Representation of Women in Advertisements: A Semiotic Analysis of Women in North Cyprus Life Style Magazines

Damla Nailer

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Approval of the Institute of Graduate Studies and Research

_____
Prof. Dr. Elvan Yılmaz
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

_____
Prof. Dr. Süleyman İrvan
Chair, Department of Communication and Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

_____
Assoc. Prof. Dr. Hanife Aliefendioğlu
Supervisor

Examining Committee
_____

1. Assoc. Prof. Dr. Hanife Aliefendioğlu   _____

2. Asst. Prof. Dr. Mashoed Bailie   _____

3. Asst. Prof. Dr. Ülfet Kutoğlu Kuruç   _____

ABSTRACT

Mass media project various representations of gender. Women are represented within different roles in media outlets. Advertisements as a type of media tools include various representation of gender. To convince the audiences to buy the product or service, advertisements present recognizable and acceptable images. Therefore, they create models to encourage people to look like them. It might be possible to say that in addition to the advertised products or services, advertisements also try to sell images.

This study examines the representation of women in advertisements in two life style magazines of North Cyprus. The textual and semiotic analyses are methods used to evaluate how women are represented in the advertisements of *North Cyprus Magazine-Home* and *Zoom* to find out whether there are any mis-representations of gender images.

In spite of the new emergence of life style magazines in North Cyprus, almost all sexist representations covered in advertisements are recognizable. It is possible to argue that most of women representations are portrayed through traditional roles such as mother, spouse or partner, in contrast to the few non-traditional roles like minister, director, or technical positions in the advertisements. Moreover, the pattern of being a beautiful and sexy woman is already shaped by these women images of advertisements.

If this study accomplishes what it has set out to do, the considerations and comments

on women made here may be helpful for the further construction of gender representations in mass media.

Keywords: Mass media, representation, gender, woman, semiotic analysis, textual analysis.

ÖZ

Kitlesel medya çeşitli cinsiyet temsilleri sunmaktadır. Kadınlar farklı rollerle medya kalıplarında sunulmaktadır. Bir medya aracı olan reklamlar da çeşitli kadın temsilleri içermektedir. Ürünü veya servisi satın almalarına tüketicileri ikna etmek için reklamlar tanımlanabilir ve kabuledilebilir imajlar sunmaktadır. Yani, insanları bu imajlar gibi görünmeye özendirmek için modeller yaratıyorlar. Şunu söylemek mümkün olabilir ki; reklamı yapılan ürün ve servislerin yanı sıra, imaj da satmaya çalışıyorlar.

Bu çalışma, Kuzey Kıbrıs'ta yayınlanan iki yaşam stili dergisinin reklamlarında yer alan kadın temsillerini gözden geçirmektedir. Metin analizi ve göstergebilimsel analiz, *North Cyprus Magazine-Home* ve *Zoom* dergilerinde kadınların nasıl temsil edildiğini değerlendirmek ve ayrıca bu reklamlarda herhangi bir eksik cinsiyet temsili olup olmadığını bulmak için kullanılan iki yöntemdir.

Eğer bu çalışma amaçlarını başarırsa, bu çalışmada kadınlar üzerine geliştirilen fikirler ilerde medyada yapılandırılacak olan cinsiyet temsillerinin yapılanmasına yardımcı olabilir.

Magazin basını Kuzey Kıbrıs'ta çok yeni ortaya çıktığı halde reklamlardaki her türlü cinsiyetçi imajı görmek mümkündür. Kadınların bakanlık, Teknik işler ve yöneticilikten çok anne ve eş gibi geleneksel rollerde görüldüğünü tartışmak mümkündür. Ancak her türlü temsil kadınların güzellik ve seksiliği etrafında örülmektedir.

Eğer bu çalışma amacına ulaşırsa kadınlar hakkında dile getirilen sorun ve yorumlar kitle iletişiminde toplumsal cinsiyet temsilinin kurulmasında katkısı olacaktır.

Anahtar Kelimeler: Kitlesel medya, temsil, cinsiyet, kadın, göstergebilimsel analiz, metin analizi

Special thanks to my family who supported me in many ways in

the preparation process of this study

Without your unconditional love and help, I could not be here

today.

This thesis is dedicated to:

My father, Hasan Nailer

My mother, Hatice Nailer

My brother, Ali Nailer

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Chapter 1

INTRODUCTION

1.1 Background of the Study

This thesis is about the representation of women in magazines of North Cyrus. The representation of women in advertisements containing images of women in magazines is studied. Advertisers attach thematic concepts to the representations of women in order to promote a product as desirable. In order to understand how women are represented in advertisements of mainstream life style magazines of North Cyprus, a semiotic and textual analysis is used as a way of examining these representations in terms of the cultural context. Another method used in this study is the interview with the editors of the magazines.

