

Representation of Gender Roles in a TV Commercial Series in Turkey: A Critical Discourse Analysis

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ABSTRACT	Research Article
<p>Media has a role in protecting the maintenance of social and cultural status, and it can also be used for change. It is known that media uses stereotypical images emphasizing the priority of women's role concerning home and family via various tools such as television (TV) commercials that have the power to reach many people. The present study aims to offer a critical discourse analysis of the TV commercial series of hurriyetemlak.com by scrutinizing the women's and men's roles reflected in the commercials. First, the study's theoretical framework is outlined in which critical concepts regarding discourse analysis, including Critical Discourse Analysis (CDA) and media discourse, are defined, and Fairclough's three-tiered framework to implement CDA is explained. In the second part of the theoretical framework, the issues of gender roles and advertising are scrutinized. Finally, the TV commercial series of hurriyetemlak.com is analyzed critically. The findings indicate that traditional gender role stereotypes are displayed in the commercial series. The significance of being married and responsible for household chores is highlighted for women to be respected in society.</p> <p>Keywords: Critical discourse analysis, media discourse, gender roles</p>	<p><i>Received:</i> 08.11.2021 <i>Revision received:</i> 11.04.2022 <i>Accepted:</i> 28.05.2022 <i>Published</i> <i>online:</i> 29.05.2022</p>

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Introduction

Advertising is a means of providing communication between corporations and their clients. It has the function of being a social actor and a cultural artifact. Transforming symbols and opinions and connecting representations of products and individuals constitute an advertisement's task as a social actor (Leiss, Kline & Jally, 1990). Cultural artifacts reflect only certain attitudes, behaviors, and values and reinforce only particular lifestyles and philosophies that help sell commodities (Pollay & Gallagher, 1990). As indicated by Hall (1997), various signs with a material dimension are used in representational systems. Among such signs, there are actual sounds uttered by vocal cords, images made via cameras, marks painted on canvas, and digital impulses transmitted electronically. Although representation is a practice using such material objects and their effects, the meaning is constructed through what such signs symbolize or represent.

Advertising has received some criticisms from various parties for many years. One of the critiques has been associated with advertising the social norms that show how men and women are presumed to behave and associate with each other in diverse social circumstances. It is believed that advertising emphasizes the conception that gender roles are proper, best, or natural by demonstrating specific roles defined narrowly (Hawkins & Coney, 1976).

It is undeniable that there is the audiovisual impact of advertising on transmitting preconceived ideas about gender roles. Therefore, this study aims to present a critical discourse analysis of the TV commercials of *hurriyetemlak.com* by scrutinizing the representation of men and women in the commercials.

Theoretical Framework

Discourse Analysis

Considering language above or beyond the sentence is a commonly accepted notion regarding discourse analysis (Widdowson, 2004). Stubbs (1983) defines discourse analysis as: "attempts to study the organization of language above the sentence or above the clause and therefore to study larger linguistic units, such as conversational exchanges or written texts" (p.1). Hence, the definitions of discourse analysis focus on the language 'above or beyond the sentence.' Such language use emphasizes that there is more than what is uttered, such as social context and the relationship between the participants, all of which need to be considered.

Harris (1952) points out the connectedness in discourse analysis by stating that "language does not occur in stray words or sentences but in connected discourse" (p. 3). However, he was criticized by Widdowson (2004) because of his grammarian view, which deals with underlying formal equivalences within a text. Furthermore, Jørgensen and Phillips (2002) state that language is shaped following different patterns that people's utterances form when they participate in various fields of social life, such as medical discourse or political discourse, and discourse analysis deals with these patterns.

All in all, various researchers define discourse analysis by approaching the concept from different points of view, such as Harris's linguistic point of view. However, studying language above or beyond the sentence is a commonly accepted view.

