and male cosmetics. Towards the end of the 1930s, the FA (Football Association) began to receive sponsorships for arranging new organizations (Howard and Sayce, 2002). In the late 1970s, commercial sponsorship began to get into football much more clearly, and clubs could now carry the name of a sponsor in their uniforms (Aydın, M.B. et al., 2008, p. 296).

The fan gets the feeling of belonging to a group and gets an identity from the easy way by wrapping himself/herself up in the colors symbolizing the team, buying the uniform of the team, going to the games arm in arm, singing songs. He/she becomes a narrative to the advertising with the products he/she buys to create this identity.

It is not possible to think football separately from the fans. "Qualified investor in football is always the fan, because the fan is the source of consumption in football, whatever the circumstances are". (Football Academy, 02.01.2019). The fan, supporting his/her team in all conditions, come rain or shine, spends a portion of his income as fare (for travel) to be at the grandstand. He/she then pays for the ticket to enter to the stadium. The uniform, the scarf, the flag lifted when delighted, are the accessories that are symbols of being fan. This activity is not only limited to these, the money allocated for food and drink is also added as an expense item. In the newly constructed modern stadiums, payments are made for various activities such as playrooms, museum tours, and stadium tours. A fan is deemed useful and worthy to his/her team by the things he/she purchases.

FANATICISM IN TELEVISION NARRATIVE

"Today, it is seen that the brands that are marketed with the stories created through the product in the media are highlighted. Storytelling provides emotional connection between consumers and the brand while at the same time enhancing brand personality. Now, this situation is so advanced that the brands are equipped with human features such as imagination, determination and courage" (Bolat, 2018a, p. 425).

The football game has turned into a television production when shown on television. Everything shown on the television screen contains a meaning. In this narrative, the sports fan sitting in front of the television symbolizes a situation. The meaning of an innocent child's face shown during the broadcast of football matches, enthusiastic female fan, or another fan excitedly biting her nails are distinct. The feeling that he/she is not alone while watching the football game by oneself at home and there are others sharing the same pure love, enthusiasm and pleasure with him is aroused (Çakın, 2018b; Yılmaz & Ciğerci, 2018).

The football culture tried to be created by the industrial football market encourages loneliness, individuality and consumption. Television football commercializes the joy or sorrow that would be experienced alone at home instead of the potential for collectivity in the stadiums. This eliminates the possibility of directly affecting the game. 'Love', which is reduced to the consumption of club products or football uniforms, has already become a part of the profit (Aydın, MB et al., 2008: 301). Whatever it takes needs to be done for the continuity of the situation and for the industry to grow exponentially.

Football's becoming reproduced for television, turning into an industry and into a sector where a lot of money is at stake, show that these areas have become a mass hunting ground (Adorno, 2007, p. 248). Industrial transformation makes football an advertising object for television and a wide range of products from cars to chocolates are marketed through football.

The mass power of football offers a unique advertising and marketing opportunity to the broadcasting organizations, which hold this power. The fact that football is demographically unrivaled and its existence is viewed as an opportunity both for the audience and the advertising industry which is the most important force behind the media, caused the rise of football's taking up more space on the screen and even the establishment of many specialized channels with the theme of football within the process (Arik, 2008, p. 204). Advertising is the most important revenue item of television and there are no

productions that do not receive advertisements on television. Football games and sports programs are the engine power of a television. This is due to the fact that their ratings are high. In daily television broadcasts, especially on weekends, football programs, which air after football games, are among the top ranks in rating measurements.

Sports events and game times are arranged by taking the television viewers into consideration. In other words, the time of the sports organization can be changed due to rating. Because advertisements are accepted according to the ratings and the success of the production is measured by the success of receiving ads. The economic dependence of sports to TV broadcasts and advertisements is reflected as the open requests of the most competent people to change the rules of the "game". In this respect, FIFA's former president Joe Havalange's proposal in 1990 was that at least in the world championships, the football matches could be played in four periods each of which were 25-minutes. Thus, the opportunity to receive more advertisements in the half-time could take place (Klose, 1993, pp. 374-375).

Most television commercials related to sports, in particular to football, are operated on the basis of being fan. The fans, who are introduced as the twelfth man, were given the chance to become a part of the game by means of being attributed to 'virtual identities' (Talimciler, 2014, p. 384). Fans who make a product choreography for the purpose of advertising by wearing uniform in the grandstands are part of television production. This is because they are positioned by paying regard to the correct camera angle for the television show. Even the smallest thing shown in television productions has a meaning. So, a random image is not displayed on the screen. This situation is the same even in the case of live broadcasts. Therefore, the audience has a function like everything shown on the television screen in football games (Sirer, 2018, p. 134). Another product is marketed to the audience by linking it with football that he/she loves.

During football games, the products that the audiences can easily order and consume in front of the screen are advertised. Images of happy fans are showed in the advertisement of pizza, cola, chips with the slogan "What goes well with the game?". The fan narrative is seen not only in product ads, but also in ads related to services. Nowadays, it is seen that the banks, construction companies, etc. that do not have any relationship with sports apply to sports in the management of their images in the society (Zeki, 1998). For example, bankcards that are banking products are produced with the colors of football clubs and marketed as fan cards. They are used by fans who want to show their love and loyalty to their team.

CONCLUSION

It comes short of expressing football in its current position only with love. Football, which brings people together under a common roof and provides them to take pleasure includes sociological elements. The fact that it does not require any extra information or effort has become prominent in making football the game of the masses. While football is loved and followed by millions of people, it also satisfies the need to find an identity for the communities having no sense of belonging, which are called fans. Going to the matches arm in arm by wearing the uniform and scarf of the team with a sense of teammate creates a sense of belonging. Football, which is within the life, creating a common ground of conversations and activities, is a weekend activity for fans and fills their all days in.

The fans are indispensable elements of a football game. Because football is a visual feast and it seems to be a silent cinema when played without spectators. In this context, the presence of fans is very important. The narrative of advertising is also operated through the spectators participating in the game as the twelfth man.

The fans are qualified consumers of a football game. Because they continue to support their team in any case and condition. The fans who wear the team's uniform like joining a feast, go to the match arm in arm by singing, make contribution to their team by paying for the ticket The fans who support their teams through cheering in the stadium, are a part of the football narrative for the audience sitting in front of the television with the scarf of the team. At the end of the 19th century, under the influence of capitalism, in order for the working class to be consumers, what needed was done and football was the building block for this. A century later, towards the end of the century, in the process of transformation of capitalism, football has again acted as an important actor and has evolved into a business model with television. Now football games meet the audience at the other end of the world. The audience establishes an identity with the excited fans whom they see on the screen and they emulate them. They become happy and sad with the fans who go to the match.

On the other hand, watching the match at home, the fan who is reduced to a consumption object is the other side of the show. Football becomes an advertising object for television as a result of the industrial transformation and many products are marketed through football. The audience is exposed to a large range of product bombardment from cars to phones, from the team uniform to shoe, from coke to potato chips. As they enter the game, the fans, who are part of it, appear both as the signifier and as the signified.

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Chapter 28
Adapting Collective Tendencies in Narrative Advertising

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ABSTRACT

Brands are communication-based strategies where consumer expectations confront with company values, goals and promises. Developing successful branding strategies enables strengthened personal bonds with target groups. Stories have always captivated people and a company can tell its own story to reflect the brand value and the company vision. In the current social media era, narrative advertising has become a favorite tool of communication in reaching the target groups as a persuasion technique by making the audience feel involved and be part of the stories. In this context, collective tendencies are adapted to be the hosting medium for the slogan of the brand or any related information regarding the branding strategies. On the other hand, collective inertia, which develops as a side effect of these cultural tendencies, allows the new approaches as a source of interest if and only if they pass the high threshold. In these circumstances, narrative advertising is one of the most appropriate methods that can be used for a successful marketing strategy to overcome the inertia resistance.