This thesis includes five chapters. These chapters, in order, are introduction, literature review, methodology, analysis, and conclusion. The introductory chapter explains what the thesis is about. Thus, the topic, research questions, problem, hypothesis, purpose, limitation and the relevance of the thesis are defined in the first chapter. The literature chapter draws a theoretical frame on culture, representation, gender identity, patriarchal structure, women in advertising and semiotics, and discusses this information on the representation of women in mainstream media forms through major statements of important authors such as Arthur Asa Berger, Erving Gofmann and Stuart Hall. The next chapter on methodology stresses the main methods of research that are interviewing, textual analysis, and semiotic analysis.

These methods are used to collect the necessary information and to analyse the data in this study. Then, the chapter on analysis provides evaluations and findings by using semiotic and textual analysis to answer the primary research questions. Finally, the conclusion chapter gives a short summary of the study and evaluates the findings.

1.2 Research Questions and the Problem of the Study

The main questions of the study are "how women are represented in the advertisements of the Lifestyle Magazines of North Cyprus?", "which signs are combined to create these representations?" and "which codes appear with the combination of the given signs?" that represent women. Thus, this study investigates various representations of women in advertisements to examine and evaluate the images of women. The images in magazines are found in many public places such as hairdressers, cosmetic shops, bus stops, shopping centres and so forth, and so they become a part of the process of gender socialization. Various representations of women work as the basic element of this socialization process. During the socialization process, audiences perceive and see these images as representative of how women should be (Gornick, 1987). In other words, in such representation, advertisers create models whom audiences are supposed to try to emulate, and thus they are selling images through products. For example, the mass media project images of "what/who is beautiful?" in various forms. There is an implication that if you are not using the products or services that are being advertised, you will not be seen as a beautiful woman. And this idea directs you to become one of consumers who are targeted.

1.3 The Hypothesis of the Study

It is important to mention that the targeted consumers should be at a certain socio-economic level in order to be able to buy the commodities that are advertised. Thus,

women need money to buy all these products and services. From this point of view, it is possible to emphasize that two of the elements of identifying the target consumer is their class and socioeconomic level. People are able to buy these products if they have enough money. A person who has low income may not be able to buy a diamond ring. Companies also produce products that have different qualities. Accordingly, their prices are different too. A high quality product with a high price may aim to reach people in a high socioeconomic level. A different product that resembles the high quality one may aim to reach people who are at a lower socioeconomic level. By using different images in advertisements, companies reach consumers who have different expectations and who are at different socioeconomic levels. All people in different socioeconomic levels become a part of this process. A short history of life style magazines in North Cyprus shows that the more cosmopolitan middle class people are attracted to new cultural tastes that produce new patterns of consumption. Life style magazines' readers are generally the middle class people.

1.4 The Purpose of the Study

The purpose of this thesis is to manage a qualitative analysis of various representations of women in advertisements in newly emerging life style magazines in North Cyprus. It is not possible to claim an objective reality on certain evaluations of the representation of women in the advertisements considered for this study, because media outlets include various representations of and we can not identify them all strictly through these representation in advertisements. Readers and audiences may interpret these representations in different ways depending on their own cultural backgrounds. Thus, this study mainly aims to describe these representations from a purposeful and ideological perspective by the help of specific

theoretical concepts of semiology, such as signs, codes and myths.

1.5 The Limitations of the Study

There is not a large spectrum of life style magazines in North Cyprus. When I decided to study the 'Representation of Women in Magazine Advertisements', I examined two magazines[1]. The third magazine I picked was *90-60-90*. However, I was not able to find more than two issues of *90-60-90*, because Reklamix Advertising Agency had stopped publishing it. Moreover, I could not communicate with anyone responsible from the magazine.

I decided to study the two magazines published in a one-year period, from May 2009 to May 2010. *North Cyprus Magazine and Home* did not come out on March 2010. Thus, in order to evaluate magazines for a one year period, I worked on six issues, numbers 20 to 34. *Zoom* was examined from May 2009 to April 2010 with twelve issues, numbers 15 to 27.

This study is one of the first research in the field of magazines advertising in North Cyprus and deals with representations of women. In order to be able to analyse advertisements published in North Cyprus life style magazines, I choose my research materials from the current issues for one year period. There are special days and periods such as mother's day, St. Valentines' day and marriage ceremonies period in a year. The reason for choosing one year period in this study is to see how advertisements use these days and periods as concepts by combining them with women representations.

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[1] *North Cyprus Magazine and Home* and *Zoom* are used to obtain the data for this study.

1.6 The Relevance of the Study

With Industrial Revolution, societies have taken on a highly consumerist structure. The importance of advertisements has increased. Sophocleous (2004) discusses advertising as a way of informing audiences about the created needs that has an important role to direct them to mass consumerism. And mass production appears as a result of this frame. With the mass production, the need for the sale of goods occurs.

