

THE USE OF CULTURAL ELEMENTS IN SOCIAL MEDIA ADVERTISEMENTS: SEMIOTIC ANALYSIS OF APPLE TÜRKİYE “THE GREAT ESCAPE” COMMERCIAL FILM

Selen BİLGİNER HALEFOĞLU
Maltepe University, Türkiye
selenhalefoglumaltepe.edu.tr
<https://orcid.org/0000-0002-2279-4433>

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ABSTRACT

Today, social media has caused a major transformation, especially in the field of advertising, and these platforms have become a powerful tool for brands to deliver their products and services to wider audiences. Each culture has its own unique language, symbols, traditions and set of values, and these cultural elements can help advertisers convey their messages in a way that is appropriate for the target culture. The purpose of advertising is to persuade consumers by appealing to the values of the target group. In this study, cultural elements and how they are positioned are analysed by making use of Roland Barthes' semiotic approaches. According to the YouTube Ads Leaderboard Turkey results of the second quarter of 2023, the Apple commercial film titled "The Great Escape" was announced to be the most watched commercial film. In this study, this commercial film which was shot in Istanbul Grand Bazaar using only an iPhone 14 Pro was analysed in eight sections. In the two minutes thirty-seven seconds long film which was directed by Sinan Sevinç, seventeen cultural elements were found to be used and each element was analysed in detail. As a result, it was determined that the use of local cultural elements in the advertisements enables the target audience to identify themselves with the advertisement providing a strong emotional bond with the brand. It also creates the impression that the brand shows cultural sensitivity in consumers, and is an indicator that it endeavours to understand the lifestyle and values of the target audience.

Keywords: *Semiotics, Social Media Adverts, Cultural Elements, Turkish Culture, Culture Codes.*

SOSYAL MEDYA REKLAMLARINDA KÜLTÜREL ÖĞELERİN KULLANIMI: APPLE TÜRKİYE “BÜYÜK KAÇIŞ” REKLAM FİLMİ GÖSTERGEBİLİMSEL ANALİZİ

ÖZ

Günümüzde sosyal medya, özellikle reklamcılık alanında büyük bir dönüşüm yaşanmasına neden olmuş ve bu platformlar, markaların ürün ve hizmetlerini daha geniş kitlelere ulaştırmak için güçlü bir araç haline gelmiştir. Her kültürün kendine özgü bir dil, semboller, gelenekler ve değerler dizisi vardır ve bu kültürel öğeler, reklam verenlerin mesajlarını hedef kültüre uygun bir şekilde iletmelerine yardımcı olabilir. Reklamın amacı, hedef grubun sahip olduğu değerlere hitap ederek tüketicileri ikna etmektir. Bu çalışmada reklam filmlerinde kültürel öğelerin konumlandırılma şekli ve kültürel öğeler Roland Barthes'ın göstergebilim yaklaşımlarından faydalanılarak incelenmiştir. YouTube Ads Leaderboard Türkiye’de ilan edilen yılın ikinci çeyreği sonuçlarına göre en çok seyredilen reklam olduğu belirlenen,

İstanbul Kapalıçarşı'da yalnızca bir iPhone 14 Pro kullanılarak çekilen, yönetmenliğini Sinan Sevinç'in yaptığı, iki dakika otuz yedi saniye uzunluğundaki "Büyük Kaçış" isimli Apple reklam filmi sekiz kesit halinde incelenmek üzere araştırmaya dahil edilmiştir. İncelenen reklamda on yedi adet kültürel öğe kullanıldığı tespit edilmiş, her bir öğe detaylı olarak incelenmiştir. Sonuç olarak reklamlarda hedef kitlenin kendilerini reklamla özdeşleştirmelerini sağlamak için yerel kültüre ait öğelerin kullanılmasının markayla daha güçlü duygusal bir bağ kurulmasını sağladığı, tüketicilerde markanın kültürel duyarlılık gösterdiği izlenimini yarattığı ve markanın hedef kitlenin yaşam tarzını ve değerlerini anlama çabası içinde olduğunun göstergesi olduğu tespit edilmiştir.

Anahtar Kelimeler: Göstergibilim, Sosyal Medya Reklamları, Kültürel Öğeler, Türk Kültürü, Kültürel Kodlar.

INTRODUCTION

Today, the rapid growth and development of the digital world has created new marketing opportunities for businesses. Social media has led to a major transformation, especially in the field of advertising, and these platforms have become a powerful tool for brands to deliver their products and services to a wider audience.

Cultural elements are of increasing importance in the world of advertising because, when used correctly, they act as a powerful tool to capture the attention of the target audience, create emotional connection and influence purchasing decisions. Each culture has its own unique language, symbols, traditions and set of values, and these cultural elements can help advertisers communicate their messages in a way that is appropriate for the target culture.

The study aims to examine whether the use of cultural symbols in advertising is respectful, accurate, and appropriate or if it perpetuates stereotypes or offends certain cultural groups. The research also seeks to analyze how brands strategically use cultural elements to construct their brand identity and connect with their target audience. This could involve examining how cultural references align with the brand's values, image, and target demographic, and whether they effectively differentiate the brand from competitors.