Critical Discourse Analysis

Van Dijk (1998), defines Critical Discourse Analysis (CDA) as "a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced and resisted by text and talk in the social and political context" (p. 352). Moreover, Wodak (2009) explains the notable difference between Discourse Studies (DS) and Critical Discourse Studies (CDS) by stating that the latter has an essentially

problem-oriented and interdisciplinary approach. Since CDS is interested in complex social phenomena, a multidisciplinary and multi-methodical approach is needed. She also puts forward a frequent misinterpretation regarding the aims and goals of CDA, which is the assumption that the investigated objects have to be connected to negative or particularly severe social or political experiences or events. However, she asserts that any social phenomenon can be investigated critically. Fairclough (1995) explains that CDA "aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power" (1995, p. 132). Besides, Fairclough and Wodak (1997) draw attention to the dialectical relationship between a discursive event and situations, institutions, and social structures framing it. They state that:

CDA sees discourse – language use in speech and writing – as a form of 'social practice.' Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned. (Fairclough and Wodak, 1997: 258)

Fairclough and Wodak (1997) explain the main principles of CDA as follows:

1. CDA is a socially committed scientific paradigm that addresses social problems
2. Power relations are discursive, and mediation of power relations necessitates a sociocognitive approach.
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is situated and historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative, descriptive and explanatory and uses a systematic methodology
8. The role of the analyst is to study the relationships between texts and social practices. (pp. 271-80).

Thus, what differentiates CDA from discourse studies mainly lies in the scope of CDA. Its scope is concerned with social, institutional issues such as power relations or inequalities and beliefs that there is a dialectical relationship between a particular discursive event and the situation(s), institution(s), and social structure(s) which frame it.

Fairclough's Three-tiered Framework for Implementing CDA

The three-tiered framework outlined by Fairclough (1989) is commonly used by discourse analysts. Describing the relationship among specific texts, interactions, and social practices is the analyst's first goal by explaining grammatical resources that form such relations. Interpretation of the arrangement of discourse practices is the second goal. The third goal involves using the description and interpretation to explain why and how social practices are formed, changed, and transformed (Rogers et al., 2005). Fairclough (1989, p. 26) describes the three stages of analysis as follows:

- Description is the stage which is concerned with formal properties of the text.
- Interpretation is concerned with the relationship between text and interaction - with seeing the text as the product of a process of production, and as a resource in the process of interpretation.
- Explanation is concerned with the relationship between interaction and social context -with the social determination of the processes of production and interpretation, and their social effects.

The three levels of analysis that form the framework are; the text (spoken or written), the discursive practice, and the sociocultural practice. While the text analysis necessitates studying the language structures, the analysis of discursive practice deals with investigating the production, consumption, and reproduction of the text. Finally, the analysis of sociocultural practices involves examining what is happening in a specific sociocultural framework (Fairclough, 1989).

Media Discourse

Spitulnik (1996) states that mass media can be a reserve or reference point for transmitting words, phrases, and discourse styles in popular culture thanks to its extensive accessibility and scope. Cotter (2015) classifies approaches to media discourse as (1) discourse analytic, (2) sociolinguistic, and (3) non-linguistic. The discourse analytic model is concerned with discourse-level matters related to more extensive talk and text stretches such as participant, topic, function, and discourse structure. Sociolinguistic work involves variation and style in the media or analysis of language with socially motivated standardization and prescription processes beyond the word or sentence level. The non-linguistic research covers the work in political science, media studies, cultural studies, history, or communication studies paradigms.

There are three main components of media discourse: text, process, and audience. The text encodes values and ideologies that affect and reflect the larger world. The second component, process, includes the norms and routines of the community of news practitioners. Finally, the third component deals with the audience and various social and linguistic meanings that conform to it (Cotter, 2015).

Fowler and his associates (1979) studied media discourse using Halliday's functional systemic grammar in which events and actions are described with syntactic variations such as agency, responsibility, and perspective. For instance, by using passive constructions, the authority's obligation may be de-emphasized via leaving agency implicit. Fowler (1991) also appreciated the British cultural studies paradigm, which described the news as a product tailored by political, economic, and cultural forces instead of reflecting reality. He was also engaged in using linguistic tools such as transitivity analysis in syntax, lexical structure, modality, and speech acts. Furthermore, the critical media studies manifested biased, stereotypical, sexist or racist images in texts. Observable surface structures such as the biased use of words to describe Us and Them, particularly in sociopolitical lines, constituted early studies (van Dijk, 1998).