INTRODUCTION

Brands are efficient meeting points of consumer expectations with the values, goals, and promises of companies. Developing appropriate branding strategies is a critical approach that provides a way that strengthens personal bonds with target groups. Stories have always captivated people and are easier to remember than the facts. In this manner, social media has become one of the most influential marketing environments in advertisement history and building a brand identity through narrative advertising has become an effective strategic approach for brands.

Concerning narrative advertising as a marketing communication tool, cultural factors are influential in branding strategies. Social evolution has recently been in an equilibrium state with regard to the co-existence of globalization and cultural diversity in an analogy to solar hydrostatic equilibrium between nuclear fusion and gravitational attraction (Kippenhahn & Weigert, 1990), where heterogenizing effects

are as influential as the homogenizing effects. For example, in response to the homogenization effect of English as a common language, there is heterogenization effect as many network platforms where participants develop content with various national and even local languages. The assumption for social evolution to have similar mechanisms with diversity-based genetic evolution is pointing the continuity of the cultural diversity.

In the current social media era, narrative advertising has become a favorite tool of communication in reaching the target groups as a persuasion technique by making the audience feel involved and be part of the stories. In this context, collective tendencies are adapted to be the hosting medium for the slogan of the brand or any related information regarding the branding strategies. There are many popular hypotheses focusing on the nature of brand loyalty, where a well-established brand trust is the main constraint. With a thermodynamic perspective, the cumulative potential of brand trust has a tendency to get diminished. Therefore, the maintenance of the brand trust requires continuous conduction of energy such as consistent narrative advertising.

BACKGROUND FOR NARRATIVE ADVERTISING

Experiential marketing requires consumers to get influenced by remarkable and memorable elements, and sufficient information to enable them to make purchase decisions (Gilmore & Pine, 2002). In this manner, it is possible to interact on a personal level and develop clearly differentiated product presentation methods. Impressive experiences that stimulate emotions have a positive impact on consumer attitudes and behaviors (Frost et al., 2008). With the opportunities offered by digital communication, narrative advertising has attracted significant interest and has been proposed as an effective tool to generate positive attitudes about a brand (Kozinets et al., 2008; Keng et al., 2011; Singh & Sonnenburg, 2012; Ching et al.,2013) and such technological developments have enabled marketers to build more effective narrative advertisements through the upgraded features and advanced capabilities of internet. The physical properties of the website that addresses the consumer's feelings and encourages the target audience to buy have a significant impact on purchase tendencies (Constantinides et al., 2010; Mandel & Johnson, 2002). Narrative advertising involves storytelling about product consumption and related experiences that occur in a series of events and affects the feelings of the target groups to convince them (Mick, 1987; Swatman et al., 2006). Besides, consistent stories can allow consumers to connect with the characters and such experiences affect consumer's purchase intentions (Bagozzi et al., 1999).

Conventional argumentative advertising tends to provide information based on convincing facts through proofs and reason-based statements (Lien & Chen, 2013). On the other hand, the introduction of the product in narrative advertising is an experience in itself, and this can persuade consumers by addressing the consumer's emotional responses (Phillips & McQuarrie, 2010). In narrative advertising, different methods such as drama, humor or epic narration can be used to trigger the emotions of the participants and to provide empathy with the characters in the story. (Gulas et al., 2010). Studies have shown that the effects of narrative advertising, especially in approaches to advertising and brand attitudes, are more pronounced compared to argumentative advertising (Chang, 2009).

MAIN FOCUS OF THE CHAPTER

This chapter aims to explain the strategic effectiveness of narrative advertising as a persuasive marketing communication tool in reaching the target groups. In this manner, the main constraints for such strategies are explained through the collective tendencies to be in harmony with, and the collective inertia to be overcome. It also aims to mention briefly the situation in the case when the branding strategies are not adaptable to the collective tendencies of the target groups. This chapter thus explores the nature of collective tendencies as being the mediums of well-designed narrative advertising strategies.

The Nature of Cultural Brands

Companies in the competitive environment of the communication age must develop more effective branding strategies in order to gain an advantage over competitors. The process of optimizing the functional properties and effective designs causes the products to be similar and the importance of marketing strategies increases (Ridgway & Myers, 2013). For example, as an effective strategy, developing a brand personality can offer consumers a way to express themselves by presenting the values of the lifestyle they desire. Brand personality as a perceptual presentation is a very influential tool in achieving brand loyalty. Brand Personality can briefly be defined as a set of dimensions of human personality characteristics that accompany the brand involving sincerity, competence, excitement, sophistication and ruggedness (Aaker, 1997). Concerning the relativity of these characteristics, brand personality strategies should be developed considering cultural trends and parameters to be efficient (Jun, etc., 2015). In this context, it is essential to identify the characteristics and patterns of brand personality in accordance with the culture of the target audience.

In spite of the fact that the products are separated as culture-free and culture-bound according to the popular classifications, cultural aspects can come to the forefront even for the culture-free products when it comes to marketing strategies. For example, non-durable goods, such as food, can be regarded as culture-bound products with a difficulty of standardization, and durable goods, such as high-tech products can be considered as culture-free products (Hermeking, 2006). Firms seeking to take advantage of the competitive environment with the emergence of investment and trade, global media and the Internet, in particular, have turned to search for global consumer segments. Thus, effective marketing strategies, which are formed by global consumer segments, have begun to be defined as local consumer culture positioning (LCCP), which has significantly differentiated by global consumer culture positioning (GCCP) (Taylor & Okazaki, 2015). In order to establish long-term successful marketing strategies, a comparative assessment of global and local variables is required for the target market. Besides, in the marketing strategies of both local and global brands, it is seen that, unlike the argumentative advertising, consumers display more favorable attitudes towards narrative advertisements positioned to reflect their global or national tendencies.

The Nature of Collective Tendencies

Culture is influential in marketing strategies, and marketing managers need to adjust their long-run assumptions accordingly. In general, a cultural system can be defined with people who share similar tendencies about values, traditions, and opinions. With social media becoming a common medium of communication and sharing, the effects of collective tendencies have become more readily observable.

The similarities of the individual accounts and favorite topics that are followed in the network platforms indicate that human behavior may not be independent, and behaviors are continuously influenced by the behavior of other participants (Tang, 2009). This fact leads to a behavioral correlation between users interacting with each other and gives a clear clue to the nature of collective tendencies through cultural aspects.

With the globalization of competition and the new possibilities offered by the current technology, the high number of options created by the presence of different brands has brought the difficulty in decision making for the customer. For each choice to be made between brands, there are difficulties in conducting analyzes through comparative evaluations between benefits and doubts. Potential customers often resort to methods to limit options, rather than choosing the excess of options available to them. The reason for this is the fact that the existence of potential alternatives can lead to potential frustrations because, when an election is made, the benefits of the other elections have been removed. In cases where more options are available, the person making a choice will be responsible for the disappointments. One of the most important reasons for customers' choice towards collective tendencies in purchasing behavior is to reduce the responsibility for possible dissatisfaction after the selection.

Another influential characteristic of the tendency is that the collective inertia of cultures creates resistance to rapid changes and there has been stability in the common understanding of culture. Nevertheless, under extraordinary circumstances, especially under survival conditions, cultures can conduct fast adaptations as well in which, revolutions can be given as examples. In this manner, rather than effective elements that pass along generations, the contribution for the survival of the group is also a main characteristic of the culture (Jenner et al., 2008). Besides, the cultural background has also a significant influence on how people value the elements of the surrounding. With respect to the cultural tendencies, the approaches can support individuality or togetherness; some feel safe and spend more, some save more concerning the uncertainties and spend less (Burak & Galat, 2017).