Advertisements represent various portrayals of gender. And these portrayals are influential in shaping our criteria of how we should look. The representations take form according to the target consumer of the product. Therefore, such gender representations in advertisements are varied. Advertisements contain these different representations depending on the target consumer. All advertisements use different images of women than others with the combination of different environmental components due to their target consumers.

The relevance of this thesis is women variously represented in media forms and these representations of women can not be restricted within any specific meaning. We can claim that rather than limiting the meanings which are attached to women, we can say that women are continuously portrayed in different ways to maximize profits through the sales of products. One advertisement includes a sexy woman image while other one is presenting a motherhood image to create a composition to promote a product in different ways.

To sum up, it is not possible to put forward any accurate evaluation on the representation of women in advertisements.

Chapter 2

LITERATURE REVIEW

2.1 Introduction

The aim of this study is to examine the representation of women in the advertisements of two popular magazines of North Cyprus, *North Cyprus Magazine-Home* and *Zoom*. From this point on, this study investigates how women are represented through different identities in magazine advertisements[2]. The main question of the study is "how women are represented in advertisements in the mainstream[3] popular magazines of North Cyprus?"

 In this study, such commercial advertisements are examined by using a semiotic analysis and textual analysis.

It is necessary to introduce a framework that indicates the focus point of this thesis and to present an overview of previous studies by discussing the concepts. Therefore, I evaluate concepts such as culture, representation, gender identity and their meanings in my study to deal with the representation of women in the advertisements of magazines in North Cyprus.

Advertisers construct different gendered images that help to position audiences in

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[2]Williams defines "advertising" as "the processes of specific attention and information to an industrialized system of commercial information to an institutionalized system of commercial information and persuasion (1997, p. 170).
[3] According to Danesi (2009), "Mainstream media refers (synonym of mass media) dominant, powerful media organizations, such as the major newspapers and television networks" (p. 182).

relation to the advertised product or service. Advertisements aim to convince audiences to see themselves as the subject of ideology that is given to the audience to recognize him/herself. Products such as clothes, shoes, jewelleries, drinks, and services like insurance, diet centres, hotels, hair saloons are being advertised through various representations. Thus, we can observe competing and contesting representations of women with different identities in advertisements. Constructed images of women are shaped according to ideologies that audiences are expected to recognize themselves through. We see many stereotypical images of males and females relying on different ideologies in the advertisements of this study. For instance, educator women images can exemplify stereotypical roles of women.

This study suggests that women are differently represented through signs, and the meanings of these representations are never stable or fixed. From this point on, I try to examine through semiotic analysis such representations of women, which are created by advertisers.

One of the significant theoretical frameworks of this study is semiotics. The following part of the literature review attempts to provide a theoretical framework on semiotics as a valuable analytical tool to analyse the material of this study. Semiotics is concerned with symbols/signs and how signs signify "meaning" through cultural values. In order to explore semiotics and to use this theory for analysing advertisements, some important concepts such as sign, signifier, signified, denotation, connotation, binary opposition, code, syntagmatic and paradigmatic, insignia, stereotype, intertextuality, metaphor and metonymy, and myth need to be defined in order to provide a clear understanding of the topic.

2.2 Culture in Cultural Studies

Culture as a complex term, has been defined differently by many authors/writers or academicians until now. Williams, defines culture in various ways depending on periods before Industrial Revolution and in the eighteenth, also early ninetieth century as follows:

> …it had meant, primarily, the 'tending of natural growth', and then, by analogy, a process of human training. But this latter use, which had usually been a culture *of* something, was changed in the eighteenth and early nineteenth century, to *culture* as such, a thing in itself. It came to mean, first, 'a general state or habit of the mind', having close relations with the idea of human perfection. Second, it came to mean 'the general state of intellectual development, in a society as a whole. Third, it came to mean 'the general body of arts'. Fourth, later in the century, it came to mean 'a whole way of life, material, intellectual, and spiritual'…Where culture meant a state or habit of the mind, or the body of intellectual and moral activities, it means now, also, a whole way of life" (1963, p: 16-18).

In terms of its current meaning, culture is a combination of human symbolic activities which help people to understand each other and make sense of the world. Culture has a dynamic construction; therefore it is possible to refer to various definitions. Culture is always in the process of changing and can not be seen as fixed. In other words, culture is neither a durable set of actions, nor a stable process. It is a complex term that refers to overlapping actions and practices. There are various approaches to an understanding of culture.

Cultural studies represent many approaches in dealing with culture. According to cultural studies, it is difficult to mention a fundamental perception about the term culture. Thwaites, Davis & Mules state that, "if it is obvious that cultural studies involves studying culture, what may not be nearly so obvious is just what culture is. We are going to approach it in a way common to much (though not all) of cultural studies: as a matter of meanings" (2002, p. 1). Thus, it is not possible to characterize

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culture with any certain definition because of its multilayered and dynamic features. In the context of cultural studies, anything which refers to a meaning of social experience in a society can be perceived as a content of culture.