SOCIAL MEDIA ADVERTISEMENTS

Considering the fact that traditional media started to lose its value with the emergence of the Internet, it is not surprising that social networking sites such as Facebook and YouTube and the advertisements published on these channels are more effective. When social media first became popular, it was mostly used for socialising and interacting with people from all over the world, but as the user base has grown, it has also been frequently used by the business world (Alalwan, 2018). The fact that social media marketing is more cost-effective than traditional media marketing has led marketers to turn to this medium (Alalwan et al., 2017).

According to Aslan and Karjaluo (2017), the advertising paradigm is now shifting from traditional advertising media (TV, outdoor, direct marketing, etc.) to digital-centric approaches, and advertisers are increasingly investing more in digital compared to traditional formats. Today, social media advertising, a form of internet marketing that utilises various social networking sites to achieve marketing communication and branding goals, is coming to the fore (Wordstream 2015).

Globally, 40 per cent of the world's population, more than 2.7 billion people, are online (Bughin et al., 2011). With close to 100% penetration on mobile phones worldwide (ICT, 2014), social media advertising platforms are increasingly being accessed and used anytime and anywhere, providing a platform for brand recognition. As a result, companies are proactively developing new social media advertising strategies and tactics (Neff, 2014).

YouTube History and Advertising

Especially with the development of smartphones, social media has become accessible from almost everywhere, which has made social media an important platform. As a social platform, YouTube has become one of the most visited platforms as a platform that helps users discover new songs, artists and entertaining videos. Thus, the increase in the use of YouTube has made it an important area where businesses can reach their target audience. As of July 2023, according to the data announced by Statista, Turkey is among the top 10 countries in the world with 57.9 million YouTube viewers (Statista, 2023).

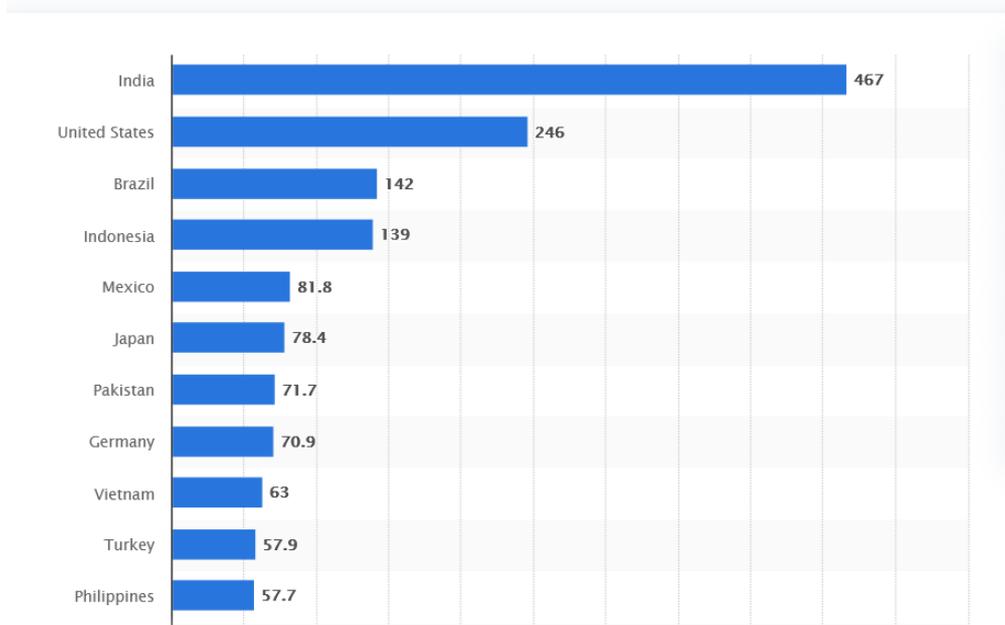


Figure 1. As of July 2023, the leading countries by YouTube audience size (in millions) (Statista, 2023)

When YouTube was founded in 2005 by Chad Hurley, Steve Chen and Jawed Karim, its aim was to make video sharing on the internet more accessible. Although it initially emerged as a platform for personal videos and amateur content, it soon encouraged its users to produce and share videos in various fields of interest. The first video shared on the platform was titled "Me at the zoo". This video emphasised the simple and user-friendly interface of the platform. YouTube's rapid growth enabled users to create, share and interact with video content. In 2006, Google took over YouTube, further expanding the platform and increasing its advertising potential (Blum, 2013).

Since its inception, YouTube has become an important digital media platform, offering great opportunities for content producers, viewers and advertisers.

Apple Company

Apple Inc., the world's most valuable company, boasts a history as extraordinary as its products. In 1976, in the unassuming setting of a Los Altos garage, two young innovators, Steve Jobs and Steve Wozniak, laid the groundwork for this tech titan. Fueled by Wozniak's engineering brilliance and Jobs's visionary zeal, they built the Apple I, a bare-bones circuit board aimed at hobbyists. This humble beginning marked the genesis of a company that would redefine personal computing and shape the digital landscape of the 21st century (Isaacson, 2011).

Apple's success can be attributed to a confluence of factors: visionary leadership, a relentless focus on design and user experience, and a knack for anticipating and shaping consumer trends. From its humble

garage beginnings to its global tech leadership, Apple's story is a testament to the power of innovation, the audacity of ambition, and the enduring allure of a beautifully crafted product (Linzmayer, 2011).