In addition to all these implications, there is the fact that a dramatic reduction in brand trust can weaken the consumer bond by causing irreversible weakness in the positive interest of the target audience. The culture of target groups should be taken into consideration when the companies are building marketing strategies, and particular attention should be given to avoid socially inconvenient approaches that can result in brand shaming.

The Nature of Narrative Advertising

Even the details in the stories are often remembered more easily than the facts. A good story of a brand seems to have the potential to affect the consumer's brand experience through all impressions, emotions, cognitional evaluations and behavioral reactions triggered by the brand. (Brakus et al., 2009).

In order for brand stories to be successful in the long term, they need to be built in a consistent and interesting way. Besides, the potential customers should be able to identify themselves with the characters in the story, and the messages should have the potential to generate positive impressions about the brand (Mossberg & Nissen Johansen, 2006). The ultimate message that is intended to be given should be arranged in such a way that it can be easily remembered by emotionally affecting the listeners (Guber, 2007). Moreover, a company can tell its own story and provide an understanding of the brand value and the company vision (Fog et al., 2010). Narrative advertising is conducive to positive emotions in customers and is perceived to be more convincing than purely physical characteristics, thereby provides an advantage in making the brand unique by contributing to the brand awareness and brand trust (Kaufman, 2003).

The stories, which are original and have a fiction embellished with interesting details, increase the likelihood of consumers spreading information as volunteer ambassadors of that brand (Guber, 2007). The strength of the participation leads to a more motivational influence, as long as the narrative advertising message is more effective. In today's competitive environment, the advantages of developing social media tools through effective narrative advertising have become evident in the process of realizing brand goals. In this context, the concept of engagement, which allows interaction with the brand being advertised, is a current focus in the advertising research literature.

Overcoming the Inertia of Cultural Tendencies

There may be cases where cultural tendencies curtail interest in the brand. These cultural tendencies must be overcome in order to develop a marketing strategy that can have a positive impact on consumer behavior. Some triggers can cause consumers to be excited about the product and take action. On the other hand, some barriers can awaken doubts and concerns about the product. In order to overcome the barriers coming with cultural tendencies, the leading marketing strategy would be the narrative advertising. The long-term success of this marketing strategy comes with the achievement of a gained motivation of consumers to purchase the product.

Aikido has also been involved in marketing strategies with analogies (Cotter et al, 1997; Lotayif, 2003). As a word, Aikido is the way (do), the harmony (ai) and the mental energy (ki). When using Aikido techniques, the attack is neutralized by becoming compatible with the attack move; therefore, the attacker has the possibility of self-defense without damage. In the Aikido strategy, the attack move is not directly met. Even in cases where the impact potential of the attack is lower than that of the defender, there is no direct response of the attack. Another option for Aikidoist is to take an appropriate position so that it does not interfere until the potential of the attack is reduced. The attack movement is met with proper orientation, and a lead is made in which the attack potential will be reduced to a minimum. In this orientation movement, timing and continuity are very important (Westbrook & Ratti, 1970). For example, in the case when the cultural tendencies are not in match with the branding strategies, in the beginning, until a reasonable match gets established, a lead can be made in which the brand can be defined by exportation in order to meet the matching cultures. On the other hand, staying with the dominant cultural tendencies requires optimum evaluations regarding a reasonable level of harmony. In order to help the target groups to overcome the barriers, it is possible to build options through narrative advertising leading new interest channels.

The ultimate goal is to generate motivation for customers to exceed the collective thresholds keeping the collective purchasing tendencies under pressure. The collective inertia that prevents customers from purchasing attempts is deeply related to certain doubts. Even if the product is in harmony with the cultural tendencies, there is a possibility for a cultural tendency to be the barrier as a source of resistance against the new choice itself. With a purchase decision standing point, the opportunity cost of the new choice is the loss of all the possible benefits and returns of the current choices. Building long-term coherent constructs that can make brand value a motivating factor by taking advantage of narrative advertising can provide a threshold outflow that will have a positive effect on the purchasing decision. This may occur because the increasing number of people carrying out a purchasing behavior leads to an increase in the likelihood of the observation of that customer behavior and contributes to the adoption and dissemination. (Janssen, 2003). That is, the utility of a product is directly enhanced by a significant demand increase. Even when the benefits seem to be under the level of doubts, the observation of general

purchasing initiations can lead to positive solutions for uncertainties in decision making. Especially in the social media era, observation of collective consumer action has been increasingly recognized as an essential component of current branding strategies (Kozinets et al., 2008). The main explanation for such enhancement is that, when people purchase a brand in order to get into the collective flow through a fashionable line, there are some advantages appearing through the conform with what they wish to be associated with. Another explanation comes with a marketing fact that the particular product usually becomes more readily and cheaply available with the increase in the number of purchases.

Collective Tendencies in Narrative Advertising

The intense interaction of participants on social media platforms creates an effective environment in which collective approaches become evident. In the evolutionary analysis of the collective tendencies shaped by social media dynamics, such interactive environments are enabling the participants to achieve more than individual-based possibilities. Due to the nature of this process, even the attitudes of users may be affected by the general behavioral characteristics of that network culture. In fact, in order to achieve certain compliance, it is a natural requirement of the circumstance to have at least a minimal behavioral adaptation to the collective tendencies. Although diversity in behavior and approaches persists, the potential of collective tendencies is strong enough to enable this behavioral coherence through influential restrictions (Awal & Bharadwaj, 2017). Collective inertia, which develops as a side effect of these cultural tendencies, allows the new approaches as a source of interest if and only if they pass the high threshold. In these circumstances, narrative advertising is one of the most appropriate methods that can be used for a successful marketing strategy to overcome the inertia resistance.

A successful narrative marketing through social media is an experience composed of collective tendencies that allow target groups to follow the common interests in which the threshold of collective inertia is overcome.

Cultural Tendencies in Narrative Advertising

A slogan used in the branding strategy tends to be unsuccessful if the information involves certain elements that are incompatible with the cultural aspects. On the contrary, if the information is in harmony with the existing cultural approaches of that particular society, the attractive details increase the likelihood of a successful narrative advertising.

The cultural aspects have an important influence on the decision-making process (Somani, 2012), and in this manner, the choice of communication tools and the narrative issues are planned accordingly.

Managing the connection between the brand value and the target audience over narrative advertising strengthens the emotional bond and amplifies the power of the engagement (Ferrari, 2016). However, this process requires consistent approaches towards characteristic cultural tendencies. It is essential to evaluate the analysis of target audiences when building a narrative advertisement. Content and presentation methods that do not coincide with cultural trends can cause negative results. This will cause disinterest of potential consumers and a decline in the spreading efficiency of brand information. In the case when the content is considered to be inappropriate in terms of cultural elements, it is possible to get irreversible negative reactions (Tenderich, 2014).

In this dynamic social media era, it has become more critical for companies in such a competitive environment to build and maintain efficient branding strategies in order to gain an advantage with respect to competitors. The strong emotional bond is the main goal of branding strategies enabling a strong connection between the target groups and the brand regarding certain values and characteristics of a particular lifestyle, ensuring consumers different ways for self-expression. In this context, successful analysis of cultural aspects is crucial before building a narrative strategy because; strong emotional bonds are determined through cultural aspects like values, geographical limitations, traditional regulations, and local tendencies. Therefore, well-designed narrative advertising comprises information and approaches in harmony with cultural tendencies.

SOLUTIONS AND RECOMMENDATIONS

There may be instances where possible collective expectations in the society hinder the increase of interest in the brand and negatively affect the purchasing decision of consumers. Despite this expectation dispute, in order to increase sales rates in the short term, attempts to respond to the expectations of the target audience by creating flexibility in brand image may have negative consequences. However, trust is a crucial component in the process of long-term interactive marketing strategies based on consumer engagement approaches, and distrust can give rise to an irreversible weakness effect. The way to prevent these possible negative consequences and to achieve success in the long term is not only to ensure compliance with the needs and expectations of the audience, but also to maintain consistency in the content. The collective inertia, which may adversely affect customers' purchasing decisions, is deeply related to the sense of doubt. In this dynamic social media era, in such a competitive environment, taking advantage of narrative advertising is the main effective solution method for threshold overrun that can positively affect the purchasing decision by making the brand value a point of interest for the target audience.

