



The International Advertising Strategies of Turkish Airlines In The Context Of Globalisation¹

Küreselleşme Bağlamında Türk Hava Yolları'nın Uluslararası Reklam Stratejileri

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Abstract

Making it easier for the mobility of many things such as goods, services and man in the world thanks to the developments of the transportation and internet technologies, globalisation affect the cultural life as well as the economic, political and technological life. In addition, having an impact on the cultural components (language, traditions, lifestyles, and so on) of the societies, globalisation shapes the advertisements fostered by these components.

It is highly disputed in the literature whether the global companies getting into the foreign markets due to the shrinking of the domestic markets in which they facilitate under the competitive conditions stemming from the globalisation, should create standardised, adapted or glocalised advertisements in order to establish their hold on these markets and to maximize their profits. In this context, the main objective of this study is to identify the international advertising strategies of the six print advertisements of Turkish Airlines on the issues of magazines published on SkyLibrary in between 2010 and 2014. In order to reveal which elements Turkish Airlines uses for its standardised, adapted or glocalised advertisements, this study makes use of the Hofstede et al.'s Cultural Onion Model (2010) and applies a semiological analysis. This study, bearing the importance of being the first study analysing the international advertising of a Turkish brand in terms of its strategies, concludes that Turkish Airlines employ the standardised and glocalised advertisement strategies, and the glocalised advertisement strategy is implemented mostly by making differences in the visual and linguistic symbols.

Key Words: Globalisation, International Advertising Strategies, Standardisation, Glocalisation, Semiology.

Özet

Ulaşım ve internet teknolojilerinde meydana gelen gelişmelerle insan, mal ve hizmet gibi pek çok unsurun dünya üzerindeki hareketliliğini kolaylaştıran küreselleşme ekonomik, politik ve teknolojik hayatı olduğu kadar kültürel hayatı da etkisi altına almaktadır. Toplumların kültürünü oluşturan dil, gelenekler ve yaşam tarzı gibi unsurları etkileyen küreselleşme, kültürün bu unsurlarının beslediği ve bu unsurlarını besleyen reklamları da şekillendirmektedir.

Küreselleşmenin yarattığı rekabet koşullarında şirketlerin faaliyet gösterdikleri pazarların daralması nedeniyle dış pazarlara açılan şirketlerin, bu pazarlarda tutunabilmelerinde ve kârlarını azamileştirebilmelerinde önemli bir rol oynayan reklamlarını tüm pazarlarda standartlaştırması, faaliyet gösterdiği her bir pazarın kültürüne göre uyarlaması veya küyerel bir strateji izlemesi gerekliliği, yazında küresel şirketlerin reklamlarının incelenmesi üzerinden tartışılmalı bir konudur. Bu bağlamda bu çalışmanın amacı, küresel bir marka olma yolunda ilerleyen bir Türk şirketi olarak Türk Hava Yolları'nın (THY), SkyLibrary internet sayfasındaki 2010-2014 yıllarına ait derginin sayılarını inceleyerek, bu sayılarda yer alan altı THY reklamları üzerinden şirketin başvurduğu uluslararası reklam stratejilerini belirlemektir. Bu reklamlarda hangi unsurları kullanarak bu stratejileri benimsediğini ortaya koymak amacıyla, Hofstede ve meslektaşlarının (2010) sunduğu Soğan Kabuğu Modeli'ndeki unsurlar temel alınarak bu reklamların göstergebilim açısından bir çözümlemesi sunulmaktadır. Küreselleşen bir Türk markasının uluslararası reklamcılık stratejilerini belirlemeye çalışan ilk çalışma olması nedeniyle önem taşıyan bu çalışma, THY'nin standartlaştırma ve küyerel stratejiye başvurduğu ve küyerel reklam stratejilerinde ise daha çok görsel ve dilsel göstergelerde değişime gittiği sonucuna ulaşmıştır.

Anahtar kelimeler: Küreselleşme, Uluslararası Reklam Stratejileri, Standartlaştırma, Küyerelleştirme, Göstergebilim.

Introduction

Living in a world, where approximately seven billion people live, it is a fact that these people have daily lives, work, incomes, identities and dreams interconnected and independent at the same time (Sorrells, 2010: 171). In this world, it is easy to notice that everything is intertwined in the people's lives; people can communicate as easily with someone spatially afar

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as with someone nearby. In other words, in the global world in which people communicate with both other people from the same society (culture, group, etc.) and those from different societies (cultures, groups, etc.) thanks to the rapidly advancing technology not only to meet their personal needs, but also to fulfil their commercial goals. In this communication process, one of the tools that these people use in order to reach their commercial goals is the advertisements.

The advertisements used in the commerce-oriented communication process are linked to the development of the globalisation. In the global life, it is not difficult for the consumers to realise to what extent a company in search of a market in which it can sell its products can reach their lives so easily thanks to the opportunities offered by the globalisation. As Tomlinson (2004: 39) states, when one enters into a nearby supermarket, s/he can easily recognise how many goods in the supermarket are local or international products. In this globalising world, the companies have the ability to get their products produced in either their country of origin or other countries to their customers worldwide. In this scope, as Dağtaş (2009: 10) points out, just after the consumer society has broken out with the commodities and the services becoming appealing for and sold to the people all around the world, the companies have started to make greater investments in the advertising sector. In addition to making investments, these companies have also tried to find and apply different strategies in order to vie with their competitors in the global market into which new commodities or goods enter and make the competition harsher, sometimes putting the national or local companies out of the market.

The companies have endeavoured to develop policies on their advertisements that enable them survive their positions in the global markets while doing modifications on their marketing components (product, price, promotion and distribution). These companies, which make efforts to launch, introduce or sell their products or brands, reach their potential customers through the standardised advertisements in order to make the same image regarding that the world is a single market (Duncan & Ramaprasad, 1995: 66; Levitt, as cited in Svensson, 2001: 8; Samiee et al., 2003: 614; Vrontis & Thrassou, 2007: 8-12), or the adapted advertisements in order to reach the markets having different characteristics (Robertson, 1995: 28; Kanso & Kitchen, 2004: 203), or the glocalised advertisements bringing the global and local together (Onkvisit & Shaw, 2004: 457; Goodman, 2007: 335; Nederveen Pieterse, 2009: 75-76; Dumitrescu & Vinerean, 2010: 153). In other words, there are three types of advertising strategies: standardisation, adaptation and glocalisation. From the point of view that globalisation has led to the homogenisation (integration) of cultures, societies and customers, the companies can standardise their advertisements for all the markets they facilitate in (Elinder, 1965: 7; Fatt, 1967: 61; Onkvisit & Shaw, 1999: 19; Vrontis & Thrassou, 2007: 8; Wright et al., 1983: 473; Keegan & Green, 2012: 386). However, from the viewpoint that the heterogeneity of and the differences between the cultures, societies and customers still exist, they can adapt or glocalise their advertisements in compliance with the needs, desires and expectations of the markets (Onkvisit & Shaw, 1999: 19; Vrontis & Thrassou, 2007: 8; Keegan & Green, 2012; Rajabi et al., 2015; Backhaus et al., 2017).

These and other studies mostly take into consideration the international advertising strategies of the global brands like McDonalds', Coca-Cola and Burger King. However, there are almost no scholarly work, which focus on the international advertising strategies of the Turkish brands becoming global. Therefore, it is the objective of this study to elicit which strategies Turkish Airlines as a Turkish global brand applies by using what kind of elements in its advertisements.

1. Theoretical Framework

While man, who can receive instant information from all points of the world and move easily wherever s/he heads towards thanks to the technological developments, can discover new places to carry out commercial facilities, s/he faces "economic, political, technological and socio-cultural" (Saran, 2013: 42) changes and/or transformations. As a result of the internationally-conducted economic affairs, new, stronger or weaker parties in terms of capital, goods or labour have emerged, leading to the changes in the political balance, and this has caused the global powers to expand their zone of influence, badly affecting the position of the nation-states (Balkanlı, 2002: 24; Das, 2004: 2; Dağtaş 2009: 9; Abdullayev and Elma, 2009: 74-85). Formalising the lifestyles and thoughts of the people together with the political and economic interaction between the states and institutions, culture has largely expanded instead of being stuck within the borders in which it was born. This process of expansion and transformation has started with the globalisation and is still going on.

The term 'globalisation', which has made great impacts on the economic, political and cultural lives of the man, have as many different definitions as the disciplines and viewpoints focusing on what it is. Each discipline (or standpoint) remarks on different aspects of this term, and indicates that globalisation refers to different phenomena and cases. According to Khan (2003), globalisation is a three-dimensional (process, phenomenon and philosophy) concept, which points to the elaborate interconnectedness of the human life on the Earth. However, Das, who tries to put forward a functional dimension of the concept, meaning the "harmonization, homogenization or integration of the countries and economies" (2004: 6), states that globalisation is a network, which makes the inter-continental ties closer in the economic, social, cultural, informational and political sense (2010: 66).

