

RECEPTION ANALYSIS OF REPRESENTATION OF ATATÜRK IN COMMERCIAL MEDIA

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Abstract

Mustafa Kemal Atatürk won the hearts of the Turkish people for his success in The War of Independence and also for the realization of the reforms after the victory. Atatürk has been started to use figuratively in advertisements in recent years as a character. The aim of this study is to determine the ideological affect of a commercialized Atatürk as portrayed in advertisement in terms of viewer perceptions. By exploring viewer interpretations, the study is important for understanding audience thoughts about the representation of a revered figure like Atatürk in advertisements tending commercial interests. A reception analysis of four advertisements that had wide reflection from the public as they were aired, because of featuring actors representing Atatürk, has been implemented to explore the perceptions of 10 participants with approximately equal socio-demographic characteristics. The commercials have been viewed at predetermined dates and hours together with the participants, utilizing the ethnographic method. After the viewing, the participants have been in-depth interviewed one by one to assess the cognitive-psychological impacts of the program. The interpretations of the participants were in accordance to the social environment they lived in and were evaluated accordingly. Thereafter, the answers were analyzed for their meanings, with the ideological dimensions of the texts also taken into account. The results showed –as stated in the reception analysis- that the participants were engaging in active interpretation during the viewing session, rather than reading the commercial texts passively.

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Introduction

The concept of reception analysis which claims that the audience is active in getting the messages of the media and they interpret those messages through different decoding perspectives rather than their usual encoded forms, is based upon the Approach of Cultural Studies. "The audience is a subject determined in the different discourses and its identity cannot be explained with a plain logic of a single linear relationship. On the other hand, the media texts are the ones into which different discourses are leaked and the closure of the metadiscourse that has a dominant position in discursive structures of texts is out of question. Thus, the visual media texts are quite clear and meaningful. How any text is received, read and interpreted are the products of the interaction of the audience with text"(İnal, 1996: 160). The reception analysis is based on Stuart Hall's research on "Encoding & Decoding". This model assumes that the audience receive the media texts in three ways; dominant, negotiated and oppositional. Later, this model of "Encoding & Decoding" provided insight into many researches. These researches in the cultural studies were related to the reception of the cultural products. Therefore, the issue of the pleasure, admiration and the sexist reception received from the texts are the one of the basic topics on which many researches mainly focus (Şeker, 2009: 105- 106).

This study aims to analyze how the audience interprets the advertisements that represent Mustafa Kemal Atatürk, who is the founder of Turkish Republic, as a commercial subject. He is such a great leader not only in Turkey but also throughout the world that he has been the subject of many books, movies and documentaries. The common purpose of those publications is to appreciate Atatürk and his all efforts. However, Atatürk has been used for commercial interests recently. "Advertisement is an effective tool which introduces a variety of goods and services, and describe where, how and how much they can be taken and also guides the consumers to spend the money rationally" (Özgür, 1994: 16). Advertisement has got many functions. We can list them such as; persuading the public to respond in a certain way, orienting them to a specific idea, drawing their attention to the certain goods and services, making them adopt some certain ideas. Also, advertisement is a kind of announcement that is created particularly for a fee and distributed through the exhibits. Furthermore, advertising is persuasive and informational and is designed to influence the purchasing behaviour and thought patterns of the audience (Gülsoy, 1999: 9). The received messages of the ads lead to the customer's not to be aware of them and later to understand the state of unawareness. At last, this case inspires the customer to take action and purchase the desired goods (Güllülü, 1981: 16). The success of the advertisements highly relies on accurately selected advertisements as well as the well-planned advertisement campaigns, well timing, sufficient amount of funds allocated for advertising, the clarity and the effectiveness of the message (Güllülü, 1981: 3). In our age, many individuals obtain lots of information about goods, services and organizations through the ads. Furthermore, they use them in their daily lives (Elden, 2009: 135). The reason why the ads are so effective is that they profoundly meet the expectations. "The advertisement aims to create new needs for the public by presenting the goods and services with their pleasing sides"(Bir ve Maviş, 1988: 17). In the competitive environment, the advertisement has a crucial role in affecting the attitudes and reception of the consumers towards some certain products and brands to increase the fame of those products (Elden, 2009: 178).

The representation of Atatürk in the advertisements aims at increasing the fame of the institution and the respect of this institution through by using the name of Atatürk in the advertisements. When it is regarded from this point of view, the representation of Atatürk- as the leader of Turkish people- in the ads for commercial interests comes into question whether the audience gets the message through the advertiser's own ways of encoding or the audience's way of decoding. In this study, it is mainly stated how the audience receives the representation of Atatürk in the commercial media and their comments on those adverts are given.