FUTURE RESEARCH DIRECTIONS

The multidimensional reflection of collective tendencies over narrative advertising is a plentiful source of agendas for future research. In this progressive communication era, there is a continuous increase in the number of network platforms and active social media users. Following this distinguishable trend, companies are building their branding strategies considering the participant engagement in these social media platforms. Therefore, future research can focus on the comparative cultural evaluations regarding the collective tendencies of social media platforms.

Another line of theoretical exploration can examine the consequences of the globalization of consumer culture. In related topics of this chapter, the importance of the cultural aspects upon the decision-making process of potential consumers has been emphasized. That is, marketing managers need to adjust their long-run assumptions in accordance with cultural expectations. On the other hand, while cultures of different societies are generating different expectations, there are global tendencies towards those differences. In this manner, potential marketing strategies can theoretically be analyzed which are built in accordance with those collective reactions upon those differences.

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CONCLUSION

Social media has become one of the most effective marketing environments in human history, and the effectiveness of emotional bonds that strengthen engagement has become very important for the companies in the direction of achieving differentiation against the competitors. In order to build an effective branding strategy, the related information is given through a story so that stronger attention can be drawn through a possible emotional interaction. A successful narrative advertising focuses on the interaction of the brand with the target group in order to enhance the potential impact through the strength of cognitive and emotional bonds. On the other hand, building such strong bonds through brand communication strategies requires the analysis of target audience regarding the cultural context. In the case when the content and presentation elements of the branding strategy do not match the cultural tendencies of audiences, the consequences can be in an unintended way. In this context, with a priority over other components in the development of the branding strategy, the trust has a crucial influence on how the message is perceived by the target groups in the first place so that the potential consumers evaluate the messages positively.

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KEY TERMS AND DEFINITIONS

Brand Promise: The determined way through branding strategy to fulfill the need of the target market.

Brand Shaming: Sudden decline in brand value in case the content and presentation elements of the branding strategy do not match the cultural tendencies of audiences.

Cultural Branding: Generating meaning by guiding the development of brands into cultural tendencies.

Culture: A set of distinguishable patterns of human behavior that is built through social learning.

Inertia: the resistance to change, and the persistence of cultural tendencies in societies.

Information Age: The current era, in which relatively much larger amounts of information are widely available generally through network platforms.

Lifestyle: Distinguishable patterns of consumer behavior associated with different segments of society.

Chapter 29
New Communication Strategies and the Future of Advertising Narration

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ABSTRACT

Nowadays, almost all consumers use social media platforms. Therefore, many consumers share their brand-related experiences on online platforms. Social media platforms have changed the way consumers communicate. It offers consumers the opportunity to contribute to the debate. By means of online media, individuals are no longer just content consumers. Online media users are both content-producing and prosumer. Hence, the prosumer, which produces the content itself and consumes itself, provides the multiple uses in the mass market. It has a comprehensive impact on the purchasing decisions of other consumers. Developing and changing communication technologies are to provide the development of new communication strategies. Moreover, Web 3.0 technology, the third level on the Web, is used by semantic web consumers. Web 3.0 (semantic web) technologies combine information. Semantic Web improves the web experience and makes it more relevant to their search. Web 3.0 stands out with its ability to share meaning and run useful and entertaining web applications.

INTRODUCTION

In the digital world and the age of digital communication, social media is a set of online services that facilitate two-way communication and content sharing. Social media is becoming a productive component of the overall marketing and communication strategies of brands. Brands structure corporate communication, public relations and digital advertising strategies on the basis of social media platforms. Social media platforms increase the online visibility of the brand. These platforms strengthen the brand's relations with the customer. Social media platforms are the best electronic word of mouth channel and have the ability to deliver ad content to more users. The content of digital advertising narrative in social media platforms increases the brand awareness with its interesting and intriguing feature. Given the rapid rise

in popularity and the hundreds of millions of worldwide users, social media marketing is quite attractive. Social media platforms with millions of users are an effective digital advertising channel. Digital advertising content reaches millions of users, increasing brand awareness. Social media platforms are becoming the most effective advertising channel that increases brand awareness, brand connotations and brand visibility (Weinberg, 2009; Barefoot & Szabo, 2010). Although many social media messages look like traditional "broadcasts" from one business to many consumers, their interactive component offers an enticing illusion of "one-to-one" communication that invites individual readers to respond (Zimmerman & Sahlin, 2010). The phrase digital advertising narration generally refers to using these online services for relationship selling a subject you already know all about. Social media services or channels make innovative use of new online technologies to accomplish familiar communication, advertising, public relations and marketing goals. Everything already known about marketing and advertising is true. Social media marketing and digital advertising is a new technique, not a new world (Weber, 2007; Dafonte-Gomez, 2014).

Digital advertising has defined a provocative content as a free peer-to-peer communication that results from a defined sponsor using the Internet to convince or influence a viewer to transfer the content to others. In digital advertising campaigns, viral messages about brands spread to potential consumers, and then quickly transferred this information to other potential consumers (Porter & Golan, 2006; Eckler & Bolls, 2011). Digital advertising is to introduce the brand or products or company using social media tools. Digital advertising is a process that allows you to communicate and interact with the masses too good to be able to advance through traditional advertising channels members of online social channels with web sites, products, promote their brands and services, to raise awareness (Koçyiğit, 2017).

SOCIAL MEDIA AND NEW COMMUNICATION STRATEGIES

New communication strategy and tactics are inseparable. Brands can't design a strategy without deep, firsthand knowledge of the tactics brands using, and tactics are aimless without a strategy to guide them. Social media strategy should fit with of brand established identity. One of the worst mistakes a new social media marketer will make is to apply the same strategies from the offline broadcast world to the social web. Before brands launch into a social media conversation, should listen. New communication technologies have introduced new communication strategies. New communication strategies and tactics are as follows (Zarrella, 2010; Zyl, 2009; Musser & O'Reilly, 2006; Hall & Rosenberg, 2009):

- Monitoring: Whether it's a local brand or an international brand, consumers talk about brands on social media. But brands must start listening before participating in conversations. Brands can't respond if they don't know what are being said, where they are being said and who is saying it. Monitoring social media is an ongoing process, and brands should use multiple systems to be sure nothing slips through the cracks the right (or wrong) story can come from anywhere and blow up in brands' face. The first tools brand should be using allow brand to search for brand name and product names; brand should then subscribe to the search results via RSS. Company names, product names, brand names and important employee names should be monitored on social media platforms.

- Responding: After talking about brands on social media, brands should participate in these platforms. Speed is very important, so brands should start planning their responses as soon as possible. A negative interpretation or speech should be directly intervened. Messages that damage the reputation of brands or crisis events must be reacted before spreading in social networks. Brands must show their presence on social media platforms by responding to those who are spoken about themselves.
- Research: When brands begin to monitor what is said about them, they must know who the users on social networks are and how they use those platforms. New communication technologies require new research strategies. Comprehensive research is required for social media platforms. It is necessary to know what social network platforms are used by current and potential customers. Therefore, brands should do a thorough research.
- Integration: One of the central tenets of Web 2.0 is the idea that web applications should be able to share data and play nicely together. Brands social media marketing effort can integrate with at least one other part, and users of one kind of social media are likely to be users of other types; it makes sense to invite those who interact with on Twitter to join page on Facebook.