Moreover, Storey examines cultural studies as follows:

> ...cultural studies assumes that capitalist industrial societies are divided unequally along ethnic, gender, generational and class lines. It contends that culture is one of the principal sites where this division is established and contested: culture is a terrain on which takes place a continual struggle over meaning, in which subordinate groups attempt to resist the imposition of meanings which bear the interest of dominant groups. (1996, p. 3)

Therefore, cultural studies stress the inequalities that have occurred in capitalist industrial societies. According to Cockburn (2004), the unequal division between men and women is obvious in Cyprus too. Such a structure refers patriarchal ideology, based on men's domination over women. The representation of gender is also reflected based on cultural values in many advertisements through this kind of patriarchal ideologies in the mainstream media.

At this point, it is useful to define ideology. As being a primary analytical equipment of cultural studies, ideology is a broad term covers a complex and wide-ranging area of study. It has defined as "a product of discourse" that practices within a special analytic way of knowing world through signs and texts by Thwaites, Davis, and Mules (2002, p.158). Therefore, ideology depends on a process which deals with the representation of social relations and connections of these representations in discourse.

People evaluate their social environment and the relationship between this environment and the place they live through the social meanings. So, these social

meanings are the reflections of the material and social domain in where people live. Nevertheless, they always do not reflect people's interest in the same way. "Material differences and social conflicts are often smoothed over or represented in a way that appears to reconcile them. This process is called ideology" (Thwaites, Davis & Mules, 2002, p.159).

The ideological analysis fundamentally deals with the reproduction process of dominant groups that have power on their social and economic development. And it also focuses on both the material and intellectual sides of the reproductive process. In short, "A great deal of ideological analysis aims to show how the dominant ideas in a society at any given moment are formulated and perpetuated by the ruling class in order to maintain its control" (Taylor & Wills, 1999, pp: 29-30).

Culture points out the way of giving and taking meaning among the members of any group or society. Shared meanings and values can be interpreted both similarly and differently according to the community. However, two participants of the same culture may understand and interpret the world and each other in certain circumstances differently. As Hall argues; "culture, we may say is involved in all practices ... which carry the meaning and value for us, which need to be meaningfully interpreted by others, or which depend on meaning for their effective operation" (1997, p. 3). As suggested above, culture concerns with the ways that all cultural practices are given meanings in society. And culture covers the symbolic domains including words, images, values, and emotions. These symbolic domains are significant for social life in order to form the communication process.

As I have mentioned above, culture attempts to give meaning to the practices that

form a common understanding of the world. Although it is possible to try defining the meanings of these practices, no one can say that there is a strict definition of the practices within the social world. "We all make assumptions when we present our views" (Leeds-Hurwitz, 1993, p. xvi). In this instance, people see things only from their own points of view and they can all give different meanings to a text that has been already loaded with signifiers. This is caused by people's different backgrounds, knowledge, experiences, implications, goals and the changeable ways in which they recognize the world. In this sense, "…meanings are never entirely fixed…This is not to say that meaning is ever free from context: all it means is that a knowledge of the author or the sitters provides a different sort of context" (Thwaites, Davis & Mules, 2002, p. 2). People understand each other through these structures of meaning. Therefore, these contexts have a common assumption to become understandable.

Gender is also defined through various contexts of meaning. This study is working on women's representation in advertisements. For this reason, I try to evaluate contexts of signs in terms of the ideologies that are replaced in advertisements. Such signifiers are associated with women. Women have their own specific contexts of meaning and these signifiers help the audience to understand the message of the advertisement. For instance, when we see a woman in an advertisement; we can define her from signifiers such as her hair, make-up, clothes, shoes, jewelleries, etc, and by the way that these signifiers are represented.

According to Rosengren (2000), communication becomes possible through signs (p. 29). Rosengren (2000) mentions that, "when we communicate, we make things common. We thus increase our shared knowledge, our 'common sense'- the basic

precondition for the community" (p. 1). From this point on, communication is a basic tool for all people to perceive and understand their environment. By the help of contexts of meaning that are gained by common assumptions, communication becomes possible among people.

Signs occur in specific groups sharing a common culture. It is important to mention that all cultures are produced by the same core of sign types. Hence, a sign needs to be constructed with a meaning or meanings acquired by human interests in past of the present. In this instance, it is possible to point out three essential characteristics of a sign as O'Sullivan, et al. (1994) determined; "it must have a physical form, it must refer to something other than itself, and it must be used and recognized by people as a sign" (p. 284). Signs produce meanings that are occurred by images, words, sounds, objects and they have an important role in the formation process of various representations of identities in everyday life and media as well.