In this study, firstly commercial texts about the representation of Atatürk were analyzed and then the reception analysis was applied to determine how the audience interpreted the commercial texts. The reception analysis has been carried out with ten participants whose socio-demographic characteristics are different from each other. The advertisements were watched with the participants on a fixed day and hour with the help of ethnographic method. Afterwards, each participant was viewed in detail in order to determine the effects of those advertisements on the participants and their decoding. Their comments have been evaluated with the regard of their socio-demographic characteristics and the relationship between their comments and their perception has been tried to define.

1. The Cultural Studies and Reception Analysis

The Cultural Studies regard the media as a new organization which reproduces the dominant ideology and values of the society. Many studies have been conducted to determine the ideological effects in the media texts with this regard. The Cultural Studies- the field of interdisciplinary approaches to analysis of culture and society- was founded in the University of Birmingham in England in 1964 by Richard Hoggart in the subject of "cultural forms, traditions, organizations and their relationship with the society and social change" (Mattelart ve Mattelart, 2009: 84). This approach that was initially cited within the works of the Center for Contemporary Cultural Studies primarily focus on the symbolic forms of cultural production and the social conditioning; the experiences that are shaped with cultural experiences and the social class, age, gender and ethnic correlations; the relationships between cultural forms and economic and political institutions (Mutlu, 2004: 197). The Cultural Studies adopt a critical attitude towards the language of the news. This attitude influenced the researchers who are concentrated on the political economy of the media in 1980s. Consequently, the number of studies on the texts of the news has increased rapidly. The linguists have also done a great deal of research to reveal in which ways the dominant discourse is available in the texts with their own critical discourse analysis (İnal, 1996: 154).

The first studies about the reception analysis were initiated by the Cultural Studies and for the first time Hall has emphasized that there needs to be done research on this field (İrvan, 1997: 205). The contribution of the Cultural Studies to the works of reception analysis occurs at the same premise where there are many different decoding systems to any encoded texts (Şakı Aydın: 2007/2: 120). Encoding means choosing the codes that make the issues meaningful and placing the issues in referential contexts (Hall, 1999: 236). Hall has mentioned three kinds of audience's reading in decoding: dominant, negotiated and oppositional readings. In the dominant reading, the audience acts as text-oriented, receives the message directly and so, accepts the legitimacy of the meaning that is produced at the level of encoding. It is a kind of reading that supports hegemonic and intended ideologies. In the negotiated reading, the audience admits the legitimacy of the dominant definitions and meanings in the text. However, it creates their own appropriate meanings while interpreting the texts and so, often gets out of

the way of dominant readings. In the oppositional reading, the audience is aware of the dominant codes in the text and interprets them in an opposite way. They are also aware of the fact that the text is full of those dominant codes. Thus, the audience re-interprets the same text with their own alternative reference codes and refuses the legitimacy of the codes of meaning (Hall, 2005: 96- 97 and Smith, 2007: 215). These three kinds of readings are suggested as a method of positioning the texts within the dominant discursive strategies (Stevenson, 2008: 78). Hall considers the ideology as a struggle within the framework of the readings. He thinks that the events do not mean anything on their own. The events should be converted into the symbolic modules they are fictional or not in order to be understood better. This process is called as "Encoding". Hall mentions the multiple meanings of the signs and asserts that the level of connotation has got a more descriptive role in decoding (Dağtaş 2003: 25-27). Hall argues (2005: 88- 89) that the message doesn't guarantee the access of it to the recipient. Every step of the communication process from the encoding to the decoding step has got its own significance. Therefore, in order to be able to understand the communication process, the readings of both the encoding and decoding part and their complex networks require to be presented. While encoding, certain texts are produced to minimize the contradictions emerged in the production process. The plain meaning of encoded texts are covered with the closed codes that will not lead to any debates. However, the connotations of the same texts include the multiple meanings in spite of being limited (İrvan, 1997: 206).

In this reception analysis, the active role of the recipient is assumed in composing the meaning of the messages and the circumstances in which the communication process is formed are primarily highlighted (Mattelart and Mattelart, 2009: 118). The codes of the media texts are decoded by the audience. The main issue on which the reception analysis focuses is to determine how the audiences interpret the media texts. Rather, it aims to define how they establish relationship with the dominant ideology on the background (Yaylagül, 2008: 118). The analysis of those media texts varies from one audience to another (Smith, 2007: 214). Every audience who interprets the text re-produces the text with his/her subjective perspective. It cannot be assured that two different people interpret the same text similarly. Furthermore, it cannot be guaranteed that the same person interprets the same text in the same way in the different environments (İnal, 1996: 155).

"Assumption of all those subjective positions in the same logical perspectives doesn't mean that they are equal at the same time (Morley, 1986: 42)". There are cultural and ideological frameworks, systems, and codes that allow the practices of readings to continue (Hall, 1997: 93).