The importance of social media for Web 2.0 technology and relationship building for brands is increasing day by day. Social media platforms originally developed to facilitate the exchange of personal information (photos, video, messages, audio) to groups of friends and family, these full featured services offer multiple functions. From a brands point of view, many of them support subgroups that offer the potential for more targeted marketing, public relations and advertising. Basic marketing focuses on the need for branding, name recognition, visibility, presence, or top of mind awareness. Social media platforms are an effective channel that allows users to remember the brand name of the product or service. Social media services, of almost every type, are excellent ways to build brand. Social media works for branding as long as brand's name in front of the right people. Brands should plan to segment audiences on social media platforms (Tuten, 2008; Ryan & Jones 2009; Evans, 2008).

With the emergence of social media, digital advertising has gained enormous popularity; online social platforms have significantly changed the way consumers respond to advertising. Social media platforms, such as Twitter, Instagram, Linkedln, Facebook, enable target consumers to communicate ads to friends, link them to advertisers, or comment on advertising, and post these comments on viral channels and send them as message senders. Accordingly, positive advertising responses indicate the power of using Facebook groups as a platform for digital advertising. When group members redirect digital ads to other friends, they become supportive in the social media ads of this brand, thus increasing the likelihood that your friends will see ads. Advertisers are known to value digital advertising. Participation in social media groups has increased the interest of social network users in digital advertising. Digital advertising narrative is interesting to users. In this context, social network users follow advertising messages with creative content (Chu, 2011; Cooke & Buckley, 2008). Digital advertising is direct and indirect communication, such as sharing all kinds of content with social networking tools. The connotation and awareness of brands is increasing thanks to social media platforms such as blogs, microblogs, social networks, social bookmarking (Koçyiğit, 2017).

Social networks and virtual communities are required to understand the current changes in the business environment. The network potential encouraged by new innovations leads all communities and brands to work faster, create more dependency and manage, and operate in global markets. Obviously, these new trends facilitate the creation of strong social networks and virtual communities, affect the design

of websites and, in general, increase the competitiveness of organizations and at the same time turn the business models into all sectors. In particular, the growth of virtual social networks such as LinkedIn, Facebook, Twitter or YouTube, and in general all kinds of virtual communities have been important for the last few years. However, their impact is very broad and is becoming increasingly widespread through various activities ranging from economic and marketing to advertising and politics. In this context, social media platforms, such as corporate networks, professional communities, e-business platforms, research networks, training networks, networks with customers, suppliers and friends' networks, are effective channels for digital advertising narrative (Garrigos-Simon et al., 2012; Constantinides & Fountain, 2008; Garrigos et al., 2011).

In the world of social media, the term engagement refers to the length of time and quality of interaction between brand and followers. Social media is a long-term commitment. In addition to small trials or pilot projects, if brands are not planning to continue, they should not hesitate to begin social media commitment. Any short-term benefits seen aren't worth the effort having to make. Already, many clever brands have found ways to use social media to improve business processes. Although individual applications depend on the nature of the business, brands should consider using social media to immediately identify and fix customer issues or complaints. In this context, new communication strategies on social media platforms are as follows (Zimmerman & Sahlin, 2010; Lincoln, 2009; Grainger, 2010):

- Learn about customer feedback and new product designs or changes.
- Provide tech support to many people at one time; if one person has a question, changes are good that others do, too.
- Find qualified new vendors, service providers and employees using professional networks such as LinkedIn.
- Collect critical market intelligence on your industry and competitors by following content on appropriate social media.
- Use new geolocation services to manage local traffic and acquire new customers at slow times.

Because social media strategies focus on inexpensive ways to reach niche markets with specific messages, they're tailor-made for a guerrilla marketing approach and digital advertising narration. As with all guerrilla marketing activities and digital advertising narration, target one market at a time (Miletsky, 2010; Gunelius, 2011; Safko & Brake, 2009).

SEMANTIC WEB AND ADVERTISING NARRATION

Semantic web (Web 3.0) elements will be included in the future advertising narrative. Web 3.0 is also known as semantic web. Web 3.0 is a term used to describe the evolution of Web use and interaction that involves converting the Web into a database. Web 3.0 attempts to connect, integrate, and analyze data from a variety of data sets to obtain new information flow. Web 3.0 can improve data management, support the accessibility of mobile internet, and simulate creativity and innovation. The semantic web can promote the phenomenon of globalization, increase customer satisfaction, and organize collaboration on the social network. The development of the semantic network is continuing to overcome the problems of the current web. The semantic web can define a data network and work as a global database of many databases. The purpose of the design network of data on the semantic web is the machines first and then

the people. Semantic web is a web that can show what the computer can understand. The main purpose of the semantic web is to make the web read by both machines and people. Web 3.0 is a web where the concept of website or webpage disappears, where data isn't owned but instead shared, where services show different views for the same web, the same data. With digital web technology, digital advertising and digital advertising narrative will gain a new dimension. Semantic web technology, creativity and innovation will increase. Furthermore, a fast and collaborative web application will be used. The contents prepared by computers and the contents that the computer can understand will become the basic elements of digital advertising (Aghaei et al., 2012; Hendler, 2009; Naik & Shivalingaiah, 2008). Strategically, the most important change in Web 3.0 is the importance of meaning in the new environment. For this reason, networks are necessary tools to find out what is happening now, what competition is doing, what customers demand, and even discovering technological trends, innovations and expert opinions. They are also vital to creating, influencing and participating in discussions on new innovations and image promotion. The management of social networks for information management is also indispensable because networks can create, share, and learn, and are creativity and innovation resources, as many stakeholders can add value to different products or processes of companies. The customer's transformation from a passive customer to a highly active customer who wants to participate in all production processes and the development of social networks is to change the appearance of the production itself and to ensure that organizations make an interactive connection with the market. Web 3.0 based semantic web are effective in many areas ranging from product promotion, production-logistics or distribution to brand positioning, brand communication, brand management or sales service (Garrigos-Simon et al., 2012; Lister et al., 2009). Innovations, combined with the advancement of new information and communication technologies and the development of the Internet, have had a profound impact on the structure of brands and changed the decision-making process. The understanding of developments and transformations from new information and communication technologies through the advancement of social networks and Web 3.0 technology in the new economic and social environment is vital because of the impact of recent innovations in the competitiveness of organizations. In the era of Web 3.0, with new communication technologies, brands change their marketing and digital advertising strategies through data warehousing, data mining, or customer relationship management. With Web 3.0 (semantic web) technology, brands use data from various social networks or other digital channels for digital advertising strategies. The information network makes cross-marketing, digital advertising, public relations and other corporate communication strategies faster and more effective. Web 3.0 technology provides product and service awareness for different users and brands. In addition, Semantic web is the latest technology on the web for personalization, adaptation and creative content creation. Semantic web differentiates digital advertising strategies and social media marketing concept. In addition, the semantic web gives a new dimension to general marketing strategies (Garrigos-Simon et al., 2012; Lassila & Hendler, 2007).

CONCLUSION

The evolution of digital communication technologies, starting with Web 1.0, continues with Web 2.0 and Web 3.0. Web 3.0 technology, expressed as the 3rd generation on the web, has moved the network infrastructure to a very different location. Web technologies that have been developing since the beginning of the 1990s have started to use a wide range of web technologies, including highly intelligent interactions and artificial intelligence techniques (Koçyiğit & Koçyiğit, 2018). The web structure,

which makes its transformation more visible with Web 2.0 technology, has evolved from Web-based to human-oriented, machine-oriented intelligent computing techniques. Continuous progress continues in web technologies, where development, transformation and progress continue. These developments and advances also affect digital advertising. Therefore, digital advertising narrator has to keep up with the innovations introduced by Web 3.0 technology.

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KEY TERMS AND DEFINITIONS

Digital Communication Technologies: Starting with Web 1.0, continues with Web 2.0 and Web 3.0. Web 3.0 technology, expressed as the 3rd generation on the web, has moved the network infrastructure to a very different location.