Gender Roles and Advertising

There is a clear distinction between how men and women maintain their gender behaviors, which ensues through strong social pressure in cultural contexts. The notion that women are to act 'like women' and do the work of women and men are to act 'like men' constitutes an example of this distinction (Condon, 1980). For many years, this has also been the case for men and women in Turkish society. However, since the beginning of the 1980s, changes in Turkey's macro-environment have extensively influenced men's and women's traditional roles in society. Despite the dominance of the conventional social pressure for maintaining the differentiation between genders in almost all parts of the country, primarily in the metropolitans, demographic, legal, and economic environment alterations have been noticed. The number of well-educated working women with an increasing income level has risen considerably. Moreover, the impacts of global Western consumer values since the 1980s have caused changes in particular consumer lifestyles, such as shifting from traditional large families toward small nuclear-type families. These developments have influenced consumption, shopping patterns, gender roles in the family and society. They add that women have started to adopt new social roles, responsibilities, and profiles, especially in urban areas. The roles of men

have also begun to change because of, and in accordance with, the new roles of women (Uray & Burnaz, 2003).

The studies carried out in Western countries; such as the United States, Germany, Spain, and Britain (Valls-Fernández & Martínez-Vicente, 2007; Knoll et al., 2011; Kay & Furnham 2013; Grau & Zotos, 2016) reveal the presence of stereotypical gender representations in the media. Dominick and Rauch (1972) have conducted one of the first studies on gender roles regarding TV commercials. This study and most of the following indicate that women characters are illustrated as younger than men, probably to be married, and employed in occupations that females traditionally dominate. Women are also shown essentially in the home, and they are rarely spokespersons. When shown as users of products, they are not authorities (Courtney & Whipple, 1974; Dominick & Rauch, 1972; McArthur & Resko, 1975; O'Donnell & O'Donnell, 1978). Other studies indicate that instead of being physically active, women are recipients of help and advice in television commercials (Poe, 1976; Silverstein & Silverstein, 1974). In the 1980s, Courtney and Whipple (1983) find that women are still shown predominantly in the home. In contrast, most men appear in business settings, emphasizing that the image of the genders in advertising was not keeping pace with the change in gender roles in American society.

Regarding the situation in Turkey, studies have revealed that media discourse exhibits gender stereotypes by portraying male and female characters in different cultural settings (Ünlü, 2017; Uras & Burnaz, 2003). Saktanber (1993) states that diverse femininity cases and lives are not represented in the texts from the media. Instead, women are often squeezed into two stereotypical typecasting: either cunning and menacing women or mothers and good wives. Furthermore, Binark and Bek (2010) point out that sexism through women's representation in media is related to the fact that the producers are primarily men. They also made a classification of how women are represented in media:

- Women as a mother or wife
- Women as a sexual object
- Women as the target of violence
- Diverse typecasting of women under the femininity umbrella: Giving advice to women through media. (p. 160)

Okan (1998) does a critical discourse analysis of a TV commercial broadcasted in Turkey by scrutinizing discourse and gender. Her study reveals that women are represented within specific patterns in society. The language primarily used by media provides the reproduction and accommodation of these patterns instead of changing them. She adds that women's previous portrayals are used extensively despite the improvements in their position in society. In another study in Turkey, Uray and Burnaz (2003) investigate the differences between the male and female characters portrayed in TV commercials regarding the main variables used as indicators of advertising stereotypes. Comparing the data from Turkey with the findings mainly from the Western countries verified that, despite some contradictions, gender stereotypes exist in commercials in different cultural settings. Besides, regarding the media for children, in a recent study, Yiğitbaşı and Sarıçam (2020) analyze how gender roles are constructed and represented in a children's magazine in Turkey via qualitative content analysis. They conclude that the majority of the role models offered by the publication are male characters and that the gender roles assigned by traditions are preserved regularly in the content.

In this study, it is argued that gender roles are constructed through the polarization of the sexes. Using Fairclough's three-tiered phases of analysis and masculine habitus theory as the framework, this study will indicate that feminine and masculine gender behaviors are defined through oppositions. Thus, women are represented as familial and self-devoting, whereas males are self-fulfilling.

Method

Method

Fairclough's three-tiered framework (1989), which involves description, interpretation, and explanation phases, is utilized to analyze the selected set of commercials. In the description stage, formal features of the texts are identified and labeled in terms of the categories of the descriptive framework. However, "in the case of interpretation, it is the cognitive processes of participants, and in the case of explanation, it is relationships between transitory social events (interactions), and more durable social structures which shape and are shaped by these events." (Fairclough, 1989, p. 27).