The reception analysis and the ethnographic methods are regarded together and both of them are used in the area of application. The basic problem of the studies on the audience is 'how the viewers assess the TV programs or how they make those programs meaningful in their daily lives in terms of social meaning of production. The researchers are doing ethnographic research on the viewers and using in-depth interviews and observation methods to find clear answers to these questions (Şakı Aydın: 2007/2: 125). "The ethnography as a method means the daily participation of the observant in the community as hiding her/his own identity or not. He/she asks questions during the observation of everyday life when it is necessary and thus, gathers all available information to illuminate her/his research subject. Some common methods used in an ethnographic study are participation observant, interview and data collection" " (Timisi and Kejanlıoğlu, 1993: 344).

2. A Reception Analysis of Representation of Atatürk in Commercial Media

A reception analysis was primarily done on the commercial texts about the representation of Atatürk in the application part of this research, and then the assessments about the encoding of the audience were presented.

2.1. The Research Method

This research analyzes the awareness of the audience about the hidden messages in the commercial texts in the light of the assumption that each commercial text has got a hidden (ideological) message. In the reception analysis, the audience was located as a dominant character, not the commercial texts so that the ethnographic methods were used in this research and 10 participants watched these mentioned advertisements respectively in company with the researcher. Hence, the researcher Thus, researchers had the opportunity to observe the fieldwork and the reactions of the participants. The qualitative methods were used here but the number of the participants was kept limited since this research process; carrying out the qualitative methods and analyzing them, was expected to take a long time. The watching period of the participants was limited with four certain advertisements. These are; “the advertisement of İş Bank for November 10th The Commemoration of Ataturk; the advertisement of Anadolu Insurance for 85th Anniversary Foundation; the first advertisement of İş Bank about the representation of Atatürk in 1997; the advertisement of Koç Holding for November 10th The Commemoration of Ataturk on behalf of him.” after they watched those advertisements, in-depth interviews were conducted to participants in accordance with the questionnaire on the following day. The questionnaire was formed for the viewers’ recall and reception of the advertisements. The participants were asked to describe the advertisements as far as they remembered and which one of those advertisements influenced them most. Also, the interviews emphasized on participants’ received messages. In addition, it has been questioned how the representation of Atatürk as a commercial meta is received by the participants. The participants compose of six women and four men and their ages change between 26 and 58. Their jobs are a teacher, a press counsellor, an executive assistant, a journalist, a civil servant, a house wife, self-employed (2), a computer manager and an academician. The educational backgrounds of the participants vary from being graduated from a primary school to a post-graduate program; 1 graduate of a primary school, 1 graduate of a secondary school, 1 graduate of a community college, 4 undergraduates, 2 post-graduates and 1 graduate of a doctoral program. Their salaries show changes between 600 and 3000 Turkish Liras. The reason why the participants were selected from the different social-demographic backgrounds is to demonstrate the relationship between their readings and backgrounds.

3.2. The Content of the Representation of Atatürk in Commercial Media

The reception analysis concentrates on the readings of the participants rather than their reasons for using the media at the exact point when the viewers encounter with the media texts. The aim of this analysis is to demonstrate the relationship between the produced and sent messages in the media texts. In fact, the reception analysis is described as a way of interpreting or reading that brings about the encounter of the viewers with the media texts in order to understand the process of reception analysis better. These studies, which include the interactions of the viewers with the society, the culture and the political issues, try to figure out how viewers make an addition to production of meaning in media texts properly. In order to interpret the receptions of the viewers properly, the text analysis should be done because of the fact that the reception

analysis consists of the interactions between the viewers' discourses and the analysis of media texts. Hence, the analysis of the advertisements about the representation of Atatürk has been done firstly.

The first advertisement was arranged by İş Bank for November 10th the Commemoration of Atatürk. It was directed by Gürkan Kurtkaya and lasts for 107 seconds. The role of the little child was acted by Hakan Büyüktopçu and Haluk Bilginer portrayed Atatürk in the advertisement. The costumes were prepared by using a photo of Atatürk which was taken in 21th of June in 1936. The filming was made in Paşabahçe in İstanbul because Paşabahçe still possesses the characteristics of the period of the time. The advertisement is based on Atatürk's dialogue with a little child in a rose-bed: when the thorn of rose pricks the finger of Atatürk, the little child asks Atatürk *'Does a thorn prick in your hand?'* and Atatürk says *"Yes, of course"* After the child's question to Atatürk *"Does your hand bleed?"* Atatürk gives the answer of *"Yes, it does."* The child gets confused with such a response and says *"But, aren't you Atatürk?"* Atatürk replies *"Yes, I am Atatürk."* When the child says *"But"* in confusion, Atatürk interrupts him: *"Let alone who I am. If you want to raise this rose, it will hurt you and it will make your hand bleed and the sun will make you sweat."* There will be some people who think *"No rose grows in this rose-bed"* and also some other people will think *"The rose grows like this way, not so."* Then, you will ask yourself this question: *"Do I want to make here a rose-bed? Do I want to grow the most beautiful roses of the world here?"* *"If you want it so much, don't mind neither the thorn in your hand nor all these utterances. Whoever you are, your only wish is to smell this fragrance. Did you understand it?"* The reply of the child is *"Yes, I did"*. Atatürk says *"Bravo! Go on like this, please."* The advert ends with the reflection of the name of the bank on the scene and a message of *"We respectfully commemorate Mustafa Kemal Atatürk who is the founder of both Turkish Republic and our bank."*