Like the human life, the globalisation process is also multi-dimensional (Eckes, 2003: 408). People maintain their lives for economic, political and cultural reasons. They carry out their economic life in order to survive; they need to communicate with other people in order to socialise and have a balanced life; and, they make policies in order to organise their social and economic lives. Thus, Waters (2001: 10-12) argues that the globalisation process, which affects and is affected by the all kinds of activities of the human life, has three main aspects (dimensions): economic, political and cultural. The economic dimension of the globalisation process is related to the production, exchange and consumption patterns of all the people in the globe while the political dimension involves the expansion policies of the power within and across the societies in the world (Tomlinson, 2004: 33). He states that the cultural dimension of the globalisation process is about how the people surviving in the economic and political life communicate with each other and how they maintain their lives in the globalised

world (2004: 33). Similarly, while Saran (2013: 48) asserts that the economic activities within the globalisation process lead to the political events, Das (2004: 12) pleads that political globalisation is a subset of the socio-cultural globalisation. It can be concluded that all the dimensions are interconnected and interdependent.

Globalisation as a concept refers to a complex interdependence, unitedness and worldwide network of the economic, political and technological powers, which bring the ideologies, customs, and beliefs as well as the people, cultures and markets closer to one another (Albrow, 1990: 45; Robertson, 1992: 8; Keohane and Nye, 2000: 2; Sorrells, 2010: 171). This view points to the importance of the communication on the process of globalisation. Predicating that the globalisation means that the intensification of the social relations in the world (Nederveen Pieterse, 1995: 48) shapes the events both nearby and afar, Giddens (1991: 64) also attributes significance to the impact of communication on the embodiment of the social relations. The remarkable aspect of this interaction between the social relations and communication is that these two things affect the process of globalisation.

Being one of the impact factors of the social relations, communication is getting more global every second, and this process in the modern world, in which people can have relatively easy access to the information from distant resources thanks to the easy transfer of the data and can communicate with each other thanks to the technological advancements although they are spatially distant, is defined as globalisation (Thompson, 1995: 149). No matter where the receiver of the communication process is, the sender immediately and easily gets in contact with the receiver thanks to the developments in the communication technologies. The sender can convey the message to the receiver in a distant point in the world through the most suitable means of the communication. As a means of communication to reach the large masses, media play a key role in the process of globalisation. Even Rantanen (2005: 6) renders this relationship (or interaction) between the media and globalisation with the 'horse' and 'carriage' as a metaphor. From this metaphor, it may be concluded that there is a strong mutual connection between these two concepts. In other words, media and globalisation may be regarded as one of the *raison d'être* for one another.

McLuhan (1994: 34), who alleges that the world has turned into a 'global village' as a result of the connection of the zones (separated by the national borders) through the electrical technology, attributes significant importance to the communication technologies as they make distant parts of the world closer to each other. The companies located within the national borders go beyond the borders and enter the foreign markets because of the markets shrinking within the national borders, and then they take the form of an international, multinational or global company (Saran, 2013: 42). These companies, owing to the technological developments, 'transport' not only their goods/services, but also their advertisements to the markets in the 'global village'.

In this global village, while the economic and political events in one place of the world may affect other places, these events also make an influence on the social life, and the components of the culture such as language, beliefs, norms and traditions, which make an influence on the social life. These influences lead to interactions between cultures, and these interactions conduce to either cultural homogeneity or cultural diversity (Waters, 2001: 17). Culture, which is learnt and passed down from one generation to another (Onkvisit and Shaw, 2004: 155-156), interdependent with the language (Müller, 1996: 90), is a "living, active process" (Fiske, 1989: 23), which the globalisation process may intervene in and change its progress. In other words, the globalisation process may cause some changes within the cultures.

There are many models, which investigate the cultures deeply. One of these models is the Hall's Contexting Model. In this model, the cultures are divided into two in terms of their contextual features: high context cultures and low context cultures. According to Hall (1976: 86) who attributes importance to the role of context in the communication process, the members of the low context cultures pay more attention to the details than those of the high context cultures (Hall, 1976: 127; Hall and Hall, 1990: 9), and it can be concluded that the members of the high context cultures demand that they are given more information about the context (surroundings). In other words, these two context dimensions differ from each other in terms of the importance which they give to the message and its surroundings (context). While the high context cultures assign more importance to the context surrounding the message, the low context cultures assign this importance to the message itself (Sapienza, n.d.: para 7-9). Furthermore, the bonds between the members of the high context cultures are stronger than those bonds in the low context cultures (Hall, 1976: 127).

Another model, which examines the culture, is the Hofstede's Cultural Dimensions Model. In this model, every national culture bears four dimensions: Power Distance, Uncertainty Avoidance, Masculinity-Femininity and Individualism-Collectivism. The first dimension (Power Distance) refers to the "extent to which a society accepts the fact that power in institutions and organizations is distributed unequally" (Hofstede, 1980: 45). The second one is the Uncertainty Avoidance dimension, which points to the "extent to which a society feels threatened by uncertain and ambiguous situations and tries to avoid these situations by providing greater career stability, establishing more formal rules, not tolerating deviant ideas and behaviours, and believing in absolute truths and the attainment of expertise" (Hofstede, 1980: 45). The Individualism-Collectivism dimension is the third dimension of Hofstede's Cultural Dimensions Model, and it indicates that while the collectivist cultures have a "preference for a tightly-knit framework in society in which individuals can expect their relatives or members of a particular in-group to look after them in exchange for unquestioning loyalty" (Hofstede, n.d.: para 4), the individualist cultures can be regarded as the "a preference for a loosely-knit social framework in which individuals are expected to take care of only themselves and their immediate families" (Hofstede, n.d.: para 4). The fourth dimension, which is the Masculinity and Femininity Dimension, indicates the "extent to which the dominant values in society are "masculine" – that is, assertiveness, the acquisition of money and things, and not caring for others, the quality of life, or people (Hofstede, 1980: 46). According to this model, Turkey scores 66 on the Power Distance dimension, 85 on the Uncertainty Avoidance dimension, 37 on the Individualism-Collectivism dimension, and 45 on the Masculinity-Femininity dimension, while most of the countries in the European region and United States score lower on the Power Distance and Uncertainty Avoidance dimensions and higher on the Masculinity-Femininity and Individualism-Collectivism dimensions.

The high context cultures are associated with the collectivistic cultures, while the low context cultures are associated with the individualistic cultures Chen (1992: 10). As one of the four cultural dimensions of Hofstede's Cultural Model, collectivism and individualism deals with how the relationships between members of a culture are established or how the cultural bonds tie them together. In this regard, the relationships in the individualistic cultures are looser and short term, and the members of this type of culture tend to take care of only themselves and of their closest family members, while the members of collectivistic cultures tend to have tighter and long-term relationships with their families and acquaintances (Hofstede, 1980: 45). According to Hofstede (1980: 48), the characteristics of the collectivistic cultures are the 'We' consciousness, the emotional dependence of the individuals on their families and relatives, the idealisation of the family membership, the predetermined friendships and the placement of the belief in the group decisions, while the characteristics of the individualistic cultures are the 'I' consciousness, the emotional interdependence of the individuals from families or relatives, the idealisation of the leadership, the need for specific friendships and the placement of the belief in the individual decisions. In the Arab and Mediterranean cultures (including the Turkish culture), which are considered high context (Herselman and van Greunen, 2011: 51) and collectivistic (Hofstede, 1980: 52) cultures, the brands try to address their customers through advertisements more with emotional appeals, while the advertisements in the Western cultures (US, Canada and Western Europe) which are considered low context (Verma, 2015: 141) and individualistic (Paez and Vergara, 1995: 417) cultures, depend more on the rational appeals (Ju-Pak, 1999: 220, 224; Adair and Brett, 2004:160).

Hofstede and his colleague also offered a model in order to evaluate the components of the culture, and this model "Cultural Onion Model" is used to identify the differences between cultures all over the world (Boeing, 2013: 5). In other words, Cultural Onion Model makes it easier to unearth the components of culture in four layers (dimensions): symbols, heroes, rituals and values. As cultural documents, the advertisements also include these four dimensions in order to be meaningful for their receivers. According to Hofstede and his colleagues (2010: 6), symbols, which are located in the outer and most superficial layer of the Cultural Onion, are comprised of the "words, gestures, pictures or objects that carry a particular meaning that is recognized as such only by those who share the culture" (Hofstede et al., 2010: 8). The layer under this layer is the 'heroes' layer, which refers to the "persons, alive or dead, real or imaginary, who possess characteristics that are highly prized in a culture and thus serve as models for behaviour" (Hofstede et al., 2010: 8). In this layer, the most popular celebrities like Beckham and Tarkan, historical figures like Atatürk and Piri Reis or fictional characters like Superman and Nasreddin Hodja appear. The next inner layer called as rituals refer to the "collective activities that are technically superfluous to reach desired ends but that, within a culture, are considered socially essential" (Hofstede et al., 2010: 9). Ways of greeting, wedding and mourning ceremonies can be given as examples of the rituals. In the core of the culture lies the 'values' layer, which depends on the pairings such as good-bad, beautiful-ugly and moral-immoral, and this layer deals with the "broad tendencies to prefer certain states of affairs over others" (Hofstede et al., 2010: 9).