Apple's iPhone stands as a pivotal catalyst for its ascent to global tech leadership. Launched in 2007, this revolutionary device not only reinvented the mobile phone with its intuitive touchscreen interface and robust app ecosystem, but also forged a tightly integrated network across other Apple products, fostering user loyalty and brand dominance. (Isaacson, 2011).

THE USE OF CULTURAL ELEMENTS IN ADVERTISING

Advertising is part of a complex field that influences consumer behaviour. Advertisers use different strategies to attract consumer attention, promote products or services and ultimately increase sales. One of these strategies is the use of cultural elements in advertisements.

Cultural elements are the elements that constitute the cultural identity of a society, including certain values, norms, symbols and rituals. The use of these elements in advertisements aims to make products or services more easily recognised and accepted by the target audience (Özcan, 2018).

The Role of Cultural Elements in Advertising

Much previous research on the implications of culture in advertising has approached the issue by examining the use of cultural value appeals. Advertising appeals are designed to be compatible with consumers' values and therefore values are the underlying source of appeals (Pollay, 1983). The purpose of advertising is to persuade consumers by appealing to the values of the target group. If the advertisement is not congruent with the values of the target group, it may alienate that group by reducing consumer identification with the brand. For this reason, adverts are often said to be a reflection of the dominant cultural values in a society, as culturally congruent representations in adverts are expected to be more effective than incongruent appeals (Gupta & De, 2007; Zhang & Gelb, 1996). Therefore, advertising is a medium for the transfer of cultural meaning from advertisers to consumers, as suggested by the theory of cultural meaning transfer shown in Figure 2 (McCracken, 1986).

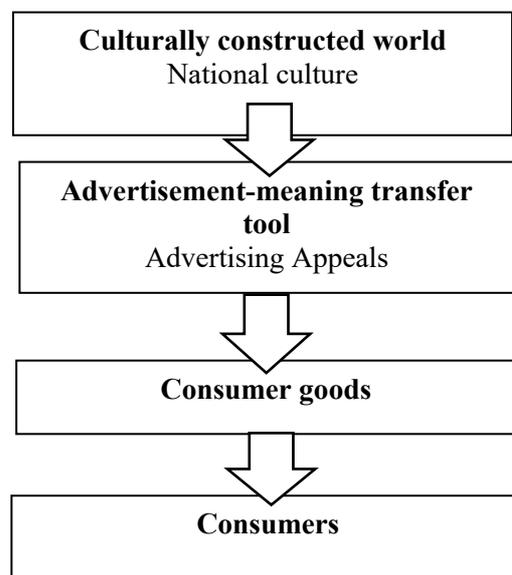


Figure 2. Transfer of Cultural Meaning (McCracken, 1986)

McCracken (1986) also argues that in consumer society cultural meaning is constantly moving from one location to another. First, it moves from the culturally constructed world (the world of everyday

experience shaped by the beliefs and values of one's culture) to consumer products and then from these products to the individual consumer. Various mechanisms are responsible for this movement, one of which is advertising. Advertising brings together the consumer good and a representation of the culturally constructed world within a specific advertising framework. Cultural meaning includes cultural principles, which are ideas or values that define how the world is organised, evaluated and interpreted. Cultural principles as guiding ideas for thought and action are expressed in all aspects of social life, including consumer goods (McCracken, 1986). Meanings are transferred to the advertised product through advertising because adverts refer to the general cultural symbols needed to provide meaning (Escalas and Bettman, 2005). These ideas are selected by advertisers and then presented in advertising messages through the use of text and imagery as advertising appeals (Pollay, 1986).

The Purpose of Using Cultural Elements in Advertising

1. *Attraction:* Cultural elements can make it easier for viewers to identify with the advertisement. For example, adverts may appeal to viewers by referring to local customs, values or religious beliefs. This may encourage viewers to follow the advertisement more closely and show more interest in the product or service (Peltekoğlu, 2010).
2. *Building Emotional Bonds:* The use of cultural elements can create emotional bonds among viewers. By reflecting community values or gathering rituals, an advertisement can enable viewers to establish a deep connection with the advert. Such a bond can increase viewers' commitment to the product or service (Sucu, 2020).
3. *Ease of Communication and Understanding:* Cultural elements can facilitate communication and provide a better understanding of the message to the target audience. Common cultural references can create a communication bridge between audiences and help communicate the intended message of the advertisement more effectively (Srivastava, 2010).

METHODOLOGY

The use of cultural elements in advertising can have significant effects on consumer behaviour. The careful selection and use of these elements allows advertisers to build stronger ties with the target audience and promote their brands more effectively. However, strategies for using cultural elements in advertisements should be carefully considered and cultural sensitivity should be observed.

In this study, the way cultural elements are positioned in commercial films and cultural elements are examined by making use of Roland Barthes' semiotic approaches. According to Barthes (2021), the two basic elements at the basis of semiotics are signifier and signified. In order to analyse these two elements that enable the formation of the semantic string and to reveal the meaning, denotation and connotation are used. While the denotation is expressed in the form of the signifier, the signified is explained in the form of the connotation. In other words, while the plane of expression is formed by the plane of signifiers, the plane of content is expressed by the plane of signified (Barthes, 2021: 47). Barthes puts forward the principles of semiotics with four main concepts:

- I. Language and Speech.
- II. Signified and Signifier.
- III. Syntagm and System.
- IV. Denotation and Connotation.