The second advertisement was organized for celebrating the 85th Anniversary Foundation of Anadolu Insurance which was at the request of Atatürk and is also an organization of İş Bank. The advertisement tells the story of how Anadolu Insurance was founded. Atatürk's observation visit to the region of Pasinler in Erzurum hit by an earthquake and Atatürk's dialogue with a peasant during this visit was narrated in the ads. The character of "Atatürk" was acted out by Mustafa Preşeva, a Macedonian actor. It's as follow: Mustafa Kemal Atatürk and his delegation appear among the ruins of the earthquake. During the field observation of the place, Atatürk comes close to a miserable peasant. The peasant stands up when he sees Atatürk and his delegation coming close to him. Thereupon, Atatürk says, *'Please, Don't trouble yourself, my uncle, I hope you get well soon!'* but the peasant doesn't sit down from his respect to Atatürk and replies *'Thank you, my sir!'* Atatürk asks, *'Was your loss very huge?'* the peasant answers back *'Thanks to our country'*. Atatürk goes on asking questions, *'Do you have any relatives or friends?'* The peasant tells him, *'I lost my all children in the independence war.'* As reciprocation to this answer, Atatürk says *'The government comes to help you. What do you wish from your government?'* thereupon this question, the peasant states, *'I don't want anything, my sir. Once upon a time, we battled against seven countries and consequently, we re-founded our enormous homeland. That is enough for us.'* Atatürk is very impressed with such an answer and utters *'Don't be so upset, my uncle we will handle with your situation.'* Atatürk raises his hand for goodbye and leaves from there. At final, Atatürk is seen going down the steps and the message of the ad is heard at that time: *'Anadolu Insurance was founded at the request of Atatürk six months later that day in case the honorable people of Anadolu would not need anybody once again. There have no grounds for loss since then.'* The advert ends with a white writing on a black background, *"There are no grounds for loss, Anadolu Insurance"*

The third advertisement was shot by İş Bank in 1997 and for the first time Atatürk was portrayed in an advertisement in which Uğur Yücel and Haluk Bilginer acted out. The character of Atatürk was portrayed by Mustafa Preşeva in this advert that lasts for 127 seconds. The content and the dialogues of the advert are as follow: Uğur Yücel is on the website of İş Bank. Haluk Bilginer comes to near him and asks *'What are you doing?'* Yücel answers *'I've entered the website of İş Bank. It is magnificent; I mean the technology is a terrific instrument'* Thereupon, Bilginer asks *'Do you think that all those works are being done with the internet?'* and get the answer of *'Of course'* from Yücel. Bilginer responses *'Well, it seems obvious that you immediately need some knowledge of history. Please, let's take a look at brief history of İş Bank.'* The website of İş Bank is clicked on and there is a photo of the old times on the homepage and they click on this photo. With the click, another segment (that is a window) is opened on the backside like a touch of magic wand. They step in the window together and Yücel asks in a surprise *'where is here? Which button have I touched upon?'* Bilginer reciprocates that *'Here is Ankara of 1924s. It is the capital of a country in the post-war period. The people have got nothing, but their dynamic republic and good hopes for the future, that's all.'* At that time, Uğur Yücel notices that Atatürk have chats with some people and *'But, This is he!'* says. Bilginer approves his words with a response *'Exactly. Please, Listen!'* At this stage, Atatürk and his friends' conversation comes into the foreground. They are talking about the foundation of the bank with 250 TL (Turkish Liras). Yücel gets very surprised with his hearing and comments *'Will they found the bank with only 250 TL?'* Bilginer approves his saying again. The people around Atatürk try to convince Atatürk with their words *'this bank will constitute groundwork and improve with your support and thus, an invaluable foundation will be established.'* Thereupon those remarks, Atatürk asks *'who do you think will work there?'* When he gets the response of *'we can give the necessary training to the young'*, he says this time *'Well, let's ask for Celal's ideas once'*. Bilginer interfere with this part of Atatürk's conversation with his own saying as follow: *'at those old times, the foreigners presumed that we didn't know how to make trade, and even to establish a bank. However, they established this bank at last.'* The second part of the advertisement happens between Atatürk and Celal Bayar. Atatürk asks Bayar *'Do you approve such an idea?'* and *'If you wish, it is OK with me'* Bayar answers. Atatürk again asks *'if you have to give up your position of being ministry?'*, *'It is possible'* answers Bayar. Then, Atatürk continues his questions, *'maybe you can give up being a member of parliament, as well?'*, and thereupon this question, Bayar says again *'It is also possible, my sir.'* After this dialogue, İş Bank is established and the board of directors gather to make their first meeting with attendance of Atatürk as a chairman. While Atatürk is drinking his coffee in the meeting hall, he states that *'don't be discouraged by the scarcity of capital. The most important capital in these issues; is intelligence, attention and honesty, the knowledge of work technically and methodically. Please, work hard with this belief. You will absolutely be successful. I will monitor your works with attention and precision.'* Thus, there is an expression of self-esteem and success on the faces of everybody in the hall. Atatürk comes closer to the window and half-opens the curtain. What he is seeing now is that Turkey is a country which is developing out of the ruins.