There are two opposing viewpoints, which assert that globalisation makes significant impacts on the culture as a whole. While some argue that globalisation contributes to the cultural diversity (Featherstone, 1996: 13; Goodman, 2007: 335; Duman, 2009: 588; Nederveen Pieterse, 2009: 75-76), others assert that globalisation create a common, homogenised, standardised and 'global' culture (Robertson, 1990: 26; Onkvisit and Shaw, 1999: 19; Tomlinson, 2004: 103-118; Keegan and Green, 2012: 386; Saran, 2013: 42).

The marketing professionals, who work for the companies that operate in many different spots in the world at the same time, struggle to make their voice heard by their potential customers through the most appropriate channels and tools. Depending on the choices, features and/or habits of their customers, the marketing potentials may use TV, radio, magazines, newspapers, internet, social network sites, blogs or mobile phones as a medium. On each medium, advertising is "one of the most visible marketing activities" (Buil et al., 2013: 116) that can be used to create brand awareness and image and to evoke positive feelings towards the brand (Keller, 2007: 72, 118), which is one of the most fundamental targets that the global companies try to achieve.

These marketing professionals, who play a key role for the companies to keep their positions in the global markets steady, base their campaigns on the viewpoints of these two opposing groups. When carrying out one of their marketing activities – advertisements – for their international or global clients, they decide on whether to standardise, adapt or glocalise their advertisements depending on the viewpoint, which they stand for. In other words, because the advertisements are the cultural documents (Sherry, 1987: 441) shaped by the process of the globalisation which is interconnected with the consumption (Sklair, 1991: 95), they are open to the changes arising from the globalisation. Therefore, each component of the culture (language, customs, religion, etc.) affects and is affected by the globalisation, and therefore forms the advertisements. In this context, Sherry (1987: 441-442) implies that the basic components of a society's culture (like language, religion, education and values) can be seen in the advertisements, which apply each of these cultural components in order to develop the communication between the brands and consumers.

As being the cultural documents influenced by the globalisation process, the advertisements are standardised, adapted or glocalised in accordance with the expectations of the consumers, who are believed to live in a global culture or different specific cultures. Standardisation as a concept, primarily used by Levitt in his "The Globalization of Markets" (Onkvisit and Shaw, 1999: 19), mean that the companies regard the world as a single market rather than an aggregate market composed of the national markets (Hout et al., 1982: 108). Similarly, it refers to the fact that the companies count the world as a single market ignoring the regional and national differences while they maintain their activities in the global market (Levitt, as cited in Svensson, 2001: 8). As the companies assume that there is a unity in the expectations of the customers and every customer has the same delight all over the world, they find it unnecessary to produce different products, and in the similar sense, they create standardised advertisements for their customers from different parts of the world.

An advertisement applying the standardisation strategy, which focuses on the similarities, unity and coordination in the world (Svensson, 2001: 8), is defined as the advertisement “used internationally with virtually no change in its theme, copy, or illustration (other than translation)” (Onkvisit and Shaw, 2004: 455). The standardisation strategy, requiring the advertisers to use the same advertising message for each market or to make little differences (Wright et al., 1983: 473), may be used for the reasons that;

- The preferences, desires, needs and expectations of the customers in the global market are standardised (Onkvisit and Shaw, 1999: 19; Vrontis and Thrassou, 2007: 8; Wright et al., 1983: 473; Keegan and Green, 2012: 386).
- With the entrance of much more goods into the market, similar appeals become more important for the advertisements (Fatt, 1965: 5-6; Fatt, 1967: 61).

Taking into consideration that the people from different parts of the world have similar tastes and needs as a result of the globalisation which removes the national borders and brings together the customs and traditions of different societies, the advertisers use the standardised advertisements, which provide them with such advantages as;

- Reduction in the advertising costs (Yip and Coundouriotis, 1991: 13; Belch and Belch, 2003: 669; Keegan and Green, 2012: 388; Samiee et al., 2003: 614; Taylor and Okazaki, 2006: 98; Laroche et al., 2001: 250; Vrontis and Thrassou, 2007: 8; Duncan and Ramaprasad, 1995: 66; Papavassiliou and Stathakopoulos, 1997: 504),
- Increase in the quality and profit (Yip and Coundouriotis, 1991: 13; Laroche et al., 2001: 250),
- Long-term success (Vrontis and Thrassou, 2007: 8),
- Combination of the global sources (Yip and Coundouriotis, 1991: 13),
- Globally strong and coherent brand and/or corporate image (Belch and Belch, 2003: 669; Vrontis and Thrassou, 2007: 8-12; Samiee et al., 2003: 614; Taylor and Okazaki, 2006: 98; Laroche et al., 2001: 250; Duncan and Ramaprasad, 1995: 66; Papavassiliou and Stathakopoulos, 1997: 504).

Although standardisation strategy offers some advantages as mentioned above, this strategy drags the companies into failure/loss rather than helping them increase their sales, and according to Onkvisit and Shaw (1990: 103-104), it reduces the message efficiency because it requires the repeat of the same advertising message for the customers with different backgrounds (religion, language, race, economic status, etc.). The differences between the customers focusing on the localisation in the global market grow wider, and their different desires lead them to different purchase behaviour (Onkvisit and Shaw, 1999: 19). From this point of view, the standardisation strategy is not suitable for the companies facilitating in the global market, and the marketing professionals of the companies adapt their advertising strategy to the characteristics of each culture, which the markets ride on.

Unlike the standardised advertisements, the adapted (localised) advertisements are re-shaped in regard to the cultural and structural differences of the societies living in different regions of the world (Kotler, 1986: 13-14; Aktuğoğlu and Eğinli, 2010: 169; Keegan and Green, 2012: 386). The standardisation of the advertisements for the global market may cause the customers to pay no attention or resist to the advertisements. In addition, the adaptation strategy may be applied by the marketing professionals because there is a great diversity in the cultures, markets, economic conditions, media convenience, legal restrictions, customer needs, images of the country of origin and in the customer profiles (Belch and Belch, 2003: 670; Vrontis and Thrassou, 2007: 8; Dapkus and Eimantaitė, 2010: 459-460). This strategy provides the companies with the national sensitivity, stronger communication efficiency and power to compete with the local companies (Hite and Fraser, 1990: 10-11; Yip, 1989: 32; Müeller, 1996: 123). Taking the advantages of the adaptation strategy into consideration, the companies create different advertisements for each market, in which they operate.

Regarded as the amalgam of the standardisation and adaptation strategies, the glocalisation strategy also called as ‘hybridisation’ (Nederveen Pieterse, 1995: 49) or ‘middle way’ (Onkvisit and Shaw, 1990: 106) is a strategy, which necessitates a global strategy with local adaptations and modifications. The glocalisation strategy, which derives from the Japanese term “dochakuka” meaning “global localisation” (Tulloch, 1993: 134), according to Svensson (2001: 15), focuses on a balance between standardisation and adaptation, homogenisation and heterogenisation. This hybrid strategy entails the advertisement to include the global thinking and modification concerning the characteristics of the local markets, and this induces the emergence of different kinds of customers and the creation of new customer customs (Hermans and Kempen, 1998: 1114). This means that hybrid cultures and customers came into being as a result of the combination of the brand-new global values and local values.

The glocalisation strategy known as “Think Global, Act Local” (Dumitrescu and Vinerean, 2010: 149; Zeybek and Ekin, 2012: 805) in the academia and sector concerns the need for the local adjustment of the theme, copy and visual contents of the advertisements with a global vision, and therefore Grey Advertising calls it as “global vision with a local touch” (Belch and Belch, 2003: 674). In line with this strategy, the companies rearrange the components of their advertisements such as message content, symbols, and language in the way that these advertisements comply with the cultural and environmental differences of the customers; and in this way, they don’t ignore the global corporate vision and philosophy which create a global image and turn their products and services into the global brands (Belch and Belch, 2003: 677; Friedman, 2007: 420-422). Since the standardisation strategy disregards the cultural diversity in the age of globalisation and the adaptation strategy costs much, the companies turn their directions to the glocalisation strategy.