2.3 Representation

Language as all forms of communication consists of sign systems that provide an opportunity for people to express themselves. It is practicable through alphabet, the system of writing, symbols, and signals. We can say that language constructs representations of written words, sounds, and images to indicate concepts, opinions and feelings to people. It is a way of presenting ideas, emotions and thoughts within any culture by the signifying of practices and symbolic systems.

The production of meaning in language is partially shaped by the relationship among things, concepts and signs through representations. In this sense, representation becomes a core point of the textual generation of meaning while examining the

modes of meaning in all contexts. Representations and meanings are formed, worked on, used and understood within social contexts. Advertisements as all other representation practices become meaningful and interpretable through representations that are circulated within a culture.

In order to make connections between signs such as words, images, symbols and figures and the actual concrete forms of representation, it is necessary to construct meanings. From this perspective, language is not just perceived within the form of linguistics, but also within symbolic systems as the crucial point of the study of representation, in combinations such as words, sounds and images that refer to a meaning. It is possible to see these symbolic systems in advertisement.

According to Hall (1997), there are three approaches of representation that attempt to explain how meanings occur and how someone could identify the "reality"/ "meaning" / "world". These are the reflective, the intentional and the constructionist approach.

The first approach of representation is the reflective model. According to Hall (1997) "in the reflective approach, meaning is thought to lie in the object, person, idea or event in the real world, and language functions like a mirror, to reflect the true meaning as it already exists in the world" (p. 24).

The second approach considers the intentional sender. Hall (1997) evaluates, "this approach holds that it is the speaker, the author, who imposes his or her unique meaning on the world through language" (p. 25). Thus, the meaning should refer to what the author wants to say. Everyone uses language to convey things that have

specific meaning for people. The intentional approach is problematic in this sense, because it is not possible to claim that there is only one source of meaning. People can understand meanings in particular ways that they prefer. However, language is based on shared codes in order to create communication. As Hall (1997) indicates "language can never be wholly a private game. Our private intended meanings, however personal to us, have to enter into the rules, codes and conventions of language to be shared and understood" (p. 25). In this instance, language includes a system that is socially constructed. It is a tool that combines personal ideas with all meanings for words or images.

The third approach is called constructivist. Hall states the following:

> It is the language system or whatever system we are using to represent our concepts. It is social actors who use the representational systems of their culture and the linguistics and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others. (1997, p. 25)

This approach draws a certain line between the material world and symbolic practices. The material world exists but the meanings are not formed by material world. "Things do not mean: we construct meaning, using representational systems – concepts and signs" (Hall, 1997, p. 25). In this approach, the material dimension of signs should be noted, because representational systems are based on materials such as sounds, images and written forms. But the meaning is connected with its symbolic function, not with the material quality of the sign. It is surely true that one of the main and valuable models of the constructionist approach is the semiotic approach about how meanings are constructed and represented.

2.4 Gender Identity and Patriarchal Structure

Gender identity is formed and shaped through "performance and role-playing" that are constructed through dominant ideologies (Cavallaro, 2001, p. 108). The dominant ideologies are formed and shaped by mainly patriarchal cultures all over the world. Men and women are constructed in hierarchical relations through these patriarchal formations. In these formations, men are constructed as sovereign subjects, while women are constructed as subordinated ones. In this oppositional structure, "two terms are autonomous and capable of self definition – are constricted into a binarized form – where one defines the other as its negative. Arguably, this binarized form exhibits the most insidious and powerful forms of patriarchal (mis)representation" (Grozs, 1991, p. 89). In this case, women are generally constructed in opposition to men in media texts. We get messages about hierarchical relations that represent powerful male images and subordinated female images through magazine advertisements.

The production of meaning and gender identities in representational systems are closely related to each other. Advertisements try to convince people to buy products by using these representational images, including gender identities. These images present people with the images that can be read. For instance, we can see a mother who cares for her child/ren in advertisements. Thus, "advertisements only 'work' in selling us things if they appeal to consumers and provide images which they can identify." (Woodward, 1997, p. 14).

Identities become recognizable through polarized differences between male and female. From this vantage point, masculinity and femininity are the two categories of

gender identity and main matters of identity representation based on gender.

As Woodward emphasizes, "marketing promotions can construct new identities at particular times" (1997, p. 14). Therefore, various identities are presented in specific forms of meaning in order to sell the products of a company and make profits through the representation of women in advertisements. According to Woodward, "these identities and the artefact with which they are associated are produced, both technically and culturally, in order to target the consumers who buy the product with which they – the producer hope – will identify" (1997, p. 2). Therefore, these identities are represented for consumers to create a connection between themselves and the products being advertised. Women in advertisements as the main subject of this study play significant roles both in society and media through different identity representations.