In interpreting how gender roles are represented, masculine habitus theory highlighting gender-based social construction will be utilized. According to masculine habitus theory (Bourdieu, 2001), the social structure allowing male dominance is ensured through social practices. Every behavior that deviates from the stereotype is considered a threat to masculine domination. For the sustainability of such power, the polarization of sexes is maintained via "symbolic violence" (Bourdieu, 2001; Reeser & Seifert, 2003). All cultures are defined as arbitrary. This cultural arbitrary is regarded as natural, and the members of the society internalize it without questioning (Mander, 1987). Symbolic violence is the teaching and imposition of the arbitrary culture via implied and indirect control compelled and maintained in society (Jenkins, 1992). It is not simple to perceive symbolic violence as it is "gentle, invisible violence, unrecognized as such, chosen as much as undergone, that of trust, obligation, personal loyalty, hospitality, gifts, debts, piety, in a word, of all the virtues honoured by the ethic of honor, presents itself as the most economical mode of domination (Bourdieu, 1990, p. 127). Symbolic violence ensures male dominance through gendered roles. Since it is not explicit, identifying symbolic violence via interpretation will be the focus of the present study. The implied meanings in gender representations will be identified and discussed.

The Data Source

As for the data source, the commercial series of *hürriyetemlak.com* in 2018 by Tribal Worldwide Istanbul advertisement agency was selected. The purposive sampling technique belonging to non-probability sampling techniques is used for the selection of the sample. Cohen et al. (2002) state that in purposive sampling, researchers choose the sample for a specific purpose that is satisfactory to their needs. The main reason the series has been selected is that it constitutes a decent example of representing various roles attached to women and men. There are four different commercials in the series. In the commercials, the voiceover Gürkan Uygun narrates other people's stories who try to do their best and deserve a better life in a witty style. Motivated by the narrator's compliments, the characters decide to find new houses without stopping what they are doing at the time of the search at *hürriyetemlak.com* on their mobile phones. In the meantime, a piece of opera music from Lakmé is overhead during the commercials.

The first commercial analyzed in the study is about a woman, Macide, who wants to buy a new house with a larger kitchen. The setting is a tiny kitchen full of gadgets for cooking where we see her and her mother-in-law. The second one is about a man, Muhittin Sertkaya, who also wants to buy a house since he finds it challenging to play ping pong in his small living room. The third one is about a Fine Arts student, Alican Taşdöven, who studies sculpting and wants to move to a bigger house since he does not have enough space for his sculptures in his home. The last commercial of the series is about a working woman, Yasemin Dağdeviren, who needs a bigger house with a playroom for her children.

Critical Discourse Analysis of the TV Commercial

Description 1: Macide

The commercial has a concise script (Appendix A), which involves 98 words only. We see Macide busy cooking in a tiny kitchen (Photo 1). Her mother-in-law comes to the scene, and they barely fit in the kitchen. Macide searches for a new house with a more spacious kitchen at the *hurriyetemlak.com* website on her mobile phone. She is wearing a wedding ring, golden bracelets, necklaces, and rings, representing Turkish homemakers.



Photo 1. Macide and her mother-in-law are back to back in a cramped kitchen

The male voiceover with a high pitch of voice repeats the woman's name, Macide, almost in all sentences. The voice tries to motivate the woman by using statements with colloquial expressions such as:

"Those who know you, know it well Macide!"

"You kept pulling out again!"

"You got it, you virago!"

Besides, we observe that the male voiceover uses conditional clauses a few times:

"If you decide to do something, you will do it."

"If you want, with your one hand only, you will visit *hurriyet emlak* and find that house with a large kitchen among one million trustworthy advertisements."

Furthermore, the voiceover also uses relative clauses and makes a description of the woman in his statement:

"You are the woman who enchanted your mother-in-law with *mantı* (ravioli-like Turkish dish) you made when you were just a new bride and made her give you double Trabzon bracelet!"

In the statements, adjectives and adjectival phrases accentuate the nouns as in the phrases; "new bride," "double Trabzon bracelet," "large kitchen," and "one million trustworthy advertisements." They make the meaning more potent and more pronounced.

Description 2: Muhittin Sertkaya

The script of the commercial involves 86 words (Appendix B). The second commercial takes place in a small living room (Photo 2), where we see Muhittin playing ping-pong on the dining table. He depicts a Turkish man with a mustache and is plump with a big belly. There is not much furniture in the room. Besides, we see the wife with a tray serving coffee to the husband, and their daughter is studying at the table where her father plays ping-pong. He visits *hurriyetemlak.com* website via his mobile phone to find a larger house.