Located in a strategical point in the world, Turkey can be regarded to be in the middle of the economical, political and cultural transactions, and this fact causes Turkey to affect and be affected by the globalisation process, which therefore has an influence on the Turkish advertisements. The globalisation process especially gained velocity in Turkey in the 1980s together with the implementation of 24 January 1980 Decisions (Acar, 2009: 33). Afterwards, Turkey as a member of the World Trade Organisation (WTO), signed the General Agreement on Trade in Services (GATS) in 1994, which stipulates that Turkey abolish the quota system hindering the commerce in the service branches mentioned in the Agreement and reduce the barriers to the entrance of the goods/services to the Turkish market (Yılmaz, 2001: 30). Using the electronic commerce, which this Organisation applies in the commercial transactions, Turkey gave rise to the pace of the globalisation process thanks to the rapid developments in the communication and information technologies and cost reductions (Yumuşak, 2001: 2, 9). This enabled two things: the foreign brands could enter into the Turkish market, and Turkish brands could find a chance to reach the international markets. These two results have made the competition in the foreign markets harsher, and like other brands, the Turkish brands turn into global identities with their international or multinational corporate structures (Saran, 2013: 42), and apply the international advertising strategies in order to manage to keep their positions in the markets steady.

2. Methodology

2.1. Purpose and Research Questions

The main purpose of this study is to present how the cultural globalisation affects the international print advertising strategies of one of the globalising brands of Turkey – Turkish Airlines – which was chosen the best airline in Europe in between 2010 and 2014 by Skytrax (<http://www.worldairlineawards.com/Awards>). Furthermore, this study tries to reveal which cultural signs Turkish Airlines uses in its international print advertisements with regard to its advertising strategies. The main hypothesis of this study is that Turkish Airlines shows a tendency towards the use of standardisation strategy in its print advertisements in order to create a single brand image in the minds of its customers all over the world. In addition, this study bears the importance of being the first study to analyse the international print advertisements of a Turkish brand in the globalisation process.

This study tries to fulfil its purposes through these questions:

1. What are the international advertising strategies of Turkish Airlines in its print advertisements as a globalising brand of Turkey?
2. In terms of the international advertising strategies Turkish Airlines applies into its print advertisements, are there any differences in the cultural signs it attributes importance to?

2.2. Sampling, Research Method and Technique

The current study is a qualitative research, which tries to inquire a research problem through an interpretative approach (Karataş, 2015: 63) with an aim to highlight an in-depth and ultimately context-based understanding of specific situations (Given, 2008: 798). In order to grasp a holistic picture of all the diversities, richness, differences and oppositions in the population (Karataş, 2015: 70) and to gain an in-depth understanding about the characteristics of a specific situation in its context (Daymon & Holloway, 2011: 213), the qualitative researcher generally employs the purposive or 'criterion-based' sampling (Yin, 2011; Lindlof & Taylor, 2002; Daymon & Holloway, 2011), which means to select the sample objects or subjects rich in content in terms of the purpose of the research (Daymon & Holloway, 2011: 209; Akalın, 2015: 501). In qualitative research, the sample size is most frequently small (Given, 2008: 798-799) with no concern of generalization to a population as in the quantitative research (Glesne & Peshkin, 1992; Yıldırım & Şimşek, 2008: 65; Daymon & Holloway, 2011; Karataş, 2015), just as Mitchell (1983; as cited in Silverman, 2010: 54) asserts by stating "the validity of qualitative analysis depends more on the quality of the analysis than on the size of the sample" (Mitchell, 1983; as cited in Silverman, 2010: 54). In this study, Turkish Airlines' print advertisements on SkyLibrary website (<http://www.skylibrary.com/>) published in between 2010 and 2014 are selected through purposive sampling technique in order to reveal which international advertising strategies Turkish Airlines applies by using what cultural signs in its print advertisements.

In line with the purpose of this study, the six print advertisements (in the Turkish and English language pairs) of Turkish Airlines representing all the examples of standardised and glocalised advertisement pairs (out of 32 non-repeating advertisement pairs) are selected through purposive sampling technique, by regarding how contextually rich and exemplary each advertisement is in revealing the global and local modifications of the ad contents. With an intention to give an in-depth picture of the international advertising strategies of Turkish Airlines' print advertisements, the selection of the advertisements was based on their relevance to the research question of the study (Schwandt, 2001: 233). The selected print advertisements bear strong similarity to other print advertisements of Turkish Airlines, and contain extensive content in terms of the characteristics of the international advertising strategies: standardisation and glocalisation. Turkish Airlines' advertisements on the SkyLibrary website are mainly advertisements about the corporate superiority, special days and the advantages, which the company offers its customers. Therefore, this was taken into consideration while selecting the advertisements for this study. Each of the selected advertisements refers to this segmentation and exemplifies all the other advertisements in terms of the international advertising tactics such as making no adaptation or using different objects for readers from different languages and cultures. Furthermore, the selected advertisements for the standardisation or glocalisation category are the exemplary advertisements rich in content, bearing all the specificity of the strategies and yielding most appropriate and plentiful data in terms of the purpose of the study (Yin, 2011: 88). Within this scope, the headlines, visuals, taglines, and their placement of the six print advertisements are examined through semiotic analysis,

in which small sample size is the norm (Langrehr & Caywood, 1995). Because semiotic analysis, as Williamson (2001) states, is the most effective and functional method for decoding the advertisements, and as Given (2008) states, it is an important related discipline for the qualitative research, this study makes semiotic analyses of the print advertisements through Hofstede et al.'s Cultural Onion Model (2010), which offers useful tools of analysis to determine the international advertising strategies of the global and international companies (Boeing, 2013; Zakaria & Abdul-Talib, 2010; Feltes, 2015) in terms of the cultural differences.

The structures with the visual essence such as movies, photographs, comic books and advertisements strengthen their meanings through the linguistic materials (Barthes, 2011: 24) and make use of cultural signs (Dağtaş, 2009: 51). One of the methods to analyse the cultural texts like advertisements is semiotics (Fiske, 2003: 124). Semiotics, which examines the signs including many things like fashion jargon, automobiles, clothes and advertisements, scrutinises not only the linguistic signs, but also the non-linguistic signs, and therefore it functions as a metalanguage (Gümüş & Şahin, 1982: 36; Berger, 1996: 11). Semiotics, which is used to analyse the advertisements as a text which includes multifarious signs shared by the members of a society belonging to a specific culture (Dağtaş, 2009: 41), has no compromised models and techniques (Atabek & Atabek, 2007: 82). Therefore, this study applies Hofstede et al.'s Cultural Onion Model (2010) in order to ascertain the cultural signs used in the international advertisements of Turkish Airlines. The four layers of the Cultural Onion Model are the categories through which the six print advertisements of Turkish Airlines are semiotically analysed. In this way, the cultural signs in these advertisements are brought into light, and this study unveils how Turkish Airlines applies its international advertising strategies by using what kind of cultural signs in its print advertisements.

2.3. Limitations

Because of the space limitations for the article, an in-depth semiotic analysis of each advertisement published in the magazines on SkyLibrary is not possible. Therefore, this study tries to find an answer to its research questions and reach its purpose through semiotic analyses of the six print advertisements selected through the purposive sampling technique, which are relevant to the research questions, rich in content and exemplify all the features of the two international advertising strategies employed in the print advertisements of Turkish Airlines.

Another limitation of the current study is that the researcher could not analyse the advertisements in other language pairs rather than the English-Turkish language pairs. Therefore, this study is limited to the semiotic analysis of the print advertisement in English-Turkish language pairs.

The fact that the SkyLibrary website contains some inaccessible magazine issues can be counted as a limitation for this study as other advertisements either standardised or glocalised may not be noticed.

3. Findings

3. 1. "The Best Fly With The Best" / "En İyiler En İyilerle Uçuyor"



Figure 1. "The Best Fly With The Best" ("En İyiler En İyilerle Uçuyor") Advertisements

Table 1. "The Best Fly With The Best" ("En İyiler En İyilerle Uçuyor") Advertisement

Symbols	Visual: - Basketball and football with Turkish Airlines emblem - Olive branch in the brand colours of Turkish Airlines - Plane seats
	Linguistic: - Turkish Airlines Logo - "Globally Yours" Motto - "The Best Fly With The Best." / "En İyiler En İyilerle Uçuyor!" slogan - "Europe's Best Airline" - "Avrupa'nın En İyi Havayolu" - "A Star Alliance Member" - "The world's greatest and most famous players, Kobe Bryant and Lionel Messi fly with Turkish Airlines for a good reason. It's because Europe's best pilots, cabin crew members, flying chefs and technical team work at Turkish Airlines. Now it is time to raise the bet and become the world's best airline, offering the best service to the best athletes and everyone around the world" - "Dünyanın en iyi ve en tanınmış sporcuları Kobe Bryant ve Lionel Messi Türk Hava Yolları'yla uçuyor. Çünkü Avrupa'nın en iyi pilotları, hostesleri, teknik ekibi ve uçan aşçıları Türk Hava Yolları'nda çalışıyor. Şimdi hedef dünyanın en iyi havayolu olmak, dünyanın en iyi oyuncularına ve tüm dünyaya en iyi hizmeti sunmak."
Heroes	Kobe Bryant; Lionel Messi
Rituals	Spinning the ball on finger; Juggling the ball with the knees; Folding the arms
Values	Superiority; Success; Mastery; Victory; Comfort; Unity
Strategy	Standardisation

In this pair of advertisements, while the world-known stars Kobe Bryant and Lionel Messi as the brand ambassadors sit on the seats in the cabin, a flight attendant, a pilot, a chef and a maintenance technician stand behind them, which signifies that the flight crew are ready to serve the globally known stars. The stars, displaying their skills in comfort and smiling with the balls representing the brand, indicates that the brand offers comfortability and happiness, while the upright postures of the flight crew (as the representatives of Turkish Airlines) behind the most talented sportsmen in the world connote that the company supports the sportspeople. The empty seats next to those on which the "best" sit down invite the reader of the advertisements to choose Turkish Airlines, fly with the best on those seats and become the best as mentioned in the slogan of the ad. The slogan and the olive branches surrounding it bear the corporate colours of Turkish Airlines: dark blue and red. Furthermore, the olive branches in the colours of the brand, meaning 'victory' in the Greek mythology (Rhizopoulou, 2004: 1601), refer to Turkish Airlines' consecutive successes in being chosen the best European Airline by Skytrax. In this way, it is aimed to strengthen the brand image.