I examine various women identities of North Cyprus magazine advertisements in order to understand the relationship between women's images, and meanings attached to those images. Gender identities are the combination of meanings and formed by a symbolic system of representations. Moreover, they are mainly based on positions in the social environment. Therefore, women are represented in role models as mothers, teachers, workers, dancers (in magazine advertisements) that are similar to the roles that they play in society.

Thwaites, Davis and Mules (2002) have argued that, "the continual representation of the world in terms of conflicts resolved through male action and decisiveness enacts a patriarchal ideology" (p. 159). Thus, the patriarchal ideology develops if differences between men and women are strengthened more with emphasis on the

masculine side of the gender division through the mainstream media. Even social and personal success is shaped to make a connection with gender roles in the context of such an ideology. "For men, success is most obviously and frequently seen in terms of jobs and careers, and for women in terms of domesticity and family" (Thwaites, Davis & Mules, 2002, p. 160). Therefore, according to the patriarchal ideology that supports male domination, power and success are mostly associated with the representation of men in many advertisements, movies and news. Moreover, Nancy Jay argues, "a woman, having to positive sexual reality of her own, is only a failure to become a man" (1991, p. 97). In this respect, a woman is represented as someone who has a lack of something, and women are seen as failures[4].

Biological differences do not account for the division between men and women. Jay emphasizes, "...gender distinction is necessarily a social distinction. It cannot arise from biological sex differences" (1991, p. 94). This brings us to a consideration of gender distinction as a socially and culturally constructed domain.

Dominant portrayals are shaped by cultural and social relations between men and women. In this sense, gender is a crucial term which constructs various displays in the media. Goffman has stressed that, "if gender be defined as the culturally established correlates of sex (whether in consequence of biology or learning), then gender display refers to conventionalized portrayals of these correlates" (1987, p. 1). These portrayals play a significant role in the formation of social structures, because they clarify gender roles and various aspects of human life in terms of masculinity and femininity. Thus, masculinity and femininity are the two main models of

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[4] Tennyson also states that, "woman is the lesser man" in his poem 'Locksley Hall' in *Alfred Lord Tennyson, Selected Readings* (1991, p. 102). These statements can be perceived as examples of patriarchal perspectives that support the domination of men.

essential expression that affects the basic characterization of the individual (Goffman, 1987).

Accordingly, gender construction has a direct relationship with the constructed types of the representation of women. Grosz clarifies, "women in patriarchy were regarded as socially, intellectually, physically inferior to men as a consequence of various discriminatory, sexists practices that illegitimately presumed women were unsuited for or incapable of assuming certain positions" (1995, p. 50). Goffman, in parallel to Grosz, discusses the social interaction between the sexes and the unequal status between them. For him, "in social interaction between the sexes, biological dimorphism underlies the probability that the male's usual superiority of status over the female will be expressible in his greater girth and height" (1987, p. 28). In this "misrepresentation", there is an assumption that women can never be socially, intellectually and physically powerful. Drawing on the work of Tuchman, Barker (2008) argues that as a result of patriarchal cultures, representations of women take the form of misrepresentations of 'real' women.

2.5 History of Advertising

There are many researches and also articles about women representation in advertisements. However, this is the first study related to women representation in North Cyprus magazine advertisements.

It is useful to point out that studies about advertisements in Cyprus come out very late. "Up till now no research has ever been conducted on the birth, history and development of advertising in Cyprus...The advertisements that appeared in the first issue of "CYPRUS" on August 29th 1978 were the first printed Cypriot

advertisements" (Sophocleous, 2004, p. 57).

The sector of advertisements in Cyprus grows up with many difficulties. Sophpcleous explains this as follows:

> From the first decade of the twentieth century, advertisements with photographs also appeared in newspapers and magazines. This surprises us, become at that time the technology and equipment (zincography) did not exist in Cyprus for the making of plates for printing photographs. The only conclusion is that the plates for printing photographs were sent from abroad. (2004, p. 91)

I have to emphasize that some advertisements that are used in North Cyprus Magazines are still coming from abroad[5].

"The female figure appears very early on as a means of advertising in Cypriot newspapers. The first such advertisements link the woman health and beauty" (Sophocleous, 2004, p. 137). It is useful to note that these advertisements were coming from abroad instead of to be prepared in Cyprus. "The first advertisements for cosmetics featuring women appear at the end of the 1920s" (p. 141).

The woman body has always get attention in advertisements. In this sense, "The first advertisements to use female body as a means of attraction to promote various products appeared in the 1950s, and relate to the advertising of one-piece of swimming costumes" (Sophocleous, 2004, p. 143). You can see women's bodies also in the advertisements of my study.