Digital Content: Text, audio, video, games, e-books, e-magazines, e-newspapers, graphics, such as a large medium that includes many different forms.

Semantic Web: Semantic Web (Web 3.0) elements will be included in the future advertising narrative. Web 3.0 is also known as semantic web.

Social Media Platforms: Social media platforms are the best electronic word of mouth channel and have the ability to deliver ad content to more users.

Virtual Communities: The virtual communities are the general name of networks that bring together users on social media and help them to share.

Chapter 30
Narrative Practices in Central Bank Communication

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ABSTRACT

A fundamental and effective way of human communication is narratives. It is believed that narratives help central banks communicate with their stakeholders easily. Central banks have started to make use of narratives in their communications for accountability concerns and policy decision announcements. Central banks should make use of narratives to meet the public's and the markets' expectations. To improve the quality and effectiveness of central banks' communications, a focused and coherent narrative would be an important asset to help make the ambiguous and technical nature of macroprudential policy more precise and meaningful. This paper aims to show that to what extent narratives have been being used in communication activities by central banks. In this scope, a literature review will be made to identify narrative uses by central banks and a connection will be tried to be established between narratives and central bank communication to show how significant roles narratives can play in central bank communication.

INTRODUCTION

A fundamental and effective way of human communication is narratives. The word narrative comes from the Latin terms "gnarus" and "narrow" which mean to know and tell respectively. In simplest way, narratives can be defined as "*a representation of an event or a series of events*". To be more precise, narrative is a structured, coherent (re)telling of an experience or a fictional story of an experience. This structured retelling of experience reveals how people make sense of the world and what their interpretations of the events are (Yew, 2015, p.19). Narratives can also be defined as '"*a representation of connected events and characters that has an identifiable structure, is bounded in space and time, and contains implicit or explicit messages about the topic being addressed*" (Baezconde-Garbanati et al, 2014, p.83).

It can be easily said that narrative begins with the history of mankind, it is practically observed in every age, in every place and in every society. Narrative is very important in understanding, acceptance and internalization of complex subjects and concepts. The use of narrative, in different forms and shapes, can be a very powerful communication tool to help public, non-experts and ordinary people comprehend some complex subjects. Narrative can also contribute to students' understanding of scientific concepts.

One of the theoretical reasons why narratives are assessed to be very effective is that the audience can be taken into the narrative, can empathize with the characters, the events and emotions narrated in the story. Further, narrative communication may be particularly important for influencing behavior among vulnerable populations, those with low income, low education, and low literacy levels (Baezconde-Garbanati et al, 2014, p.83). Narrative theory has created a useful medium and direction for making the concepts in certain professions understandable. The role of narrative in conveying specialized knowledge to general public has increased significantly.

One of the areas that narratives are used to reach the public is economics. The general public, in that sense, is very much interested in the condition and outlook of their country's economy and as an independent institution, central bank is expected to communicate with public. It is believed that narratives help central banks communicate with their stakeholders easily. For central banks, communication has become an important aspect of monetary policy in the last few decades. Central bank communication can be seen as the presentation of information to the public regarding monetary policy objectives and strategy, general economic outlook and possible future policy decisions. Due to technological advances and changing communication trends, central banks have had to alter their communication methods and channels. Central banks have started to make use of narratives in their communications for accountability concerns and policy decision announcements.

This paper aims to show that to what extent narratives have been being used in communication activities by central banks. For this purpose, a literature review will be made to identify narratives used by central banks and a connection will be tried to be established between narratives and central bank communication to show how significant roles narratives can play in central bank communication. In that direction, first of all, background information about narratives will be given, then the need and reasons why central banks should communicate with their stakeholders will be visited, and finally, the use of narratives in central bank communication will be explored to see how much central bank make use of narrative communication.

BACKGROUND

There has been a great amount of interest in and discussion about the nature of narrative possibly due to the fact that Information and Communication Technologies (ICTs) have become increasingly important to societies, organizations, and individuals. Narrative can also be considered as a basic form of human expression (Hazel, 2008, p.1). Matti Hyvarinen provides two slightly different definitions of narrative by making references to Barbara Herrnstein Smith (1981) and James Phelan (2005), namely, "*Someone telling someone else that something happened*" and "*Somebody telling somebody else on some occasion and for some purpose(s) that something happened*" (Hyvarinen, 2007, p.448). According to Marie-Laure Ryan, narrative is about problem solving, conflict, interpersonal relations, human experience, and the temporality of existence (Ryan, 2007, p.23-24).

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Shiller "*uses the term narrative to mean a simple story or easily expressed explanation of events that many people want to bring up in conversation or on news or social media because it can be used to stimulate the concerns or emotions of others, and/or because it appears to advance self-interest*". Narrative can be considered as a gem for conversation, and it may take the form of any type of tale or even a joke. The forms of the narratives show variations through time and across tellings, but narratives maintain a core contagious element. It is possible that narratives can be based on varying degrees of truth and non-factual narratives might possibly have greater impact in today's world than in the past decades due to the recent advent of modern ICTs. But in the recent past, narratives with no factual basis were also disseminated and widely believed (Shiller, 2017, p.4-5).

Our life is full of stories, stories are almost everywhere, and it is very difficult to find any instances of human life devoid of narratives. Stories can be seen as the building blocks of our lives, our relational networks, and our cultural and historical institutions (Botella, Herrro, Pacheco & Corbella, 2004, p.119). Sharing personal experiences through stories forms much of our socializing; laughing or crying over shared events, exaggerating about personal accomplishments, or gossiping on anything. Telling such stories help us interact with other people; our perspective or a part of our view of the world is conveyed to them through our stories. Hearing other's story causes us to imagine being in their shoes, feeling the way they do. Getting into the stories of the other people allows us to understand them better. Knowing other people's stories helps us to empathize (Osatuke et al, 2004, p.194).

Organizations have started to take advantage of narratives due to the increasing belief of the power of communication. In that sense, it is interesting to look at what Dalpiaz and Di Stefano said about organizational narratives as follows: *Organizational narratives are stories often constructed around specific themes to coordinate organizational events and actions temporally and meaningfully. Narratives can be seen as temporal representations of events from the past and present and envision of the future. As a result, the construction of narratives is well suited for influencing the interpretation of a process like strategic change in an organization with the purpose of establishing a new reality in the minds of relevant audiences* (Dalpiaz & Di Stefano, 2017, p.4).

Due to the role of central banks in the economy, central banks are considered to be very exceptional, powerful and critical institutions. Their actions are closely monitored by the financial markets and observed by the general public. It is very important what they share or what they don't share since their actions have great influence on market expectations. Therefore they need to be highly sensitive in their interaction with their audiences. Central banks used to declare little about their actions with their stakeholders and they were very conservative in their communications. Recent financial crisis have forced central banks to change their approach towards communication activities.

The pressure for increased transparency and accountability of independent institutions in charge of monetary policy has forced central banks to expand their communication capabilities. Central bank communication that conveys information on the present and future stance of monetary policy can be very effective in enhancing the transmission of monetary policy. Some empirical evidence shows that communication provides central banks with an instrument to influence economic agents' expectations of future monetary policy decisions and strengthens central banks' ability to achieve their goals. Nevertheless, the use of communication as a policy instrument could be fragile if the communication practices were handled improperly. Therefore, central banks need to implement consistent communication, which shall also be consistent with their policy decisions (Blot & Hubert, 2018, p.6-7).

Looking at the evolution of narratives, communications may need to be simple, relevant and story-based to become convincing and credible. Central bank communications usually tend to fail on all three fronts. This probably explains why only experts in this field tend to listen to the messages of central banks. Building public understanding may be important as a means of establishing trust and credibility about central banks and their policies. Central banks have been trying to improve their communication approaches to reach those people currently by-passed by central bank communication. Many central banks have already been engaged in efforts to expand their outreach, engagement and education. Whether these new approaches deliver significant gains remains to be explored (Haldane & McMahon, 2018, p.579-580).