By featuring those world-renowned stars, it is aimed to create a consistent brand image (Paek, 2005: 134) all over the globe and to transfer the characteristics of them such as charisma, richness, prestige, success, style and so on to the brand itself (Bati, 2010: 266). The postures of the flight crew, especially the chef folding his arms, who all look self-confident, manifest that the crewmembers and Turkish Airlines are the masters in the field of airline transport.

Turkish Airlines, which tries to create and strengthen its global brand image, uses the same headlines (in meaning), copy (in meaning), visual elements and layout in both Turkish and English advertisements. The texts in the Turkish advertisement are directly translated into the English advertisement, and the visual and linguistic elements of the advertisements do not include any local meaning. Therefore, it is possible to assert with the reference of the theories that the standardisation strategy is employed in these advertisements.

3. 2. “Love Will Surround The World” / “Aşk Dünyanın Her Yerinde”



Figure 2. “Love Will Surround The World” (“Aşk Dünyanın Her Yerinde”) Advertisements

Table 2. “Love Will Surround The World” (“Aşk Dünyanın Her Yerinde”) Advertisements

Symbols	<p>Visual:</p> <ul style="list-style-type: none"> - Branches of a Tree - Clouds - Seagulls - Sun - Sea - Lighthouse - Trees - Eiffel Tower - The Leaning Tower of Pisa - Hat - Neckwear - Flower
	<p>Linguistic:</p> <ul style="list-style-type: none"> - “Globally Yours” - “Europe’s Best Airline” - “Love will surround the world” - “Turkish Airlines makes the distances disappear... This Valentine's Day, fly wherever your beloved one is, and share the most romantic moments together, side by side.” - “Avrupa'nın En İyi Havayolu” - “Aşk dünyanın her yerinde” - “Türk Hava Yolları'ya mesafeler daha kısa... Bu Sevgililer Günü'nde sevdiğinizin yanına uçun; en romantic anları onunla yan yana yaşayın.”
Heroes	-
Rituals	Hugging; Resting head on the shoulder; Watching sunset/sunrise
Values	Love; Togetherness; Quality; Compassion
Strategy	Standardisation

In these advertisements, the couple is depicted through two well-known towers of the world – The Eiffel Tower and The Leaning Tower of Pisa –, which symbolise the passion and love. The Leaning Tower of Pisa, which is the symbol of the “city of eternity” Rome, is personalised as a woman through the adding of hair and a flower on its top; while The Eiffel Tower, which is the symbol of the “city of love” Paris, is personalised as a man through the use of a hat on its top and a neckwear around its body (Delbaere et al, 2011: 122). The Leaning Tower of Pisa is depicted as ‘resting its head on the shoulder of’ the Eiffel Tower, and this depiction points to the passion between two lovers. This couple watches the sunset (or sunrise) by the sea, which is a romantic ritual of lovers. The sea and sky bear the multifarious colours such as pink, orange, yellow, red and brown, which all together symbolise the compassion, love, hope and comfort (Ambrose & Harris, 2005: 112; Zeybek, 2002: 820; Çelen & Yıldız, 2015: 133).

In these advertisements, created for Valentine’s Day, everything is in pairs: seagulls, clouds, trees, and two pieces of land. One half of the sun accompanies another half through its reflection on the sea. Moreover, the lighthouse (here may symbolise the control tower) may be depicted as the lover of the airplane, which comes back after its flights. In this way, the reader is supposed to feel the unity and the power of love. The visual symbols of both advertisements convey the same message to the Turkish and English readers.

When the linguistic symbols of the advertisements are examined, it can be concluded that both advertisements contain the same message: Turkish Airlines enables the lovers to come together and live the romantic moments side by side. This message is given through the Turkish slogan “Aşk dünyanın her yerinde (Love is all around the world)” and the English slogan “Love will surround the world”, which characterises the Turkish Airlines as ‘love’. In other words, Turkish Airlines is referred to as ‘love’, implying that Turkish Airlines is the love of its customers. In the slogans of both advertisements, there is a little difference, but this difference is not generated due to the cultural differences of the target readers. In addition, the copy texts of both advertisements, which narrate that Turkish Airlines makes the distances between lovers disappear, are the same in meaning. This message (the disappearance of the distances) is conveyed through both visual and linguistic symbols. Therefore, it can be asserted that the standardisation strategy is employed in these advertisements, because there is no cultural adaptation in both visual and linguistic symbols.

3. 3. “Far East Awaits You” / “Uzak Doğu Seni Bekliyor”



Figure 3. “Far East Awaits You” (“Uzak Doğu Seni Bekliyor”) Advertisements

Table 3. “Far East Awaits You” (“Uzak Doğu Seni Bekliyor”) Advertisements

Symbols	Visual:
	<ul style="list-style-type: none"> - The Great Wall - Pagoda - Control Tower - Elbrus Mountain (Russia) - Chinese Lamps - Buddha Head - Head of Goddess Tara (India) - Aravan’s Head (India) - Mahakala / Great Khali’s Head - Stanchion posts and ropes
	Linguistic:
	<ul style="list-style-type: none"> - “Europe’s Best Airline” - “Far East Awaits You” - “Be part of hundreds of cultures, stories and memories with the airline that flies to all corners of Far East!” - “Avrupa’nın En İyi Havayolu” - “2013 Skytrax World Airline Awards” - “Uzak Doğu size bekliyor” - “Dünyanın en çok ülkesine uçan havayoluyla yüzlerce kültür, hikaye ve hatıraya ortak olun.” - thy.com - 444 0 849
Heroes	Kung Fu Fighter; Vietnamese woman; Hindu woman; Woman from the Long Neck Karen Tribe (Giraffe Woman / Padaung) (Thailand); Geisha (Japan); East Timor Warrior; Morin Khuur musician (Mongolia); Chinese Terracotta Warrior; Indian Dancer; Indian Snake Charmer; The Elephant-Headed Lord Ganesha (India); Sitar musician (India); White Tiger (India); Blue Peacock (India); Chinese Dragon
Rituals	Kung Fu movement; Greeting; Dancing; Morin Khuur playing; Snake-charming; Sitar playing
Values	Entertainment; Divinity; Happiness; Hospitality
Strategy	Standardisation

In these advertisements, the same message is conveyed to the readers through the linguistic symbols. In the slogans, in which the metonym and personification (Far East is presented as if it were a person who waits for his/her guests) are applied, the readers of both advertisements are invited to visit the countries in the Far East. Through the metonym and personification, it is aimed to build a sincere bond between the advertisements and their readers. The sub-heading of the Turkish advertisement says that Turkish Airlines is the airline, which flies to more countries in the world than any other airlines, while the sub-heading of the English advertisement informs the readers of the fact that Turkish Airlines flies to all the corners of the Far East, which the readers are invited to visit. The differences in the sub-headings of the advertisements are not intentionally made, regarding the cultural differences between the Turkish and English readers.

The ribbon-shaped design behind the slogan creates a sense of celebration and establish a bond between the readers and the culture, story and moments mentioned in the sub-headings. The ribbon-shaped design is in the colour of red, which symbolises happiness and luck in the Far East (Hobson, 1994: 24). The Great Wall of China, a pagoda, the Elbrus Mountain and a control tower are seen in the background of the heroes of the advertisements, so it can be concluded that the setting of the advertisements is a waiting room (the stanchion posts and ropes indicate so) in an airport in the Far East. The heroes wait altogether in the waiting room, which implies that these heroes accompany the guests from airport to wherever they go in the Far East.