The fourth advertisement was particularly shot for November 10th the Commemoration of Ataturk by Koç Holding which is one of the best companies in Turkey. There isn't any postsynching in the ad. In the advertisement, there are only progressive dates on the photos which show the time period from 1881 (the date when Atatürk was born) until 1938 (the date when Atatürk wad died). The white dates on the black background which represents mourning go on from 1881 to 1938. When it comes to the date of 1938, the last number of the date falls down and this means the eternity of Atatürk. After, the signs of the eternity go through each other and at final they create an atmosphere of eternity. Hence, what is the underlined message is that both the mourning for the death of Atatürk and commemoration of him will go forever.

The photos of Atatürk compose of the ones which reflect the images of Turkey both during and after the moderation process rather than the ones which were taken during Atatürk's youth, his military service period and in The Independence War. In those images, a comparison is being done between the modern and old-fashioned things. In the ad, a common meaning is given to Atatürk, The Independence War and The Reforms and in other meaning, they are symbolized. "People are able to stimulate the abstract thoughts and the dimensions of the social reality that is not observed directly with their ability of making and using the symbols" (Gökçe, 2002: 67).

The common remarkable point in all four advertisements is to create a trademark through setting a relationship between the image of Atatürk and their companies. "It is possible to create influential trademarks by means of the advertisements and also to give a specific character to them" (Elden, 2009: 143). The main reason why Atatürk is identified with those companies or institutions is to increase their profits and draw the attention of viewers (as a media tool) and the consumer (as a commercial tool) to these mentioned companies by making use of the image of Atatürk. At this sense, the hidden ideology of the advertisements which should actually be confidential is announced publicly. In all of those mentioned advertisements, an emotional music is used and the advertisements are shot by using narrative language in white and black forms to give the audience a historical feeling. "Re-animation tools are used for hiding or contradicting the things from the political and commercial aspects. However, the individuals can sometimes use them in completely different forms" (Berger, 2005: 30). The artists in all mentioned advertisements are entirely resembled to Atatürk by the help of make-up without any need to explain why it is done so. "In the ads, oil painting is mostly used. The same things are mentioned with the same language. Sometimes the visual resemblances are so close that the human can declare them 'wholly identical'- the same images or details are almost side by side" (Berger, 2005: 135). The dialogues in the ads try to reflect the spirit of national struggle during the Independence War on the screen. "Advertising transforms the whole history into mythology; however, it has to use a visual language that has got historical dimensions to be able to do this effectively" (Berger, 2005: 140). You cannot understand clearly what is advertised in two of those four advertisements from the beginning to the end. The primary purpose of the ad can be comprehended only at the end. The reason of this is to draw the attention to the importance of the institution or organization by creating common emotional feelings in public. Such an intensity of emotion, the public will be impressed by the institution and show interest to it. In four advertisements, particularly Atatürk and his determination and stability as well as his surroundings are stressed mainly.

3.3 The Public Comments on Representation of Atatürk in Commercial Media

In the reception analysis on the representation of Atatürk in commercial media, it can be stated that the participants have performed three models of reading that are similar to Hall's model. These are; dominant, negotiated and oppositional. While some participants made dominant reading or 'preferred reading', the others have made oppositional reading. In this part of the public comments, the clear identities of the participants aren't given and the participants are named as "P1, P2, P3, P4...." They remember what they saw in the advertisements on the previous day. The advertisements they remember the most clearly are the advertisements of "İş Bank for November 10th the Commemoration of Atatürk and the 85th Anniversary Foundation of Anadolu Insurance." The other advertisements "İş Bank about the representation of Atatürk in 1997 and Koç Holding for November 10th the Commemoration of Atatürk" are the ones which they remember hardly. Particularly, the advertisement of Koç Holding are decoded as 'meaningless' by all the participants. The participants all state that they have commented those