According to him, in fact, the sign used in semiotics consists of a signifier and a signified, just like the linguistic sign. What the person using the sign understands from this sign is the Signifier. The tool that mediates the signified and provides meaning is the signifier (Barthes, 1979: 31-35).

The main purpose of semiotics is to reveal the structural functioning in many areas such as behaviour patterns, lifestyles, etiquette, non-verbal communication, clothing styles, social and cultural structure, artistic activities, architecture, astronomy (Parsa & Parsa, 2012 1-2; Barthes, 2021: 27; Rifat, 2011). According to Oswald (2011: 37-38), the main purpose of semiotics is understanding and signification. In addition, it contributes to the analysis of works of popular culture by using cultural codes to structure this meaning, thereby revealing new approaches, cultural trends and codes.

In this research, in which the cultural elements used in Social Media Ads are analysed, answers to the following questions will be sought:

- The signs used in the commercial film "The Great Escape" are considered as cultural elements due to which characteristics?
- With this commercial film, which cultural elements does Apple Turkey try to establish a connection with the brand?
- Which values of Turkish society are addressed by the cultural elements used in the film?

Sample

According to the YouTube Ads Leaderboard Turkey results of the second quarter of 2023, the Apple commercial film titled "The Great Escape" was announced to be the most watched commercial film. (<https://www.youtube.com/watch?v=azJKMr-F48A>). In this study the Great Escape Commercial Film was analysed in eight sections. Analysing the advertisement in 8 sections is due to the very dynamic and rapidly changing structure of the advertisement. The fact that many cultural elements enter the frame at the same time in a short period of time has led to the need to analyse the advertisement by dividing it into intervals such as 15-30 seconds.

The commercial film titled Great Escape was released by Apple Turkey on 18 June 2023 via the company's official YouTube account. Apple officials introduced the new commercial film to the audience as *an action-packed chase story set in the historic streets of Istanbul's Grand Bazaar*. Directed by Sinan Sevinç and starring Bartu Küçükçağlayan, Dougie George and Melis Sakaoğlu, the whole film was shot with an iPhone 14 Pro using all the technical features of the device. Technical features used are Cinematic Mode for blurring the background, Macro camera for close-ups, and Action Mode for stabilisation.

Since the main purpose of the commercial is to show users the camera features of the Apple iPhone 14 Pro in practice, the film depicts two skateboarders filming themselves using the iPhone 14 Pro and their extreme actions while escaping from security guards. *The Great Escape* was also shown internationally and attracted attention. The song "Great Escape" performed by the Altın Gün band was used as the background music for the commercial.

ANALYSIS AND FINDINGS

Within the scope of this research conducted to reveal the use of cultural elements in advertisements, signifiers containing cultural elements were identified and analysed within the framework of Barthes' semiotic approaches.

Table 1. Commercial film section 1 analysis

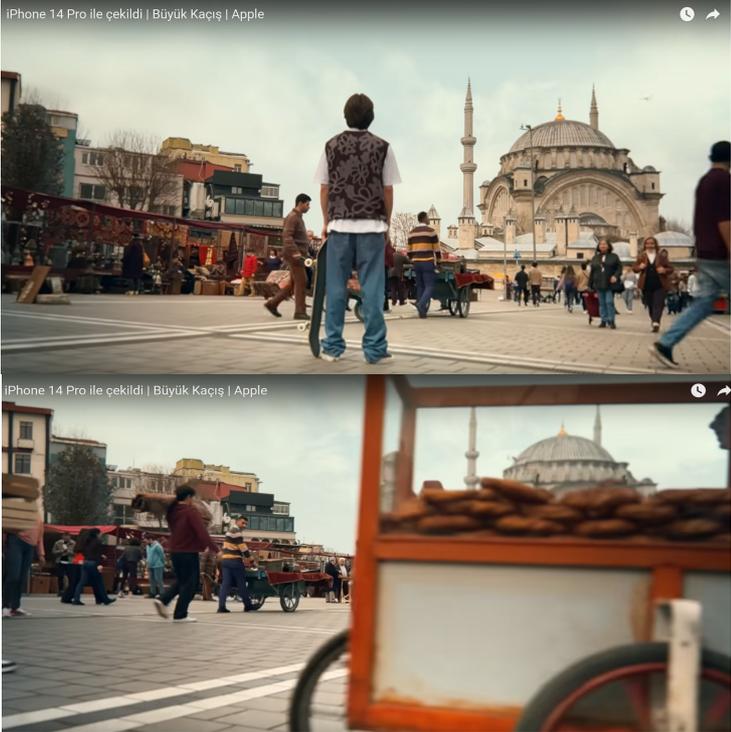
<p>Signifiers between 0.00 and 0.15 seconds of the commercial film</p>	
<p>Signifier:</p>	<p>The mosque, bagel seller</p>
<p>Textual Code:</p>	<p>Büyük Kaçış (Great Escape)</p>
<p>Auditory Code</p>	<p>Introduction of an oriental, mystical piece of music, street noise</p>
<p>Denotation:</p>	<p>Showing the square at the entrance of Nuruosmaniye Mosque and Grand Bazaar, one of the known historical places of Istanbul. Bagel seller in the square and a skateboarder facing towards the mosque.</p>
<p>Signified: (Cultural Code)</p>	<p>Nuruosmaniye Mosque, Bagel seller</p>
<p>Connotation</p>	<p>The opening scene symbolises that the commercial was shot in a Muslim country. The choice of Nuruosmaniye mosque as the image most evocative of the Grand Bazaar, provides information about the setting of the film. The image of the mosque appeals to the Islamic feelings of the Turkish society.</p> <p>The bagels in the bagel cart, which we see closely in the first scene of the film, are an important part of Turkish culture. This food, which can easily be consumed by everyone from young to old, rich to poor, which has maintained its popularity since the Ottoman period and which is associated with the Turkish people in the world, is used to strengthen the image of the Turkish people. It can be said that with this image, the sincerity of the Turkish society and the social equaliser role of the bagel image is emphasised.</p>