The visual symbols of both advertisements are the cultural symbols of the Far East region. The waiting room is lit up with the Chinese lamps, and the readers can see in the background some of the important sightseeing places of the Far East like the Great Wall, a pagoda and the Elbrus Mountain. In the top left corner of both advertisements appears the Chinese

dragon, which symbolises the devotion of the Chinese people to their past (Sleeboom, 2002: 302) as well as the luck, chance, prestige and power (<http://www.chinahighlights.com/travelguide/article-chinese-dragons.htm>). Another Chinese figure in both advertisements is the Kung Fu fighter, who perform the Kung Fu movements in the Shaolin Taolu style, and this movement is signalling that he is about to take the action (<http://taichi-kungfu-online.tumblr.com/post/149930270490/the-10-important-movements-in-shaolin-taolu>). One of the other important Chinese character is the warrior of the Terracotta Army, who protects the grave of the Chinese Emperor Qin Shihuang and plays an important role in the reunion of China under the reign of Qin (Li et al., 2014: 126). This character symbolises the military power of China in the advertisements.

The advertisements include a Vietnamese woman with her traditional hat and dressing, who greets the readers with her hands conjoint in the breast level. In her right stands a woman from the Long Neck Karen Tribe (Padaung), who settle in Thailand as refugees from their motherland Myanmar (Hall and Page, 2000: 134). Next to this Giraffe Woman, the readers can get the greeting of a geisha with her kimono, umbrella and hand-held fan, who is a symbol of the Japanese entertainment culture and is only exclusive to Japan (Schliesinger, 2012: 1-2). Next to her stands a warrior from East Timor, who wears his war clothes, holds a spear and carries an arch in his head as a symbol of his homeland, which gained its independence after big losses and struggles, leading its citizens to be devoted to their independence (<http://visiteasttimor.com/see-do/timorese-people-culture/>). All of these characters come together in the advertisements, symbolising that all these characters (heroes) from different countries create a common culture, the culture of the Far East.

In these advertisements, in which many characters symbolising the culture of the Far East come together, the readers can see a white tiger, which is an icon of power and change in the Chinese culture (Eason, 2008: xviii) and is put under the protection in India because of its becoming extinct, lie down in front of a Morin Khuur musician as a representative of Mongolia. Other musicians in these advertisements are the Indian sitar musician and the Indian snake charmer, who belong to the entertainment culture of India. In the back, the readers can see a woman standing upright in her religious clothing in the colour of saffron, the most sacred colour of Hinduism (<http://www.sanskritimagazine.com/indian-religions/hinduism/meaning-of-different-colours-in-hinduism/>) and an Indian woman dancing in her traditional red dress. In front of this Indian dancer, a blue peacock, declared as the national bird of India because of its resemblance to the emblem in the Indian flag (Ramesh and McGowan, 2009: 106), greets the readers of the advertisements. Another hero relating to the Indian culture in the advertisements is the Elephant-headed Lord Ganesha, which is considered to be the provider of success, wealth and peace (Parashar, 2016: 159) as well as being the god, which offers innovation, knowledge and intelligence and removes the barriers (Kumar et al., 2007: 287).

The visual symbols of the advertisements are the head of Aravan, the head of Goddess Tara, the head of Buddha and the head of Mahakala (The Great Kali), which represent the beliefs and religions in the Far East region. In this way, Turkish Airlines tries to give its readers the meaning that Turkish Airlines respects all the beliefs and religions in this region.

Although the advertisements make use of the cultural heroes and symbols of this region in order to create an image of Far East in the minds of the readers, they do not address only the passengers from the Far East, but they are created for all the English and Turkish readers in the world. Therefore, the advertising strategy applied in these advertisements is the standardisation strategy. In other words, the target readers of these advertisements are not only the people, whose motherlands are in the Far East, but also the readers from the Turkish- and English-speaking countries. Thus, it is possible to state that the advertisements employ the standardisation strategy, as they do not contain any visual and linguistic adaptations to the cultures of these English-speaking countries.

3. 4. “Flying Chef” / “Uçuş Ekibimizin En Yeni Üyesi: Uçan Şef”



Figure 4. “Flying Chef” (“Uçuş Ekibimizin En Yeni Üyesi: Uçan Şef”) Advertisements

Table 4. “Flying Chef” (“Uçuş Ekibimizin En Yeni Üyesi: Uçan Şef”) Advertisements

Symbols	Visual: - Cabin - Plate
	Linguistic: - “Flying Chef – Globally Yours” - “Uçuş Ekibimizin En Yeni Üyesi: Uçan Şef” - “World’s best economy class on-board catering, special tastes from the world cuisine, a great service experience with the chefs onboard... We are proud to be an airline that offers the Best Economy Class Onboard Catering. We are Turkish Airlines, we are globally yours.” - turkishairlines.com - +90 212 444 0 849 - “Ekonomi sınıfı ikramda dünyanın en iyi havayolu olarak yeryüzünün lezzetlerini gökyüzüne çıkarıyoruz. Şimdi de uçan şefimizle eşsiz bir servis deneyimi yaşıyoruz. Sizi dünyanın 160’dan fazla şehrine Türk Hava Yolları ayrıcalıklarıyla uçuruyoruz.” - thy.com - 444 0 849
Heroes	Christian Reisenegger
Rituals	Serving the food; Smiling
Values	Diligence; Innovation; Uniqueness; Superiority
Strategy	Glocalisation

These two advertisements differ from each other in terms of their visual and linguistic symbols while they both feature Christian Reisenegger, the head of Flying Chefs. In the advertisement for the English readers, the headline is the slogan of the advertisement (‘Flying Chef’) and the motto of Turkish Airlines (‘Globally Yours’). In this way, the advertisement tries to tell its readers “The flying chef is globally yours”, meaning that whatever destination the readers’ route are to, the flying chef is ready to serve them on board. However, in the advertisement for the Turkish readers, it says “The Brand New Member of Our Flight Team: Flying Chef (Uçuş Ekibimizin En Yeni Üyesi: Uçan Şef)”, implying that the crewmembers form a team, which has a spirit, unity and a sense of belonging. The use of first plural possessive suffix (‘our’) points that there is a sense of possession among the crewmembers.

It is also possible to state that there are some differences in the copy texts of both advertisements. While there are some hyperbolic expressions in the Turkish text like taking the tastes of the ground to the sky, experiencing the unique service of the flying chef, the English text seems to be simpler. This may be because that the hyperbolicism is more preferred in the high context cultures like in the Turkish culture than it is in the low context cultures like in the European culture (Paulston et al., 2012: 234). In addition, the emotional appeals are more dominant in the Turkish text than in the English text. In the Turkish copy, it says that Turkish Airlines belongs to its customers all over the globe, while it says in the English copy that it serves the best the lounge dining in the economy class. This shows that it is the values of Turkish Airlines to belong to the global customers and to serve the best.

The visual analyses of the ads show that there are some differences in terms of choosing the visual symbols. While the flying chef looks more confident in the English advertisement, he looks more sincere with his smile in the Turkish advertisement. Moreover, he serves blackberry, strawberry, cucumber, olive, mango, a slice of cheesecake and mashed potatoes in the English advertisement, while he serves cooked meat, chicken meatballs, candied pumpkin dessert, a slice of cacao cake and a slice of pasta with cheese paisley filling in the English advertisement. The offerings on the plates represent the differences in the Turkish and European cuisines.

Both advertisements try to give its readers the same (global) message that its offerings on board are served by its flying chefs who prepare them on board. However, the advertisements convey this message through different visual and linguistic symbols. As this global message is given by considering the cultural differences, it is possible to state that the advertising strategy employed is the glocalisation strategy.

3. 5. “World Basketball Is On The Rise With Us” / “Dünya Basketbolu Bizimle Yükseliyor”



Figure 5. “World Basketball Is On The Rise With Us” (“Dünya Basketbolu Bizimle Yükseliyor”) Advertisements

Table 5. “World Basketball Is On The Rise With Us” (“Dünya Basketbolu Bizimle Yükseliyor”) Advertisements

Symbols	Visual:
	<ul style="list-style-type: none"> - Globe - Basketball hoop - Basketball
	Linguistic:
	<ul style="list-style-type: none"> - “Globally Yours” - “World Basketball Is On The Rise With Us” - “As the Main Sponsor of the 2010 FIBA Basketball League, Turkish Airlines flies all teams to the excitement of the cup.” - “Dünya Basketbolu Bizimle Yükseliyor” - “2010 FIBA Dünya Şampiyonası Ana Sponsoru Türk Hava Yolları, tüm takımları şampiyona heyecanına uçuruyor.”
Heroes	-
Rituals	Stretching out for the ball to shoot a basket
Values	Leadership; Excitement; Success
Strategy	Glocalisation

Although the Turkish texts are directly translated into English and so there is no difference in the meaning, both advertisements differ from each other in terms of their use of visual components.

The advertisement for the English readers gives a smaller part of the basketball hoop, while the advertisement for the Turkish readers shows a larger part of the basketball hoop. This may be because the Turkish readers belonging to a high context culture demand more information about the context (or surroundings) of the pictures (Hall, 1976: 127; Hall and Hall, 1990: 9).