advertisements in a positive or negative way while they are watching them. This case demonstrates that the participants are active in reading the ads. Whereas P1 behaves in an oppositional way in while commenting on the ads, P2 shows a tendency to negotiated reading. P1: "I feel uncomfortable, all those ads are disturbing!" P2: "I first pay attention to what message the advertisement tries to give and then note whether it carries a good meaning or not." The ads which impress the participants the most are the one of İş Bank for November 10th the Commemoration of Atatürk and the other one of the 85th Anniversary Foundation of Anadolu Insurance. The emotional items in those two advertisements influence the participants greatly. One of the senses of "belongingness", which have been manipulated into the public through the education and propagandas for ages, is the belongingness to the "homeland"....to be proud of belongingness while supposing that your physical location is your homeland. By the belongingness, there are other strong feelings such as nationalism, heroism and patriotism"(www.irfanerdogan.com/ 11.03.2008). The comments of the participants show that the advertisements reach their goals, that is, they leave an emotional impression on the audience.

P2: "The advertisement of İş Bank for November 10th the Commemoration of Atatürk; the dialogue between Atatürk and the little child, and the resemblance of the main character to Atatürk in the ad affected me deeply. I cried even..."/ P6:"The ad of the 85th Anniversary Foundation of Anadolu Insurance: the images, music and emotional items were predominant in the ad and this impressed me greatly."/ P9: "the ad of the 85th Anniversary Foundation of Anadolu Insurance: the tragedy of the old uncle and his virtuous behaviour towards Atatürk and his being gratitude despite his situation were very touchy."/ P10: "the ad of the 85th Anniversary Foundation of Anadolu Insurance: because after all he didn't blame his government for all those bad things and was the supporter of his country."

The readings regarding the successful representation of Atatürk in commercial media take a great role in this study. Five of the participants consider those mentioned advertisements as realistic, four participants regard them semi-realistic and one person asserts with a manner of oppositional that those ads do not reflect the realities.P1: "Those advertisements are totally distorted. The images and the film editing are ok but a wise man doesn't believe and trust in this because the wise man reasons what sort of opportunities this organization provides. The ads were edited well to deceive the audience." / P9: "I think they are quite successful...in the ads, it is stated how Atatürk is a leader align with Atatürk's well posture and modernity." / P10: "Atatürk was represented successfully as a statesman. His being intellectual and foresighted is stressed in the ads."

The ads were watched by all the participants except one as long as they are broadcasted on TV channels. P1: "No, I didn't watch it because advertisements are done for deceiving the public." Participants made some decoding related to the messages given in the ads. Those are "struggle for independence, the importance of reforms, populism and principles of statism policy, the identification of Atatürk with trust and the bank, the reliability of the bank and insurance company, no knowing the value of Atatürk's reforms." Among the participants, the ones who made dominant reading explain that it is a good choice to benefit from the character of Atatürk and his reforms in the ads for proving the reliability of the institutions since Atatürk represent trust in the public. While P10 says: "I regard the ads as innovative and promising tools. The character of Atatürk is preferred in the ads so that new generation can recognize him better. I think it is a good idea", P2 says: "As Atatürk is enlightened and can easily draw the public's attention, they take advantage of Atatürk for their commercial interests and so become

successful." The ones who made oppositional reading consider this issue as 'abuse'. P8: "the direct relationship between Atatürk and the ads is: Abuse!"

P1: "When Atatürk is used as a commercial subject, the institutions make a profit of 30 %. We have got an emotional public and so, the individuals can easily tend to those mentioned institutions regardless of quality and service in those institutions. They try to create an image of 'we are trustworthy, great, leaders'. Although they are expected to use their own sources, they take advantage of Atatürk. Therefore, this shows us that their services are very poor. If any company or institutions make use of Atatürk in their advertisement campaign, it makes me think that this institution or company is not so trustworthy. The image of an institution or company cannot be combined with Atatürk's own image since Atatürk's image is completely different; he is a hero while the image of other is service. There is no connection between the service of the bank and the Independence War."

The matter whether Atatürk should be represented in commercial media or not divides the participants into two groups. The ones, who are in favour of the issue, say that Atatürk is a role-model and the symbol of Turkish citizens, and establish a connection between Atatürk's liberal reforms and the advertisements. The others, who are opponent the issue, assert that this is not a preferable choice and deemphasizes the bank. P1: "It is not a good choice! Neither in the USA nor Europe the ads take advantage of their leaders for commercial profits. This is not an acceptable situation."

To the question of 'who is more stressed on the foreground of the mentioned ads, Atatürk or the institution?', participants answer that Atatürk is more emphasized than the institution. "Advertisers are in the struggle for giving a specific meaning and an identity to the trademarks. Their competition for seeming more special, prestigious and superior to their rivals as well as having a newer certain style refers to the adds-on value function of the ads" (Elden, 2009: 179). In representing Atatürk in the commercial media, some decoding or interpretations were done like those: "increasing the reliability and trustworthiness of the company or institution, making Atatürk better-recognized in public, introducing him as a hero by stressing on his humanistic properties and being real." However, the opponent participants state that such a representation of Atatürk tarnishes Atatürk's image and depreciates the name of the institution.