Photo 2. Muhittin, his wife, and his daughter are in their small living room.

The same male voiceover is present in all commercials. In this commercial, the voiceover says that Muhittin is a successful ping-pong player who has come in fourth place in the local ping-pong tournament, and while articulating this, the voice sounds sarcastic. He emphasizes that his nickname is 'success.' He urges that if Muhittin wishes, he can find a larger house by visiting hurriyetemlak.com website. In the end, we hear the voiceover say, "well done, Muhittin, the one with the big racket."

From the structural point of view, we observe the use of relative clauses such as "You are the man who has come in fourth place in the Beykoz local ping-pong tournament." It is common in all four commercials to praise the main character using peculiar definitions. Moreover, the same conditional sentence is present in all commercials with slight changes: "If you want, even with your one hand, you will visit [hurriyetemlak](http://hurriyetemlak.com) and find the house with a living room big enough for a ping-pong table among one million trustworthy advertisements." In this commercial, the word 'success' is used twice to foreground that the character is praised; "your nickname is success Muhittin" and "Once again you decide, and you succeed."

Description 3: Alican Taşdöven

The script of the commercial involves 84 words (Appendix C). We see a young man building a sculpture in a small living room (Photo 3) with other sculptures here and there. He shares the house with another student.



Photo 3. Alican is building a sculpture in his small living room.

His home mate comes and breaks the arm of one of the sculptures. At that moment, he visits hurriyetemlak.com website with one hand, as stated in the commercial, to find a larger house.

We hear the voiceover introduce him as a successful student at school and the Da Vinci of the Faculty of Fine Arts, even the renaissance's embodiment. This ascription is used in all the select commercials to praise the characters with a sarcastic tone. He urges him that he can find a larger house by visiting hurriyetemlak.com website if he wishes. In the end, we hear him say, "well done, you did it again! You are the man whose statue should be erected!" Hence, a sense of success is reflected.

Description 4: Yasemin Dağdeviren

The script of the commercial involves 87 words (Appendix D). The main character, Yasemin, is in a suit to signify that she is a working woman (photo 4). Her husband is wearing casual clothes with a remote control in both his hands and flying a drone. The children are running and playing, and the room is in a mess. She is trying to clothe the children while her husband is busy playing with a drone.



Photo 4. Yasemin, her children and husband are seen in a messy room.

We hear the voiceover describe her as a successful woman who has advanced in her career and with three children. He urges her to find a larger house with a playroom by visiting hurriyetemlak.com website. In the end, we hear him say, "Well done! The woman wearing a two-piece suit, your hands should be kissed." The voiceover uses appraisals but in a sarcastic way again, such as "If success is concerned, you know every trick in the book!". In the voiceover statements, we see relative and if-clauses to emphasize the notion of success as in the other three commercials.

Music

Léo Delibes' Opera Flower duet from Lakmé accompanies the voiceover throughout the commercials. Composed by Leo Delibes, "Sous le dôme épais" is sung by Lakme and Mallika in the first act of the opera, Lakme. Edmond Gondinet and Philippe Gille wrote the libretto. On April 14, 1883, the opera premiered in Paris's historic Opéra-Comique Theatre. According to Operabase, a company that collects large amounts of data from opera companies worldwide, Delibes' opera, Lakme, was the 164th most performed opera in the world during the 2014/15 season (Green, 2018). Thus, it is a popular piece of music that is known worldwide. The opera lyrics are adapted to the commercial series, and the singers sing the main character's name instead of the actual lyrics. Moreover, it has a strong sound, in line with the voiceover's

motivating talk, and the characters are represented as 'successful' people. Such a musical effect empowers the voiceover's statements.

Interpretation and Explanation

The commercials reflect stereotypical gender roles in Turkish society through acting, context, and the narrator's statements. In the first commercial, the main character, named Macide, is shown cooking in the kitchen. She smiles, and this smile indicates that she is content to do such a house chore, and later on, it is understood that, in the past, she has received a valuable present from her mother-in-law thanks to her cooking skills. The sentence, "You are the woman who enchanted your mother-in-law with mantı (ravioli-like Turkish dish) you made when you were just a new bride and made her give you double Trabzon bracelet!" Because of her position gained by solely being a man's mother, the mother-in-law is regarded as an agent to grant the main character a gift of appreciation. Thus, the woman is represented as destitute to approval, and therefore the male voice underestimates women's position in family and society. It implies that cooking is an essential skill that every married woman should master. Still, it also suggests that being a good cook is a way to be respected by other people, family members, and especially your mother-in-law.