Table 2. Commercial film section 2 analysis

Signifiers between 0.15 and 0.30 seconds of the commercial film	
Signifier	Chestnut seller, Street vendors
Auditory Code:	“Vay be gördünüz mü? iphone 14’deki hareket modu çok acayip! Kamera titrese bile video titremiyor.” (“Wow, did you see that? The motion mode on iphone 14 is so weird! Even if the camera shakes, the video doesn't jiggle.”) The song <i>The Great Escape</i> performed by the Altın Gün Band.
Denotation:	In this episode, in which we watch two skateboarders filming each other in motion using their phones, we see mobile chestnut sellers, mobile shoe shiners and carpet/rug sellers in the background of the skateboarders.
Signified: (Cultural Code)	Chestnut seller, Street vendors
Connotation:	Chestnut, one of the important foods of Turkish cuisine, is famous for being sold on the streets in the form of kebabs in the winter season and is a food identified with the culture. Chestnut, which is believed to have come to Anatolia from the Caucasus, has a very valuable place in Turkish culinary culture. In Turkey, which ranks fourth in the world with an annual chestnut production of around 50 thousand tonnes, chestnuts are very popular in candied form as well as in kebab form. They were also an indispensable element of Ottoman palace cuisine in ancient times. In addition to being a filling foodstuff, chestnut stands out as a rich source of vitamins and minerals unlike other nuts. Showing the chestnut seller in the commercial both presents a cross-section from the daily view of the venue and aims to show a cultural element. Since chestnut is a food that is pictured in the minds with its consumption by the family and friends on cold winter evenings, it can be said that the chestnut image appeals to the feelings of family unity and solidarity of the society.

Table 3. Commercial film section 3 analysis

<p>Signifiers between 0.30 and 0.45 seconds of the commercial film</p>	
<p>Signifier</p>	<p>Bazaar, shops, hookah</p>
<p>Auditory Code:</p>	<p>“Tertemiz”. (immaculately clean) The song <i>The Great Escape</i> performed by the Altın Gün Band. (A mystical and moving song with Eastern motifs)</p>
<p>Denotation:</p>	<p>In this episode, we watch the skateboarders enter the historical Grand Bazaar and make various manoeuvres on their skateboards through the shops.</p>
<p>Signified: (Cultural Code)</p>	<p>Grand Bazaar, shops selling touristic goods, Turkish delight shops, hookah shops</p>
<p>Connotation:</p>	<p>This 15th century Ottoman historical building has been one of the most important trade centres of Istanbul for centuries, located at the crossroads of Asia and Europe, the Mediterranean and the Black Sea, the Silk Road and Spice routes. The Grand Bazaar, which is on the world heritage list by UNESCO, remains one of the most popular tourist attractions in the world. During the chase through the streets of the Grand Bazaar, the historical walls of the bazaar, ceiling decorations and various shops are quickly seen. Among these shops, the shops selling Turkish Delight and Hookah stand out. The choice of the Grand Bazaar as the location in the commercial film is to benefit from the recognition of this place, which is known for representing Istanbul in Turkey and to establish an emotional connection with the brand.</p> <p>Turkish Delight is a dessert that is famous all over the world for belonging to Turkish culture and reflects our culture. It has been one of the indispensable treats of festivals, invitations and many ceremonies in Anatolia. In addition, Turkish delight is a dessert that reflects Turkish hospitality. Hookah is a product that has been smoked in Ottoman lands since the 17th century, reflecting the Middle Eastern culture and sold in tourist shops.</p>

Table 4. Commercial film section 4 analysis

Signifiers between 0.45 seconds and 01.00 minute of the commercial film	
Signifier	Fountain, water jug
Auditory Code:	The song <i>The Great Escape</i> performed by the Altın Gün Band. (A mystical and moving song with Eastern motifs)
Denotation:	The skateboarders continue their escape. During this escape they pass by a fountain.
Signified: (Cultural Code)	Halife Cilvenaz Fountain, copper water jug
Connotation:	<p>The Halife Cilvenaz Fountain remains on the screen for a longer period of time than the other displays in the commercial film. The fountain, which is located at the corner where the streets intersect on the main road of the Grand Bazaar was built by Halife Cilvenaz in 1842 and has preserved its importance as one of the rare examples of Turkish fountain architecture (kültürenvanteri.com). Fountains are often important historical structures that reflect the rich history and culture of a society. Therefore, showing a historic fountain in a film can be an effective way of emphasising the brand's commitment to these values. Historically, Ottoman Fountains held significant societal relevance as communal gathering points designed to facilitate public access to water resources. The utilization of such an emblematic structure within the visual narrative of the advertisement may serve as a semiotic signifier, signifying themes of unity, shared heritage, and collective welfare.</p> <p>The copper water jug, which stands right in front of this fountain, represents a well-known ancient Anatolian Turkish art, which came to Anatolia with the Turks from Central Asia. Coppersmithing, one of the main sources of livelihood in Anatolia, has managed to preserve its place in culture by being included in tourism. (Doğan, 2020). The use of the copper water jug visual in the commercial film is an indication that the brand respects Turkish culture and traditions, and it will also be an element that will emotionally attract consumers who are connected to culture and traditions to the brand.</p>