P8: "The leader of Turkey being in the centre of the selling policy does not sound good."/ P6: "The representation of Atatürk in the commercial media can be regarded as abuse. Mustafa Kemal's ideology is so apparent that it causes the borders to be seen clearly with various ideologies."/ P5: "They tarnish Atatürk's image. The bad image of the company (from the point of views of the people who dislike the company) gives damage to the image of Atatürk."

To the question of 'Does the representation of Atatürk in the commercial media meet the expectation of the ads?', some of the participants reply that it serves in the expected way in terms of rating of the ad, access to the target group and orientation of the consumers to the company. However, the others support that it doesn't serve expectedly. P10: "If the mission of the company is modern, revolutionary and innovative, the representation of Atatürk in the advertisements is acceptable."/ P9: "If the characteristics of the advertised company go well with the representation of Atatürk, then that's OK."/ P1: "Of course, this is a shame; they should be banned because of abusing Atatürk."The use of Atatürk as a commercial tool whenever possible is both irrelevant and inappropriate. Even if Atatürk was the founder of the insurance

company, this cannot make any change. It's incredible that some crucial themes like earthquake and the Independence War are attributed to the anniversary of the insurance company!"

Atatürk is always identified with modernity and progressivism. The participants have various opinions about the question whether Atatürk is abused for commercial interests or not; some of them say 'Yes' and some participants say 'No'. In addition, some participants utter that the name of Atatürk is abused to some extent. Regarding the identification of the Independence War and Reforms with the companies or institution; the participants who don't approve this issue state that this isn't ethic and the abusing of Atatürk for their profits. The ones who approve this issue claim that Atatürk, the Independence War and Reforms should be constantly kept on the agenda. P9: "The reforms of Atatürk renovate the nation. This is an important point to be stressed for ages. At his sense, there are no negative sides in making use of this point. On the contrary, it is very pleasing." / P10: "I approve of the idea that the reforms are taken as examples for the sake of making the public conscious." / P12: "I don't approve of this case. The hard times experienced during the war cannot be evaluated with an advertisement. That period was full of struggle; this is not true that these mentioned companies or institutions try to impose their images to people in this way." / P1 considers the ads as ideology. "All of these advertisements are ideological. Both services and products are ideological in Turkey. The individuals do shopping according to their own ideology." / P5: "If every company or institution makes use of the image of Atatürk like this (their commercial profit), the name of Atatürk would ordinary and worthless." / P1: "Once upon a time, companies used to use "Turkey" at the beginning of their names. Then, this was banned because the use of the word "Turkey" brings about public trust in the company. In order to not stain the name of Turkey, this usage was banned. I think that the same ban should happen to those advertisements on which the representation of Atatürk is demonstrated in case it won't stain Atatürk's reputation if the company goes bankrupt or gives bad services to the people." "the acts of the advertising are sometimes seen with doubt and suspect and also criticized for degenerating our culture, for abusing the customers and for wasting the economic resources"(Güllülü, 1981: 5).

There is a promising attitude in the advertisements on which Atatürk is represented commercially. The audience is intended to think in this way. Most the participants support this idea. This case shows that the advertisement achieve the goal. "A movie that revives the various symbols of a picture takes the audience to the expected outcomes of the filmmaker while getting the audience pass thorough the picture" (Berger, 2005: 26). A few participants say that the ads were made for commercial interests and thus, they didn't give such a message. P1: "Of course, I'm proud of that period. However, I feel sorry when I see how little progress we have shown. I cannot feel the same pride for today because we have improved too little." Generally, the institutions or companies which used Atatürk for their advertisements have a link to the past. They regard it as an advantage. Most of institutions don't have such an advantage as not coming from the period of Atatürk. Might advantageous side of these institutions and using this advantage for their profits cause an unfair competition among other instutions? The participants divide into two parts in this issue. The dominant participants state that the issue is out of question and defend their opinions with these utters 'Come on! Absolutely no! It is quite logical project.' The negotiated participants react by saying; "It causes unfair competition. But, the other companies or firms should certainly use the same tactic!" The opponents claim that the duty of the company is to provide good services and with such a representation of Atatürk, they manipulate the issue.

P1: "It isn't pleasant to represent the subject ideologically. They all have the same thing: unfair competition. Another person (Atatürk) was used to earn trust of the audience. Putting the word of 'Turkey' in front of the name of a bank is rather improper and the use of Atatürk like this is improper, too." Some participants have a dominant perspective. P2: "However, everybody preserves their own history. The mentioned institutions have such an important place in history and it wants to make use of this speciality. It is the most natural right of the institution. They can use everything that is peculiar to them for their profit."