A wedding ring is a shared object used in TV commercials. The characters in the commercials are generally married, and producers hardly ever use single characters, reflecting the social norm that getting married is an accepted and required phenomenon. Macide wears the double Trabzon bracelet as a valuable reward obtained from cooking well. Traditionally, golden accessories are significant gifts in Turkish culture. In the wedding ceremonies, they are offered to the bride; and especially newlywed brides wear golden bracelets. Thus, it is another stereotypical feature reflected in the commercial.

Furthermore, the voiceover uses sentences such as "Those who know you, know it well Macide!" and "You kept pulling out again! You got it, you virago!" to motivate her. First, the voiceover is a male who represents a dominant voice with a witty style while talking to Macide. He underestimates the female character. Secondly, he feels free to use colloquial expressions that humiliate her, such as "virago." Besides, it is understood that her mother-in-law lives with the family in the same apartment, a typical case in Turkish society and results in the bride and mother-in-law conflicts. The back-to-back representation of the bride and mother-in-law is a reference to this conflict. It is stated in the commercial that she managed to impress her mother-in-law with the most significant skill for a woman, namely cooking, which can even put an end to the bride and mother-in-law conflicts.

Turkish society has patriarchal norms and accepts the dominance of men in most cases. From time to time, the dominating and critical male voice talking to the female character indicates that it is ordinary to address a woman in such a style. Through such limited content and short discourse, spectators are exposed to a compact scene where a homemaker should employ cunning ways to receive family incentives. Thus, the woman's confined life is represented irremediably through a tiny kitchen framework, the dominating male voice, and the overshadowing mother-in-law.

In the second commercial, the main character is a man who needs a house with a bigger living room to put a ping pong table. As usual, the voiceover praises the character sarcastically by using sentences such as "You are the man who has come in fourth place in the Beykoz local ping pong tournament" and "Your nickname is success Muhittin!" Nevertheless, the self-realization of the man through a hobby is emphasized. Moreover, the male voice uses a phallic symbol to describe and praise the character: "Well done Muhittin, the one with the big racket."

On the other hand, we observe that the female characters in the commercial series seem to be underrated. Muhittin's daughter tries to study at one corner of the dining table while her father, Muhittin, plays ping pong on the other side of the same table. It appears that she does

not have room to study. However, he wants a new house to have a bigger living room, not because of his daughter's lack of study room. Furthermore, we see Muhittin's wife only for a short while when she serves coffee for her husband, and her husband refuses to take the coffee with a gesture. Then, she takes the coffee back to the kitchen without saying anything. As in the first commercial (by making the husband's mother happy), the perception that women's primary duty is to make the men happy is implied in this series.

The third commercial illustrates the main character, Alican Taşdöven, a male sculpture student at the faculty of arts. The voiceover praises the character derisively: "Da Vinci of the faculty of fine arts! The embodiment of renaissance!" We observe the self-realization of the man by being a successful student. It is emphasized that success is usual for him through expressions such as "Typically, you succeeded again." Although there is no female character in this episode of the advertisement, compared with other episodes, it is observed that Alican is praised rather than humiliated by the voiceover, unlike the female characters in other parts. While the self-realization of the female characters is related to being a good housewife or raising children, Alican's success at school is emphasized as a sign of his self-realization.

The last commercial is about Yasemin Dağdeviren, a successful working woman with three sons. She needs a new house because there is not a playroom in her home. We see the children running in the cluttered living room while the mother tries to clothe them. While the male characters' success is praised individually in the other commercials, in this one, the voiceover mentions the children while praising the female character as in the sentence: "You are the woman who advanced in her career with three bright children." This manner is an example of the stereotypical representation of women in Turkish culture. Women need to be married with children as a first condition to be considered successful. Moreover, as in the first commercial, the female character is represented as a cunning person, as in the sentence "If success is concerned, you know every trick in the book!".

Furthermore, Yasemin's husband is an outstanding example of the representation of masculinity in Turkey. We see him playing with a drone throughout the commercial while his wife tries to clothe the children in a messy room. He is represented as a careless, childish character. It is regarded as a woman's duty to look after the children, and Yasemin should be happy to do all the job herself.