In these advertisements, in which the visual symbols support the linguistic symbols, the basketball, for which the two arms stretching out, symbolises Turkish Airlines, and it refers to the fact that Turkish Airlines is a goal, which has to be achieved. Moreover, the basketball in the shape of the globe in the English advertisement strengthens the meaning of the statement ‘world basketball’ in the headline. In this way, it is aimed to convey the message that Turkish Airlines as the main sponsor of the Basketball League exalts all the basketball events in the world. In other words, this means that the basketball rises up just as the planes of Turkish Airlines do.

This basketball in the shape of the globe in the English advertisement differs from the basketball in the Turkish advertisement. In the Turkish advertisement, this basketball is in the shape of a ball bearing the colours and emblem of Turkish Airlines. It is possible that the Turkish advertisement makes an emphasis on the values of nationalism through the

message that Turkish Airlines is a Turkish company while the English advertisement tries to imply that Turkish Airlines is a global company rather than a local (national) company. In other words, it may be stated that the Turkish nationalism in the Turkish advertisement turns into global citizenship in the English advertisement.

Glocalisation is to give a global message with some adaptations to the characteristics of the cultures. Therefore, it is convenient to state that the glocalisation strategy is employed in the advertisements created for the 2010 FIBA Basketball League, as there are some adaptations in the visual symbols regarding the cultural differences although there is no difference between the texts and message of both advertisements.

3. 6. “You Are The Wind Beneath Our Wings” / “Tüm Babalara Kanat Dolusu Sevgilerimizle”



Figure 6. “You Are The Wind Beneath Our Wings” (“Tüm Babalara Kanat Dolusu Sevgilerimizle”) Advertisements

Table 6. “You Are The Wind Beneath Our Wings” (“Tüm Babalara Kanat Dolusu Sevgilerimizle”) Advertisements

Symbols	Visual:
	<ul style="list-style-type: none"> - Plane - Hand of a Father - Hand of a Kid
Symbols	Linguistic:
	<ul style="list-style-type: none"> - “A Star Alliance Member” - “Globally Yours” - “You are the wind beneath our wings. Happy Father’s Day to all the dads of the world.” - “Tüm babalara kanat dolusu sevgilerimizle. Tüm dünya babalarının Babalar Günü’nü kutluyoruz.” - “turkishairlines.com”
Heroes	-
Rituals	Holding hands
Values	Unity; Love for Father; Support
Strategy	Glocalisation

In this pair of advertisements, the hand of the father and that of a kid are given in the middle shot in the Turkish advertisement while they are shown in the close shot in the English advertisement. This difference may be intentionally created because the Turkish culture as a high context culture pays more attention to the context while the European culture as a low context culture gives places more importance to the details (Doole and Lowe, 2008: 90). This is a sign that Turkish Airlines pays regard to the differences between cultures while designing its advertisements.

The contact of the hands as the visual symbols of the advertisements symbolises the tenderness and protectionism (Küçükerođan, 2011: 219) and togetherness, and the hand of the father behind that of the kid bears the message that fathers stand behind and protect their kids. The position of the father’ and the kid’s hand support the slogan of the English advertisement. When this advertisement is seen from above, the father’s hand appears to be under the kid’s hand. In this way, it says that the fathers are the winds necessary for the wings of the planes to lift off. Just like the way that the wind

pressure enables the wings of the plane to take off (<https://paperplanemafia.com/how-do-paper-airplanes-fly/>), the fathers provide the strength (literally the wind pressure) for the kids (the planes) to stand up and go further in their lives (to take off). From a different point of view, the position of the father's thumb under the plane refers to the implication that fathers are significant and valuable for Turkish Airlines to take off. In this advertisement, Turkish Airlines attributes importance to the functionality of the fathers for their kids, and so makes use of the rational appeal more than of the emotional appeal. This is because the individualist cultures like European culture pay more importance to the benefits and functions anything or anyone offers (Triandis et al., 1988: 324-325).

However, in the Turkish advertisement, it says "Tüm babalara kanat dolusu sevgilerimizle" meaning "wings full of love to all the fathers". In this advertisement, Turkish Airlines plays with the words by changing the word in a Turkish saying "kucak dolusu sevgilerimizle" (meaning "lots of love" in English; in literal translation, it is "with laps full of love"). The word "kanat" ("wing" in English) is used in substitution for the word "kucak" ("lap" in English) in order to associate the wings with the laps, and in this way the word "kanat" (wing) gains the meanings associated with the word "kucak" (lap) in Turkish culture such as compassion, sincerity and affection. Although this saying can be translated as 'lots of love to all the dads of the world', the slogan of the English advertisement says that the fathers are the winds beneath the wings (arms) of the kids. This implies that Turkish Airlines carries "lots of love" in its wings for the fathers all around the world. Therefore, it can be concluded that Turkish Airlines employs the emotional appeals in this Turkish advertisement since the family bonds are of high importance in the collectivist cultures (Triandis et al., 1988: 324-325) like Turkish culture.

Although the concept (message) of these advertisements is same and thus global, the way this message is carried to the readers of the advertisements is different and adapted to the local characteristics of each culture. In other words, both advertisement apply different linguistic symbols and differ from each other in terms of the shots of the visual symbols. This shows that the cultural differences are regarded while giving the global message in both advertisements, and therefore it can be stated that the glocalisation strategy is employed.

Conclusion

The advertisements, which function as a bridge between the producer and consumer, are as Saran (2013: 42) states, affected and transformed by the globalisation, which influences all aspects of the social life. They are used by the international and global companies, which try to keep their positions in the global markets, as a tool to make their voices heard and their products sold. In these global markets, the companies can use either the standardised advertisements depending on the viewpoint that assumes globalisation creates homogenised, standard and common culture and consumers (Tomlinson, 2004: 18), or the adapted advertisements, depending on the viewpoint that there still exists the cultural diversity (Vrontis and Thrassou, 2007: 8), in which the demands and needs of the consumers differentiate (Onkvisit and Shaw, 1999: 19). They can also use the glocalised advertisements, depending on the viewpoint that the culture that the globalisation creates is the hybridised culture, which causes the companies to think global and act local (Hermans and Kempen, 1998: 1114; Svensson, 2001: 15).

The companies vary in the global market. Their product – service categories vary as well as their countries of origin. In this global market, the Turkish companies (or brands) make important activities, and therefore they use advertisements in order to inform their customers of these activities including their products and/or services. The way the Turkish companies shape their advertisements for the customers in the global market and what international advertising strategy they apply are not studied from the viewpoint of the marketing field. Therefore, this study tries to fill this gap, by eliciting the international advertising strategies of Turkish Airlines (as a globally known Turkish brand) and its choices of cultural elements in its international advertisements, which are published in the 21 magazines on its website SkyLibrary in between 2010 and 2014.

This study concludes that the advertisements published during the period (2010-2014), when Turkish Airlines was awarded by Skytrax as the Europe's Best Airline, employ either the standardisation strategy or the glocalisation strategy in its print advertisements, by attributing more importance to 'thinking globally'. This may be because Turkish Airlines tries to create a common image in the minds of the customers in the global market as a Turkish company aspiring to become a global company. In its standardised advertisements, Turkish Airlines uses the same visual and linguistic symbols with no cultural adaptations. The translations from Turkish to English only include small linguistic changes, which are inevitable because these two languages require different syntax and structures of statements in order for them to be meaningful for their readers. This kind of adaptations is acceptable for the advertisements to be counted as the standardised advertisements.

While creating standardised advertisements, one of the ways that Turkish Airlines uses is the globally known celebrity endorsement. By applying this tactic, Turkish Airlines transfers the characteristics of these celebrities to its brand image, which it tries to make a common and positive one. Another opportunity that the celebrity endorsement offers is that it strengthens the global brand perceptions of Turkish Airlines in the minds of the readers because the celebrities lead to the same images in all countries in the world.

Another significant tactic that Turkish Airlines uses for its standardised advertisements is that it benefits from the cultural elements of the countries / regions, to which it flies. It presents the cultural values, rituals, heroes and symbols of these countries without any cultural adaptation of the visual and linguistic symbols regarding the expectations and cultural characteristics of the target readers. In this way, it tries to convey the message that all the cultures and countries come together to foster the globe, many parts of which Turkish Airlines flies.

Depending on the viewpoint that globalisation creates a hybrid culture instead of detached and different cultures, Turkish Airlines employs the glocalisation strategy in some of its advertisements. In the glocalised advertisements, Turkish Airlines makes adaptations more in the linguistic symbols than it does in the visual symbols. It may be because that translation costs are less than costs for advertising design. Moreover, Turkish Airlines may choose linguistic adaptations more because it tries to create the same global image in the minds of its target readers.

In one of its glocalised advertisements, Flying Chef, Turkish Airlines gives the same message in both Turkish and English advertisements that it offers a new practice on board, however this same message is given with culturally adapted linguistic and visual symbols. The hero of these advertisements, Christian Reisenegger, stands and smiles in a different way in both advertisements, and he offers culturally different lounge dining on the plates. In addition to the different visual symbols, the linguistic symbols of both advertisements differ, considering the cultural differences.