To the question of "Does the representation of Atatürk on commercial media cause any changes in his image of being a leader?", the common answer of the participant is: "No, it doesn't." however, a participant answers that this makes the image of Atatürk more powerful. Two of the participants state that this situation caused Atatürk to become "ordinary" and tarnished Atatürk's image. To the question of "Does the representation of Atatürk on the advertisements cause any comments of histrionics?", some of the participants say 'yes', the others say 'no'. P5: "The events in the past and the representation of Atatürk remind us those ancient times. From the background music to the fiction of the advertisement, they all make the audience feel emotional intensity. Thus, there is a case of histrionics at this point."

When the main purpose of the advertisements on which Atatürk was represented is regarded as producing a commercial discourse through an ideological content, it is seen that some participants interpret the commercial text regardless of the commercial interests of it and this stems from their emotionality. However, the opinions that this representation increases the quality of service are also very common. Thus, it is concluded that the audience aren't passive while reading the commercial texts. P2: "I think it is good to use and stress on Atatürk in the advert. But, if the institution doesn't meet my expectation, I don't use this institution as it shows Atatürk in their advertisements."/ P1: "If the advert isn't done for commercial profits, it will make me feel proud. However, if the advert is done for commercial profits, then this will turn out to be an emotional abusing and there is a bad intention in it. The institution tries to catch the attention of the audience with the image of Atatürk, not its own services. This also isn't a good reputation. It is not right that an institution, which was established for commercial interests, gives such ideological messages in its adverts."/ P9: "The image of Atatürk can be more stressed more than the commercial text. However, the institution, which organized the mentioned adverts, tries to enrich its services by attributing its effectiveness to the reforms of Atatürk and by giving nice messages to the public. Therefore, the institution tries to show itself as if it made a big revolution. It is really a catchy and remarkable tactic."

Participants give different meanings to the media texts. "Considering interpretation as a problem related to continuous and instant practices, it seems impossible to have a common way of interpretation of a media text. Each media text carries a 'possibility' of different ways of interpretation. Any 'impact' conceptualization that is based on one-way determinant between the text and the audience becomes impossible" (İnal, 1996: 155). Nevertheless, such a condition raised in this study. Before taking the commercial purposes of the ads into account, it has been seen that some of the participants, who approach the ads emotionally, get rid of this idea later and interpret the text more differently at the end of the study. "The act of reading is a complex semiotic process that depends on both time and place because different readers show different ways of readings. The reason for that is the reader, who knows which of those various commenting groups he belongs to, gives different responses to the content with the various purposes" (Binark, 1997: 43).

Conclusion and Discussion

In this study, a reception analysis of the advertisements on which Atatürk's representation takes place. It has been pointed that the proponents of socio-demographic don't have so much influence on the participants' reading of media texts in the study. Any relationship has not been established between participants' education level and their comprehension of the real message of the advertisements while commenting on the texts. Whereas some participants are against of the representation Atatürk for profit despite being graduated from a primary school, the others, although they are graduated from a university, are in favour of Atatürk's representation on the commercial media by regarding it as a necessity and so, Atatürk would be kept on the agenda constantly. This demonstrates that the level of education is not very influential in the participants' perception and comments. There are various decodings stemming from mostly loyalty to Atatürk and the country in the perceptions of the participants,. This study indicates that the audiences are active in reading media texts on the contrary to the assumption that they are passive. The participants read those texts in a critical way. While some participants focus on the ideological meaning of the advertisements beyond the target message, the others realize the commercial interests of the instution concealed behind its ideological side. The fictions of the advertisements have been set up successfully in terms of emotional and cognitive effectiveness; an emotional music was used in the ad texts and a white and black filming was made for connotation of the past. In addition, the performance of the actors who represented Atatürk on the advertisements is one of the important factors that raise the influence of the advertisements. Due to this successful fiction, the commercial texts were watched with great interest. That the advertisements were illustrated in a dramatic and nostalgic way is another factor in raising the rating and fame of them. Multi-meaningfulness is dominant in those mentioned advertisements. Although the mentioned advertisements of Atatürk were successfully portrayed, it is possible to notice Hall's three ways of reading; 'dominant, negotiated and oppositional' on the readings of those commercial texts. While some participants favour the representation of Atatürk on the advertisements, the others criticize those advertisements in an oppositional way. It is realised that some participants produce 'preferred' readings with regard of dominant reading. One of the outstanding points is that some participants give up their dominant reading style adopted at the beginning and favour negotiated reading towards the end. Consequently, the results of the study point out that the audiences are not passive while watching the advertisements and they can actively interpret these advertisements because of their subjective position fixed within different discourses.

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