The use of narratives in central bank communications is one of the approaches that central banks have adopted recently. Narratives would be very effective if narratives enabled central banks to reach the potential audiences by means of consistent and simple stories. To win the general public, plain language without distracting terms and the direct messages should be used by central banks. To illustrate the subject matter clearly, communication activities of central banks and the use of narratives in central bank communications will be visited in the subsequent sections.

CENTRAL BANK COMMUNICATION

In recent years, the increased independence of central banks has required more transparency and accountability. For this very reason, communication has become a very essential and significant instrument for central banks and they have developed different alternatives and channels to reach their stakeholders to achieve their objectives. Lots of statistics, many page-long inflation reports, and long speeches with lots of charts can be read and comprehended by expert audiences, but this is not generally valid for average people that are mostly interested in inflation and interest rates. Effective and targeted communication can be a very powerful tool to help average people comprehend and learn irrelevant subjects for them. Central bank communication with the public is therefore very important and essential for transparency and accountability reasons.

Central bank communication can be defined as the presentation of information by central banks to their audiences regarding the objectives and strategy of monetary policy, the economic outlook, and the outlook for future policy decisions. It is widely accepted that the ability of a central bank to affect the economy depends critically on its capacity to influence market expectations about the future track of overnight interest rates, rather than merely on their current level (Blinder, Ehrmann, Fratzscher, De Haan, & Jansen, 2008, p.6). Central bank capacity to influence market expectations is closely related to effective communication activities of central bank.

According to Jenkins (2001), there are at least three important reasons why central bank communication is important. First, good communication can help increase interaction between the central bank and financial markets. Effective communication helps improve the monetary policy transmission process and leads to reflections in the exchange rates more consistent with the bank's projections. A second reason is the effect of public expectations and behavior on the bank's ability to live up to policy objectives. As the public, investors, businesses, and governments believe that action will be taken to ensure that inflation remains close to the target, then they are more likely to make economic and financial decisions accordingly. A third reason is accountability. For a central bank to be fully held accountable, it must provide the public with the information it needs to be aware of, and understand, the bank's policy objectives, the factors the bank takes into account in making decisions, and progress in meeting the bank's objectives.

Communication activities of central banks that may be considered an important instrument for influencing market behavior and information transmission might also function as a preventive tool in a risk-management sense. Central bank communication has the potential to affect volatility in financial markets if increased transparency and decreased uncertainty can be achieved. Financial market volatility that may increase in the short term will decrease in the long term and thus contribute to financial stability in a positive sense. Central banks can reduce uncertainty by communicating relevant information about macroeconomic fundamentals, the condition of financial institutions and the financial sector. It is possible to say that central bank communication is very significant in enhancing financial market efficiency and controlling the fluctuations in the market (Knütter, Mohr & Wagner, 2011, p. 1,7-8).

In recent decades, central banks have made much advancement in communication area for increased accountability and transparency concerns. This willingness to communicate more openly has increased the communication instruments and channels (Jeanneau, 2009, p.6). But this was not the case in the past, especially before 2008 global financial crisis, central banks shared very little with the public about their objectives and strategies. They preferred doing their actions in secrecy and there was not any openness in their goals, and they had the view that it was best to say nothing. Therefore, central banks were less open to scrutiny and public accountability (Vayid, 2013, p.1-2).

Karl Brunner's explanations about the level of mystique and secrecy surrounding central banking were provided by Goodfriend (1986, p.2) as follows:

Central Banking [has been] traditionally surrounded by a peculiar and protective political mystique. Criticism of Central Banks, if it occurred at all in the political arena, [has been] muted and infrequent. The Federal Reserve operated in the USA over decades with little criticism from the public or its political representatives. The same phenomenon can be found in many other countries. The political mystique of Central Banking was, and still is to some extent, widely expressed by an essentially metaphysical approach to monetary affairs and monetary policy-making. The possession of wisdom, perception and relevant knowledge is naturally attributed to the management of Central Banks. The possession of such knowledge and perception bearing on matters of concern to Central Banking is a function of the political position. The relevant knowledge seems automatically obtained with the appointment and could only be manifested to holders of the appropriate position. The mystique thrives on a pervasive impression that Central Banking is an esoteric art. Access to this art and its proper execution is confined to the initiated elite. The esoteric nature of the art is moreover revealed by an inherent impossibility to articulate its insights in explicit and intelligible words and sentences.

As can be seen Karl Brunner's above explanations, there were no openness and transparency in central banks activities in the past. Mysticism and secrecy of central banks changed in the recent decades and especially after the global financial crisis and central banks have become more open and transparent in their activities (Vayid, 2013, p.2).

Many central banks around the world have done a lot in recent decades to refine the way they communicate their assessments of economic conditions and their decisions relating to the stance of monetary policy. A survey on the communication practices of 32 members of the Central Bank Governance Network were conducted by the Bank for International Settlements (BIS) in 2007 and the key findings of the survey were given by Jeanneau (2009, p.1-2) as follows:

- Central banks have made serious efforts in recent decades to improve the way they communicate with the public.
- Ensuring better accountability, enhancing the public's understanding of the objectives of policy and the decision-making process, and guiding market expectations were found to be the main reasons stated by central banks for improving their communications.
- Although central banks provided short statements explaining the reasons for policy actions in the survey, their overall communication efforts were considered to be bigger and there was a great deal of diversity in the quantity and quality of the information disclosed.
- It was determined that many central banks placed limits on the amount of information they shared about internal policy deliberations and, especially, about internal differences of opinion.

At this point while referring to transparency, accountability and openness in central bank communications, it would be better to mention possible *cacophony problem* that might be encountered in central bank communication. When monetary policy decisions of central banks are explained by a committee rather than by a single individual, there is a potential risk that too many dissimilar statements from the committee members might confuse rather than enlighten the public, especially if the statements are in conflict or seem to be in conflict (Blinder et al, 2008, p.6). Cacophony of voices may do more harm than good and therefore contradictory and confusing statements should be avoided.

NARRATIVES IN CENTRAL BANK COMMUNICATIONS

Central banks have gone from a conservative communication approach that not so long ago had central banks doing little to let people know what they were up to and why, to one that is now progressively transparent and deliberately forthcoming. This point is very well explained in Jenkins' statement: "*while central banks used to say little and let actions speak for themselves, today it would be accurate to say that words can, and often do, speak louder than actions*". Monetary policy practitioners in many central banks have been involved in communication since they have comprehended that communication is very well related to achieving good economic outcomes (Jenkins, 2005, p.59).

Dynamic and modern central bank communication with the public can be very appealing since central banks have been given new possibilities to address the public directly and deliver their messages effectively by means of ICTs. This unique opportunity allows central banks to control messages to be delivered to the public in terms of content and timing. During particularly crisis times, central banks can eliminate confusion, increase understanding, build trust, and ensure transparency by communicating to the public with carefully selected information and narratives at the right time. This is very important for comforting, influencing, persuading, and winning the public. By taking the expected actions and measures at the right time, and sharing them with the public, central banks would be able to prevent panic, minimize possible damages in the markets, and build trust with the public. All explanations given in this paragraph add up to necessity of well-prepared narratives. It is strongly believed that narratives can be of great use and help in achieving the just stated objectives of central bank communication,

How significant and advantageous are narratives in central bank communication? The answer can vary depending on how well central banks can handle the communication activities. Narratives can be a very powerful tool if the narratives used by central banks have the potential to reach the intended audiences via consistent and expressive stories. If this can be done successfully, lucidity and coherence can

be achieved in understanding and communications. It is known that our brains are accustomed to story structures since human beings have started exchanging information in the form of stories since centuries. It should be noted that central banks have to select the right language and the appropriate content structure to address their audiences.