Table 5. Commercial film section 5 analysis

Signifiers between 1.00 and 01.15 minutes of the commercial film	
Signifier	Backgammon, Tea
Auditory Code:	“Of! Sinematik Moda bakın çabuk.4K video çekerken odağı ön ve arka plan arasında kaydırabiliyorsunuz. Bakın yine bendeyiz.” ("Ouch! Look at Cinematic Mode. You can shift the focus between foreground and background when shooting 4K video. Look, I've got it again.") The song <i>The Great Escape</i> performed by the Altın Gün Band.
Denotation:	The skateboarders continue their chase through the streets of the Grand Bazaar and film each other using iPhone 14. Meanwhile, we see the narrator sitting in front of a shop in the bazaar, drinking tea and playing backgammon.
Signified: (Cultural Code)	Backgammon, Tea
Connotation:	<p>The game of backgammon originated in the Persian Empire, but has been popularised in Turkish culture since the 1400s during the Ottoman Empire and has remained popular ever since (Wikipedia). Backgammon is an important game for people living in Turkey and reflects the richness and tradition of Turkish culture. This game, which is usually played in intimate settings, evokes feelings of joy, sincerity and friendship. Therefore, showing a backgammon game in a commercial film can be an effective way to appeal to and connect with the target audience.</p> <p>Tea is also an important drink of Turkish culture. It has become an indispensable value in Turkish socio-cultural life as a symbolic extension of hospitality. This drink has had no difficulty in adapting to Turkish culture after the adoption of the concept of communal life, and with this fusion, it has created many ethnographic and intellectual enrichment from production to consumption. (Güneş, 2012). In particular, the use of classical tea cups, characterised as <i>slim-waisted</i>, has helped to differentiate the tea drinking culture from porcelain cups in other countries and to take on a shape unique to the Turks. When the design values of the <i>slim-waisted</i> tea glass are examined, it is seen that the glass has qualities that increase the pleasure of tea drinking for all senses. Unlike porcelain, the transparent and thin glass used in the production of the glass allows the red colour of the tea to be seen, while helping to adjust the darkness and brew strength. In the same frame, we also see the hanging tea tray on which tea is served. The hanging tea tray is an important symbol reflecting the Turkish tea culture, just like the thin-waisted tea cup and the red and white square tea plate. The use of tea visuals in the commercial film, as it traditionally belongs to our culture, is to reflect cultural values and traditions and to evoke familiar and sincere feelings in the viewers.</p>

Table 6. Commercial film section 6 analysis

<p>Signifiers between 1.15 and 01.30 minutes of the commercial film</p>	
<p>Signifier</p>	<p>Coppersmith shop, musical instrument</p>
<p>Auditory Code:</p>	<p>The song <i>The Great Escape</i> performed by the Altın Gün Band</p>
<p>Denotation:</p>	<p>In the narrow streets of the Grand Bazaar, skateboarders continue to escape from security guards. Various people watch this action with astonishment. The first one is an old lady standing in front of a coppersmith shop, the other one is a group of musicians sitting in a jewellery shop.</p>
<p>Signified: (Cultural Code)</p>	<p>Copper coffee pot, teapot, saz</p>
<p>Connotation:</p>	<p>A large amount of copper coffee pots, teapots and other utensils are seen behind the old lady. The importance of copper in Turkish culture was explained in the fourth section. This section will focus on the coffee pot and teapot.</p> <p>The coffee pot, which is the name of the container in which coffee is cooked and which came into our language from Arabic (cezve), is an important tool used especially when cooking Turkish coffee. In Turkish culture, almost every house has a set of Turkish coffee cups as well as a coffee pot (Ayvazoğlu, 2011:38-46). Coffee has an important status in Turkish culture due to its historical nature. It is known to have reached Anatolia from the Middle Eastern culture and spread to Europe from there. Later, it took its place as Turkish coffee all over the world. In our culture, offering coffee to our guests is a very common tradition and is considered as one of the rules of courtesy. It is customary to offer coffee to those who come for holidays, ceremonies, condolences or sick visits. Drinking coffee is the most important ritual of the night, especially during the ceremony of asking for a bride's family's consent before marriage. The coffee served has become a prerequisite for the promise made. In the tradition of asking for a bride, coffee plays perhaps the biggest role and acts as a non-verbal means of communication; for example, the offer of coffee indicates the consent</p>

of the girl's family to this marriage, while a well-prepared and cooked coffee with plenty of foam means that the girl is skilful (Ulusoy, 2011: 168).