2.6 Women in Advertising

People shape and are shaped by, culture. In this sense, culture and media are interconnected, media forms its context by using cultural meanings in order to attract

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[5] You can read in part 3.1.1 and 3.1.2 for more detailed information.

the attention of audiences with familiar and meaningful representations. Advertisements are media forms and defined by Williamson (2002) as "one of the most important cultural factors moulding and reflecting our life today. They are ubiquitous, an inevitable part of everyone's lives" (p. 11). As cultural projects, these advertisements aim to promote products or services within a commercial structure of media. People see the recognizable images through advertisements, including newspaper, television, radio or billboard advertisements in their environment whether they want to see them or not.

These images are represented as the subject of various ideologies. The advertised product or service is presented through a 'lack' of audience. Some people who position themselves as the subject of this kind of ideologies may try to fill their lacks by buying products/services. With this kind of ideologies, advertisements create needs for audiences to convince them to buy the product/service.

Sophocleous (2004) summarizes that advertising:

> ...informs the public about the new products and new services that will make their lives more comfortable and easier, and on the other it creates needs that lead to mass consumerism. The many critics of advertising assert that it is a tool with which consumers are controlled and manipulated by the producers of goods, by whom advertising is financed and generated, so that the consumer public may desire and buy things it does not really need. The pressing need to create this demand is due to the huge numbers of goods that capitalism as a system can produce, and advertising is the basic weapon that manufacturers use in their attempt to create an adequate consumer market for their products. With this as its aim, advertising aspires to create fictitious needs in people. Many social scientist, therefore, maintain that the method of achieving the above aim functions negatively at the social level. It is, however, an undeniable fact that advertisements, with the passing of time, are perpetually valuable sources of information on a series of important subjects (pp: 13-15).

Audiences may be able to "misrecognize" him/herself by positioning themselves

within an ideology.

Goffman states that a print advertiser "must present something that will be meaningful..." (1987, p. 26). Although these representations of images are familiar and meaningful, it is obvious that they are not fully the same as the actual images. Goffman goes on to say that, "...things (or rather aspects of things) in effect are as they seem to be seen, and as they seem to be pictured, notwithstanding the fact that the actual image on the retina and on the photographic paper is a somewhat different matter" (1987, p. 12).

Images on the advertisements seem as if they are close to daily life scenes. Goffman has reported that, "advertisements overwhelmingly and candidly present make-believe scenes" (1987, p. 25). However, these images are given to consumers by advertisers to convince them to buy products. As Goffman (1987) mentions in his book, all advertisements are "an entire arrangement". Gornick also emphasizes, "gesture, expression, posture reveal not only how we feel about ourselves but add up, as well, to an entire arrangement – a scene – that embodies cultural values" (1987, p. vii). Therefore, they are promoting the products,by selling the images at the same time, and advertisers construct these gendered images for profits. "In any case, what will mostly be shown and discussed is advertisers' view of how women can profitably pictured" (Goffman, 1987, p. 25). For this aim, advertisers commonly create frames through various gender representations to make a product desirable and preferable for its target audience. And this attempt of advertisers creates an atmosphere in which the audience can make sense of the product. All of the elements such as looks, images, written texts, details, and clues aim to reflect such an atmosphere to the audience.

Representations of women in advertisements include various gesture, expression, and postures beside the written texts and pictures of material forms. In a book entitled *Eşikaltı Büyücüleri: Dehşet, Ölüm ve Seks Üçgeninde Reklam ve Propaganda.*[7] Ahmet Ş. İzgören attempts to explain representations of gestures, expressions and postures (2009). For him, "sex" is one of the primary themes used by advertisers to design unforgettable advertisements. "The brain quickly forgets thousands of messages that it faces during the day. (İzgören, 2009) It might be possible to refer to this theme as a way of selling products by using a specific method. The use of "sex" is very obvious in clothing industry as seen in the magazine advertisements that we examine for this study. A sexy woman is portrayed like the one who has self confident that turns into a power because of her beauty. As a result, "brands sell power and sex to you. You become the target insect of big advertisement budgets" (İzgören, 2009, p. 68).

Representations of gender are traditionally and culturally constructed and represented to audiences for the sake of making profits. Advertisers try to make sense of "real" life in advertisements, to catch the audiences' attention. However, images/pictures in advertisements are not directly the representatives of the gender behaviour we encounter in real life. By and large, through these images, advertisements try to influence audiences about how men and women are, or want to be, or should be both in relation to themselves and each other. Gornick states this argument as follows:

> Advertisements depict for us not necessarily how we actually behave as men and women but how we think men and women behave. This depiction serves the social purpose of convincing us that this is how men and women are, or want to be, or should be, not only in relation to themselves but in relation to each other. They orient men and women to the idea of men and women acting in concert with each other in the larger play or scene or arrangement that is our social life. That orientation accomplishes the task a society has of

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[7] *Subthreshold Magicians: Advertisement and Propaganda in the triangle of Horror, Sex and Death*

maintaining an essential order, an undisturbed on-goingness, regardless of the actual experience of its participants. (1987, p. vii)

In this sense, advertisements as constructed cultural projects place into our lives and start to be a way of learning our gender roles through mass media tools in the progress of time. Morris (2006) has suggested a similar understanding: "Depictions of masculinity and femininity in the media, including advertisements, may not tell us how we actually behave, but they tell us how we should act and more importantly think others should look and act" (p. 13). All images and pictures that we see in advertisements are instrumental in constructing the ideas and identities of audiences.