It has been observed that central bank communication can occur in different ways and occasions. For instance, central bank communication often takes place through interviews with the Board members of the central bank or members of the monetary policy decision-making committee. This sort of direct interaction creates an opportunity for Central Bank Board and committee members to express the logical basis behind their decisions. Furthermore, immediately after the Monetary Policy Committee meetings, the Governor of the central bank often holds a press conference, in which the decisions of the Committee and the reasons are transferred to the press. Press conference provides a suitable platform for a central bank to deliver the rationale behind its monetary policy decisions and clarify the questions directed from the members of the press. Subsequently, the monetary policy decisions and a transcript of the press conference are immediately posted on the central bank website to lighten and de-stress the public (CBN, 2011, p. 13-16). Those communication occasions are great opportunities for central banks to make use of narratives to express themselves and to influence the intended audience.

Central banks should make use of narratives to meet the public's and the markets' expectations. A coherent narrative, in other words, a story especially about uncertain future would be a very useful one to accomplish their objectives. The narrative has to explain the logic of central bank decisions, but allow the public and the markets to make their own assessment of future central bank decisions. Although the story must be set in the context of a clear statement of the monetary policy objective, it would not be easy to narrate such a story. But in order for the narrative to be as clear as possible, the elements have to add up in a way that reflects the monetary policy framework used to conduct policy. Another important aspect of the story is to communicate a sense of the risks and uncertainties facing the economy. If a story did all this, then it would properly convey the key relationships, nuances, and conditional nature of policy (Jenkins, 2005, p.62).

Central banks can be more effective in promoting financial stability if they can build a reputation for clear and high-quality communications. To improve the quality and effectiveness of central banks' communications, a focused and coherent narrative would be an important asset to help make the ambiguous and technical nature of macro prudential policy more precise and meaningful. Some reports are for the most part very technical documents that usually provide heavily conditioned warnings about a long list of risks. Financial experts and the markets may not be discouraged by the technical content, but this is not the case with the general public, which is unlikely to engage in the subject matter. To engage the average citizen, plain language with well-defined terms is essential and the messages should be as simple and digestible as possible. Generating unrealistic expectations in relation to policy actions taken should be avoided (Vayid, 2013, p.17-18).

Some of the central banks also take advantage of narratives when they communicate. For instance, the Federal Open Market Committee makes efforts to explain its monetary policy decisions to the public as clearly as possible. Such clarity facilitates well-informed decision making by households and businesses, decreases economic and financial uncertainty, enhances the effectiveness of monetary policy, and increases transparency and accountability, which are imperative subjects in democratic societies (Fed, 2012). The Federal Reserve Board releases scenarios for Comprehensive Capital Analysis and Review (CCAR) and Dodd-Frank Act stress test exercises and publishes directives to companies that participate in CCAR. The stress tests run by the companies and the Board apply "baseline, adverse, and severely

adverse" scenarios. Each scenario includes 28 variables, such as gross domestic product, unemployment rate, stock market prices, and interest rates, including domestic and international economic activity. In addition to the variables, the Board publishes a narrative describing the general economic conditions in the scenarios and changes in the scenarios from the previous year (Fed, 2018). Similarly, the Bank of Canada, along with other central banks, has made improvements towards increased openness since the 1970s. The Governing Council of the Bank of Canada already makes information available in its Monetary Policy Report and Updates, which contain *(i) a narrative description of the projected path of inflation, including when inflation is expected to return to the 2 per cent target, (ii) a projection of real GDP growth for the first and second halves of the current and the next year, (iii) a narrative description of the future path of the output gap, and, recently, (iv) a broad indication of the general direction of the target overnight rate*. The Council also makes decisions on the content of these narrative descriptions and projections on the basis of technical predictions prepared by the Bank's staff and other information (Chant, 2003, p.9).

SOLUTIONS AND RECOMMENDATIONS

Narratives have been used in many areas and disciplines to ensure that some of the subjects are better understood. Central banks have started to communicate actively only in recent decades after they lived with secrecy and caution for so many years.

In this work, it has been observed that central banks have started to communicate with the public in the last few decades, the use of narratives is very limited and they still have some reservations in sharing some of the information with the general public. It is believed that majority of central banks have some way to go to improve their communication activities and in this context, narratives can play a very important role in their communication endeavor. Central banks are very exceptional, powerful and critical institutions. What they say or what they don't say has a great influence on market expectations. Therefore they need to be very cautious about relaying information with their stakeholders in terms of content and timing.

In central bank communication activities, the public, one of central bank's stakeholders, may be the most difficult group to handle. The public is composed of people of all ages and backgrounds, it is heterogeneous in nature. Therefore, both the policy and communication of central banks should be designed with this in mind. What should be important for central banks to engage the average citizen is to use plain language and digestible content, not to share all the information they possess. Therefore, central banks can make great use of narratives to address the public by identifying the information content and the timing of the information sharing.

FUTURE RESEARCH DIRECTIONS

As central banks have become more and more transparent and accountable, they have had increasing concerns regarding their independence. They think that their independence would be degraded if they were required to share all the information they have. Their concern is that the more information they share, the more they will be questioned and interfered. For these reasons, it can be said that central banks are not totally open to communication.

The present condition of central bank communication and the use of narratives are presented in the preceding section. It is strongly believed that both the volume of the communication and the use of narratives can be improved further. What to share and what not to share with whom is the critical point for central banks to make a decision. As a future research, conditions and requirements for making use of narratives to make central bank communication effective can be explored.

CONCLUSION

Narrative is a fundamental and effective way of human communication. Narrative is very important in understanding, acceptance and internalization of complex subjects and concepts. The use of narrative, in different forms and shapes, can be a very powerful communication tool to help public, non-experts and ordinary people comprehend some complex subjects.

As central banks have become more and more independent from government influence, transparency and accountability have become their unavoidable concern. In recent years, communication has become a very essential and significant instrument for central banks and they have developed different alternatives and channels to reach their stakeholders to achieve their objectives since the increasing independence of central banks has required more transparency and accountability. Communication activities of central banks may be considered as an important instrument for influencing market behavior and information transmission might also function as a preventive tool in a risk-management sense.

Dynamic and modern central bank communication with the public can be very appealing since central banks have been given new possibilities to address the public directly and deliver their messages effectively by means of ICTs. This unique opportunity allows central banks to control messages to be delivered to the public in terms of content and timing. During particularly crisis times, central banks can eliminate confusion, increase understanding, build trust, and ensure transparency by communicating to the public with carefully selected information and narratives at the right time. Narratives can be a very powerful tool if the narratives used by central banks have a potential to reach the intended audiences via consistent and expressive stories.

Central banks should make use of narratives to meet the public's and the markets' expectations. A coherent narrative, in other words, a story especially about uncertain future would be a very useful one to accomplish their objectives. The narrative has to explain the logic of central bank decisions, but should allow the public and the markets to make their own assessment of future central bank decisions

In this work, the following key points were observed;

- Central bank communication does not have a long history. Central banks have started to interact with their audiences more in the recent decades especially since the recent financial crisis. In a parallel fashion, the use of narratives has been also limited.
- They are still conservative about what to share and when to share with whom. They have their own hesitations and biases about total openness to the public.
- They think that the more they become transparent, the more their independence may be degraded.

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KEY TERMS AND DEFINITIONS

Accountability: A state that someone is being able to be fully responsible for the actions he/she has done.

Cacophony: A confusing and an undesirable condition arising from too many contradictory voices.

Independence: A state of being free from influence and control of others.

Narrative: An effective way of relaying information to the intended audiences.

Openness: Being able to be receptive to anything new.

Secrecy: A state of hiding information from those who shouldn't know.

Transparency: A state of being open, being open to communication and not hiding behind secrecy.

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