The first and most important cultural code underlined by the coffee pot image is hospitality. In Turkish culture, coffee is a symbol of hospitality. Therefore, the use of the coffee pot visual in the commercial film can be used to emphasise the brand's hospitality and its respect to traditional and cultural values.

Teapot is an important tool of the tea drinking tradition, which has an important place in Turkish culture. Most of the teapots, which can be considered as a fixture of every Turkish kitchen, consist of two parts. While most of the teapots used today are used on the stove top, with the developing technology, many manufacturers produce electric teapots inspired by the Turkish teapot (Güneş, 2012).

The music group that we see sitting in the jewellery shop (Altın Günler Jewellery Shop) at the 01.26 minute of the commercial film are the members of the music band Altın Gün, which sings the song Büyük Kaçış (The Great Escape) the theme song of the commercial film. This band consists of Turkish and Dutch members and is famous for their Anatolian rock style music. They are well known all over the world with their interpretation of 70s era songs, Anatolian Rock and folk songs and introduced Turkish music and folkloric music to the world. They haven't been popular in Turkey, but have become very popular worldwide and received many awards for their eastern-western synthesis style. The instrument we see here in the hands of Erdinç Yıldız Ecevit, is the saz, one of the most important folkloric figures of Turkish culture and an indispensable instrument of folk songs. The kopuz, the national instrument of the Turks (later evolved as saz), is the main protagonist of the culture known as poetic folk literature both before and after the acceptance of Islam. In the process of the emergence of culture and its transmission to other generations, the saz, which is always beside the minstrel, has undertaken the mission of being the protector and transmitter of national culture beyond being a musical instrument. The sound of the saz or bağlama has become identified with folk songs and has become the representative of our folkloric music. (Akin, 2020) It is generally seen as a symbol of Turkish identity and belonging. Therefore, the use of the saz visual in the commercial film is used to emphasise that the brand is connected to Turkish identity and belonging. In addition, saz is generally associated with fun and enthusiasm. Therefore, the use of the saz visual in the commercial may be to emphasise that the brand is a fun and enthusiastic brand.

Table 7. Commercial film section 7 analysis

Signifiers between 1.30 and 02.00 minutes of the commercial film	
Signifier	Roofs, minarets and domes
Auditory Code:	“Loş ışık, hoş ışık diyebilir miyiz? Karanlıkta bile ince ayrıntılar görüyorum. Çekimmm. Saniyede tam 240 kare.” (“Dim light, shall we say pleasant light? I can see fine details even in the dark. The shot! 240 frames per second.”) The song <i>The Great Escape</i> performed by the Altın Gün Band
Denotation:	We see the skateboarders fleeing from the security guards through a doorway to a windowless and dark part of the street and continue filming as they run through these dimly lit streets. Then, the young people go up to the roof through a door and the chase continues on the rooftops.
Signified: (Cultural Code)	Minarets and domes
Connotation:	<p>The minarets of Nuruosmaniye mosque and other mosques in the background and the domed architectural structure of the Grand Bazaar draw attention in this scene. The Grand Bazaar, one of the largest and oldest covered bazaars in the world, is located in the centre of Istanbul in the middle of the Beyazıt, Nuruosmaniye and Mercan districts. With 31.250.000 visitors, it was ranked 1st among the most visited tourist attractions in the world in 2014. Many sources report that the Grand Bazaar is the world's first shopping centre (Travel-Leisure, 2014). The Grand Bazaar, which resembles a giant labyrinth in terms of its aesthetic and architectural structure, was built in 1461. This historical place with more than 3600 shops and 60 streets is one of the first touristic places with its large surface area that comes to mind when İstanbul is mentioned (Gerrard, 2009).</p> <p>Domes, which are generally identified with mosque architecture, bring to mind Islamic elements and Islamic culture. Showing minarets and domes in the commercial film is also related to beauty and aesthetics. Therefore, showing minarets and domes in the commercial can be used to emphasise that the brand has beautiful and aesthetic products.</p>

Table 8. Commercial film section 8 analysis

<p>Signifiers between 2.00 and 02.37 minutes of the commercial film</p>	
<p>Signifier</p>	<p>Gate, Carpet/Rug</p>
<p>Auditory Code:</p>	<p>“Yok artık ya!,E biz kaçalım artık.” (“No way! Let's run away.”) The song <i>The Great Escape</i> performed by the Altın Gün Band.</p>
<p>Denotation:</p>	<p>The skateboarders, who are being followed by the security guards, run away over the roofs, but when they are about to be caught at the end of the road, they jump down from the point just above the entrance gate of the Grand Bazaar. The narrator of the commercial film is waiting down there in a truck loaded with carpets, and the skateboarders jump into the truck and drive away.</p>
<p>Signified: (Cultural Code)</p>	<p>The tughra on the gate, carpet/rug</p>
<p>Connotation:</p>	<p>Skateboarders coming to the roof of the Grand Bazaar Beyazıt Gate jump down from this point in order to escape from the security guards following them. Meanwhile, the gate of the historical bazaar is shown. The Grand Bazaar (Grand Bazaar) inscription and a large tughra draw attention on the door. This tughra belongs to Fatih Sultan Mehmet who had the Grand Bazaar built in 1460.</p> <p>The word "Tuğra" derives from the word "Tuğrağ" in Uyghur Turkish. Its origin dates back to the Central Asian Turkish nations. Dîvânu Lugâti't-Türk, written by Kashgarlı Mahmut, states that the origin of the word tuğra is Tuğrağ and that it was used as the insignia of Oghuz Khans.</p> <p>During the Ottoman period, the tughra, which was the signature, insignia and state symbol of the sultans, continued to be used, and the Ottoman sultans who took the throne arranged their tughras to be</p>

unique to them. The tughras, which also represented the state, were widely used not only in correspondence such as edicts, certificates, and proclamations, but also on the constructions built by the state, banners, coins and stamps (Kırıkçı, 2012).