Like in the Flying Chef advertisements, the advertisements designed for the Father's Day are an example of the glocalised advertisements of Turkish Airlines. Although the visual elements of the advertisements, where there is no hero, do not differ as much as they do in the Flying Chef advertisements, they differ from each other in terms of their camera shot types with regard to the cultural differences. Moreover, while the text of the Turkish advertisement benefits from the emotional appeal (by making a small change in the Turkish saying), that of the English advertisement attributes more importance to the functions, thereby the rational appeals. Despite these visual and linguistic differences, the advertisements serve the same message that Turkish Airlines pays high values to fathers.

Other glocalised advertisements of Turkish Airlines are the ones created for its being the main sponsor of a global sports event. Whereas the linguistic symbols, values and rituals, and the message are the same for both advertisements, there are some differences in the visual symbols used in the advertisements. While the Turkish advertisement addresses the nationalistic emotions of its readers through a basketball bearing the colours of the Republic of Turkey and Turkish Airlines, the English advertisement is free from these emotions and includes a basketball, which refers to the 'world' basketball, emphasising that Turkish Airlines belongs to the 'world'.

In the advertisements, employing either standardisation or glocalisation strategy, the values and rituals are not adapted to the characteristics of the target culture. In other words, the values and rituals are standard ones which are familiar to all the cultures. In both kinds of advertisements, the basketball in the colours of and with the emblem of Turkish Airlines is used in order to create a common image in the minds of the readers. However, the use of cultural heroes is more in the standardised advertisements than it is in the glocalised advertisements. This may be because Turkish Airlines tries to transfer the associations with these heroes to its brand image, therefore making it possible to enable the readers of the advertisements to have the same perceptions regarding Turkish Airlines and accept it as a global brand. The differences created for the glocal strategies stem from the linguistic and visual symbols of the advertisements. This may be because Turkish Airlines tries to lead all the readers to have the same image, and may be because it does not want to make more payment in order to use different cultural components, that is, it may try to reduce its advertising costs. In order to clarify this dilemma, one study can be carried out through interviews with the marketing department of Turkish Airlines.

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Genişletilmiş Özet

Küreselleşme süreci, toplumları ekonomik, politik ve kültürel açıdan etkileyen bir süreç olarak görülmektedir. Para akışı, siyasal düzen ve kültürel benzeşim-farklılık gibi çeşitli konularda etkisine yönelik farklı görüşlerin olduğu küreselleşme sürecinin kültürel boyutunun ve kültürel bir unsur olarak reklamların küreselleşme sürecinde ne tür farklı stratejilerle yaratıldığına ele alındığı bu çalışma, Türk Hava Yolları'nın (THY) SkyLibrary internet sitesindeki dergilerinde yer alan reklam çiftlerini (Türkçe↔İngilizce) barındırdıkları reklam stratejileri açısından irdelemeyi ve bu stratejileri hangi kültürel göstergelerden faydalanarak uyguladıklarını ortaya koymayı amaçlamaktadır. 2010-2014 yılları arasında Skytrax tarafından üst üste beş kez Avrupa'nın En İyi Havayolu seçilmesi nedeniyle, bu çalışmada THY'nin reklamları irdelenmektedir. Küreselleşen bir Türk markasının uluslararası reklam stratejilerini inceleyen ilk çalışma olması nedeniyle önem taşıyan bu çalışmanın temel varsayımı, Türkçe ve İngilizce reklamlarının okurlarına yönelik olarak THY'nin hazırladığı reklamlarda THY her iki okura daha çok standartlaştırma stratejisini benimseyerek veya küyerel reklamlarında bile standartlaştırma eğilimi göstererek ulaştığıdır. Çalışmada şu sorulara yanıt aranmaktadır:

1. Küreselleşen bir Türk markası olarak THY'nin Türkçe-İngilizce dil çiftlerinde hazırladığı reklamlarda benimsediği uluslararası reklam stratejileri nelerdir?
2. Reklamlarında benimsediği stratejiler açısından, önem attığı kültürel unsurlarda farklılık görülmekte midir?

Amacına ulaşmak için yukarıda yer alan sorulara yanıt ararken göstergebilimsel çözümlmeye ve Hofstede'nin Kültürel Soğan Modeli'ne başvuran bu çalışma, SkyLibrary internet sitesinde yer alan 2010-2014 yılları arasındaki 21 farklı dergide THY'ye ait reklam çiftlerinden altı tanesini örneklem olarak ele almıştır ve bu altı reklamın üçü standartlaştırma, diğer üçü ise küyerelleştirme stratejisi ile hazırlanmış reklamlardır. Bu çalışmanın kısıtlılıklarından birisi, yazarın yabancı dili olan İngilizce dışındaki dillerde hazırlanmış reklamların incelenememiş olmasıdır. Diğer bir kısıtlılık ise, SkyLibrary internet sitesinde bazı dergi sayılarına ve böylelikle de reklamlara ulaşamamış olmasıdır. Başka bir kısıtlılık ise, makalede sayfa kısıtlaması olması nedeniyle bu makalede incelenen reklamlarla kullandıkları stratejiler açısından benzerlik gösteren diğer dergi reklamlarının incelenemeyişidir. Hofstede'nin Kültürel Soğan Modeli yardımıyla gerçekleştirilen göstergebilimsel çözümlmeler sonucunda aşağıdaki sonuçlara ulaşılmıştır:

1. THY, Türkçe-İngilizce dil çiftlerinde hazırladığı reklamlarda yerelleştirme stratejisine başvurmamakta, standartlaştırma ve küyerelleştirme stratejilerini reklamlarında benimsemektedir.
2. Standartlaştırma stratejisini uyguladığı reklamlarda başvurduğu taktiklerden birisi, ünlü kullanımıdır ve böylelikle dünya çapında bilinen ünlülerin çağrıştırdığı sıfatlar veya özellikler THY'nin imajına aktarılmaktadır. Bu stratejiyi benimsediği reklamlarında dünya çapında ünlü kullanarak kültürün önemli bir bileşeni olan kahramanlardan faydalanmaktadır. Küyerelleştirme stratejisinin kullanıldığı reklamlardan çok standartlaştırma stratejisinin kullanıldığı reklamlarda kahramanlardan faydalanılmaktadır.
3. Standartlaştırma stratejisini benimsediği reklamlarda başvurduğu diğer bir taktik ise, sefer düzenlediği coğrafi bölgelerin kültürel unsurlarından faydalanmak, o bölgelerin kültürlerindeki kültürel değerlere, ritüellere, kahramanlara ve simgelere herhangi bir uyarılma yapmadan yer vermektir. Başka bir deyişle, hem Türkçe reklam okurunda hem de İngilizce reklam okurunda sefer düzenlediği coğrafi bölgelerin kültürel unsurlarından faydalanarak ortak bir imaj yaratmaktır. Bu imajı yaratırken İngilizce reklam okurunun kültürel unsurlarına ve kültür kaynaklı farklı beklenti, ihtiyaç ve isteklerine göre reklamların görsel-dilsel simgeleri, değerleri, ritüelleri ve kahramanları olmak üzere dört kültürel bileşeninde uyarılma yapmamaktadır.
4. THY'nin küyerelleştirme stratejisini benimseyerek hazırladığı reklamlarda görsel simgelerden çok dilsel simgeler açısından uyarlamalar yaptığı dikkat çekmektedir. Bu reklamlarda ritüeller, kahramanlar ve değerler açısından uyarlamalar yer almamakta, daha çok dilsel ve görsel simgeler bakımından kültürel uyarlamalar gerçekleştirilmektedir. Reklamın aktarmak istediği asıl mesaj, farklı dilsel ve görsel simgeler aracılığıyla reklam okurlarına iletilmekte; bu mesaj iletiminde İngilizce reklam okurunun ait olduğu kültürün özellikleri dikkate alınmaktadır.
5. Küyerelleştirme stratejisinin benimsendiği reklamlarda, hedef kitlenin kültürel özellikleri dikkate alınsa da daha çok standartlaştırma eğiliminin olduğu görülmektedir. Bir başka deyişle, bu reklamlarda yerel kültürün unsurlarına kısmen odaklanılsa da daha çok ortak bir imaj yaratma çabasında bulunduğu dikkat çekmektedir.

Çalışmanın kısıtlılıkları ve sonuçları göz önüne alındığında, gelecek çalışmalar için aşağıdaki öneriler sunulabilir:

1. THY'nin televizyon reklamları uluslararası reklam stratejileri açısından irdelenebilir.
2. THY'nin uluslararası reklam stratejilerini uygularken neden sonuçlarda yer alan taktik ve unsurlara başvurduğunu ortaya çıkarmak için THY'nin pazarlama ve reklam birimleri ile mülakatlar gerçekleştirilebilir.