In conclusion, the commercials reflect various stereotypical incidents in Turkish society. They highlight the significance of being married, having children, cooking, and making the men happy, which suggest the conditions for women to be respected in society. Furthermore, the humiliation of the women by the male voiceover in the commercials reflects a significant issue in Turkish society, which is the normalization of the perpetration of violence against women.

Results and Discussion

The analysis of the selected commercial series reveals that traditional gender role stereotypes are manifested. The significance of being married and responsible for household chores is highlighted for women to be respected in society. Demonstrating the women in the kitchen or busy with clothing children constitute examples of traditional gender role stereotypes. Furthermore, all the female characters have many similarities, even though Macide is a housewife and Yasemin is a businesswoman. To illustrate, their house duties are more noteworthy than their characters or success outside the house. However, regarding the male characters, it is observed that their hobbies (Muhittin and Yasemin's husband) and school subjects (Alican) are more notable. Such inequalities are perceivable in the construction of the select discourse, which paves the way to sexism. Vetterling-Bragging (1981: 3) points out that a statement is sexist "if its use constitutes, promotes or exploits an unfair or irrelevant or

impertinent distinction between the sexes.” The distinction created for females and males functions in an unjust manner depicting women captivated within the borderlines of a house environment and its related responsibilities only. The diversity of life experience is still a gift for males though women are appreciated only if house-bound accomplishments are attained.

Likewise, gender stereotypes have been observed in Turkish media discourse by characterizing male and female characters in different cultural settings (Ünlü, 2017; Uras & Burnaz, 2003). Similar results have been reported in the studies carried out in Western countries; such as the United States, Germany, Spain, and Britain (Valls-Fernández & Martínez-Vicente, 2007; Knoll et al., 2011; Kay & Furnham, 2013; Grau & Zotos, 2016) in that they identified stereotypical gender representations. Regarding the advertisements functioning as a means of male hegemony via stereotyping, this study’s findings reveal stereotyping and thus generating symbolic violence that justifies male domination. The male voiceover's predominant expressions undervalue women in the commercials; this may encourage perpetrators of violence, and such utterances deteriorate women's deserved positions in society. All in all, audiovisual media is an effective tool to affect various people in society. Therefore, as Fairclough and Wodak (1997) state, producers should pay attention to how they depict women or men as they can potentially shape society's beliefs due to the dialectical relationship between a discursive event and situations and social structures framing them.

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Appendix A

The script of the TV commercial

Voiceover: Macide! Those who know you, know it well Macide! You are the woman who enchanted your mother in law with mantı (ravioli-like Turkish dish) you made when you were just a new bride and made her give you double Trabzon bracelet!".

If you decide to do something, you will do it Macide! If you want, with your one hand only, you will visit hürriyet emlak and find that house with a large kitchen among one million trustworthy advertisements. You kept pulling out again! You got it you virago!

Appendix B

The script of TV commercial two (Muhittin Sertkaya)

Voiceover: Your name is Muhittin Sertkaya! You are the man who has come in fourth place in the Beykoz local ping pong tournament. Your nick name is success Muhittin! "If you want, even with your one hand, you will visit hürriyetemlak and find the house with a living room big enough for a ping pong table among one million trustworthy advertisements. Once again you decided and succeeded. Well done, Muhittin! The man with the big racket! Go on living. The house you are looking for is at hürriyetemlak.com.

Appendix C

The script of TV commercial three (Alican Taşdöven)

You Alican Taşdöven! Top of the class! Da vinci of the Faculty of Fine Arts! The embodiment of renaissance! If you want, you will visit hürriyet emlak and find that house which has a big living room to work comfortably and which is suitable for a student among 1 million trustworthy advertisements even with your one hand! Typically you succeeded again. Well done! You did it again! You are the man whose statue should be erected! Go on living. The house you are looking for is at hürriyetemlak.com.

Appendix D

The script of TV commercial four (Yasemin Dağdeviren)

You are Yasemin Dağdeviren! You are the woman who advanced in her career with three bright children. If success is concerned, you know every trick in the book! If you want, you will visit hürriyet emlak and find that house with a playroom among 1 million trustworthy advertisements even with your one hand! You did not give up and you succeeded! Well done! The women wearing a two-pieces suit whose hands should be kissed. Go on living. The house you are looking for is at hürriyetemlak.com.