The use of the tughra image in the commercial film can be associated with the following cultural codes.

Power and glamour: The tughra is often associated with power and splendour. Therefore, the use of the image of a tughra in the commercial film may be to emphasise that the brand is powerful and magnificent.

History and tradition: The tughra reflects the history and tradition of the Ottoman Empire. Therefore, the use of the tughra image in the commercial may be to emphasise that the brand is a historical and traditional brand.

Quality and luxury: The tughra is often associated with quality and luxury. Therefore, the use of the tughra image in the commercial film may be to emphasise that the brand offers quality and luxury products.

Carpets and rugs are also important figures evoking Turkish culture. During the nomadic life of the Turks, carpets were laid to maintain the internal temperature of the tents, and from time to time they were used to decorate the walls and to perform salaah. Although they have been used for different purposes since ancient times, the meaning and value they reflect have not lost their importance for Turkish society. The art of carpet has existed throughout history together with the Turks and depending on them. For this reason, it can be said that the place of carpet in the world civilisation was consolidated by the Turks. Carpet making, which is among the traditional arts of Turks, has been one of the cultural heritages that mediate the promotion of Turkish culture. The following cultural codes can be associated with the use of the Turkish carpet visual in the advertisement film:

Wealth and beauty: Turkish carpets are often associated with wealth and beauty. Therefore, the use of the Turkish carpet image in the commercial film can be used to emphasise that the brand is wealthy and beautiful.

Tradition and culture: Turkish carpets reflect the diversity and tradition of Turkish culture. Therefore, the use of the Turkish carpet visual in the commercial can be used to emphasise that the brand is a historical and traditional brand.

Handcraftsmanship and quality: Turkish carpets are usually hand-woven and made of high quality materials. For this reason, the use of the Turkish carpet image in the commercial can be used to emphasise that the brand attaches importance to craftsmanship and offers quality products.

CONCLUSION

Advertisements are a powerful communication tool to introduce products and services to consumers, build brand image and influence consumer behaviour. Advertisements can sometimes aim to connect with the identity and values of the target audience by reflecting a specific culture. Places and objects belonging to a particular culture have the potential to create an emotional bond with the consumer. Cultural places and objects used in adverts can give the consumer a sense of belonging and trust by affecting the consumer's memory and perception.

In the analysed 2.37-minute advert of Apple Turkey, various places, objects, visuals and music evoking Turkish culture were used. The advertisement, which was broadcast on Apple Turkey Youtube account, was originally prepared for the Turkish audience but also attracted attention abroad. The cultural elements used in the advert are shown below in Table 9.

Table 9. Cultural elements in the advertisement film and their places

Cultural Element	Place in the film
Bagel	0.01 saniye
Nur-u Osmaniye Mosque	0.04 saniye
Chestnut Kebab	0.23 seconds
The Grand Bazaar	0.38 seconds
Turkish Delight	0.39 seconds
Hookah	0.44 seconds
Fountain	0.56 seconds
Copper Water Jug	0.56 seconds
Backgammon	1.04 minutes
Tea	1.04 minutes
Coffee pot	1.16 minutes
Teapot	1.16 minutes
Saz	1.27 minutes
Minaret	2.04 minutes
Dome	2.04 minutes
Tughra	2.11 minutes
Carpet/Rug	2.24 minutes

Using the elements of native culture in advertisements enables the target audience to identify themselves with the advertisement and creates a stronger emotional bond with the brand. When consumers see familiar places or objects in the advertisement, the effectiveness of the advertisement increases. In this film, it is obvious that Apple Turkey's choice of a globally recognised and easy-to-distinguish location to promote the video shooting features of iPhone 14 Pro is to enable Turkish customers to establish an emotional connection with the brand.

In addition, the use of native cultural elements in the advertisement is intended to create the impression that the brand shows cultural sensitivity. It can be seen as an understandable and reasonable strategy for a global brand like Apple to try to create such an effect on consumers. When consumers think that the brand tries to understand and respect the local culture, a positive brand perception will be formed in their minds.

The use of local places and objects in the advertisement is an indication that the brand is trying to understand the lifestyle and values of the target audience. Through this strategy, which will help consumers to understand the advertising message more effectively, consumers may think that the

product or service is suitable for them. Consumers who think that the product or service is compatible with their own culture may have a more positive attitude towards the purchase decision.

Although the Apple commercial was not broadcast on Apple's global account, it was shown on many advertising and marketing sites around the world and created a buzz. The film, which was broadcast on the internet, also attracted the attention and appreciation of many foreign viewers. With the commercial film, viewers who are not familiar with Turkish culture were also introduced to the Grand Bazaar, a valuable tourist attraction of Istanbul, and Turkish culture.

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