Media becomes an affective institution with the incorporation of culture for the public, and shapes the gendered socialization process. In this manner, the traditional gender roles which are constructed according to a hierarchical structure are strongly influenced and reinforced by the media. In this case, "images provide ideals, both conscious and unconscious, for how we perceive ourselves and manage our own actions. Outcomes give us cultural values with women often taking subordinate roles" (Morris, 2006, p. 13).

In the mass media, we often see the images of men and women in their sex roles. Tuchman (1978) emphasizes that, "sex roles are social guidelines for sex-appropriate appearance, interests, skills, behaviors, and self-perceptions" (p. 3). In this sense, these images can be seen as the signifiers of the appropriate patterns of sexes in the cultural formation. For her, "...the portrayal of sex roles in the mass media is a topic of great social, political, and economic importance" (1978, p. 4). Thus, the media have important effects on the formation and maintenance of sex-role stereotypes.

Sex-role stereotypes are set portrayals of sex-appropriate appearance,

interests, skills, behaviors, and self-perceptions. They are more stringent than guidelines in suggesting persons not conforming to the specified way of appearing, feeling, and behaving are inadequate as males or females. A boy who cries is not masculine and a young woman who forswears makeup is not feminine. Stereotypes present individuals with a more limited range of acceptable appearance, feelings, and behaviors than guidelines do. The former may be said to limit further the human possibilities and potentialities contained within already limited with sex roles. (Tuchman, 1978, p. 5)

There are also non-traditional gender roles that are presented in the media. According to Phillips and Stewart (2008), "non-traditional refers to expressions of gender, sexuality, or race that would be rated as 'outside the mainstream' as it defined by both insiders and outsiders ... what distinguishes them is the standpoint and intent of the person making the distinction" (p. 380).Women are either minister or using a plier in these non-traditional roles. It is possible to see such images in the media as well as in daily life.

According to Hale Borak Boratav in *End to Sexism in Media*, there are many examples of advertising pictures that portray men in higher positions and women in secondary roles (2008). Therefore, if there is any relationship between men and women, it is possible to see women behind men, and in the background of advertisement pictures. "...the man is portrayed as having a higher status in the pictures... Men are represented as higher than women also physically, as if looking down upon them and as bigger. The stand of the woman and her gestures exhibit a childish sweetness or a passive manner" (Boratav, 2008, p. 21). Thereupon, these forms of representation project gender roles which shape the stance of women in society. It is possible to see reflections of this kind of ideologies in the advertisements of mainstream media.

Representations of women in advertising continue to be used in the 21st century.

Byerly and Ross have reported: "In the early years of the twenty-first century, the representation of women in news and other fact-based media presents a complex and mixed picture of women as subjects and actors in society" (2007, p. 37). The representation of woman continues to be a topic of study and discussion. In order to promote a product through women representation, advertisers create images. And women might perceive themselves as the subject of ideology that encourages them to buy the advertised product or service. Advertising became important after the Industrial Revolution (Sophocleous, 2004) as a way of presenting an ideology for a certain purpose.

Number of life style magazines raised after 2000 in North Cyprus and we see many women representation in these mainstream media forms.

Women are represented in various ways in the media. In this study, the images of women are examined under three main categories of representation, as "sex objects", "working women", and "mothers" (İzgören, 2009, Stover & Villamor, 1997, Londo, 2006).

Audiences get the message of any advertisement through the images of women, their environment and the written text (if there is any). Texts are understood from the point of fundamental meanings of language and from the relationship they have with the images in advertisements.

Such image representations use women's bodies and some other feminine features in order to create their organized frames. Women's bodies have a significant position in magazine advertising. According to Cavallaro,

> …the body has been redefined by the claim that the physical form is not only a natural reality, but also a cultural concept: a means of encoding a society's values through its shape, size and ornamental attributes. Images of body pervade the structures of signification through which a culture constructs meanings and positions for its subjects. (2001, pp: 97-98)

When women's bodies are associated with other feminine features, we encounter various representations. Make-up, hair style, and clothing style are some feminine features that help to construct meaning in the representations of women. These representations have a role in constructing meanings. They also provide specific positions for each subject. These positions are generally shaped by using the women's bodies and other feminine features in the same frame. Advertisers commonly sell their products through the subject's image and body by combining these images and bodies with other signs. They create meanings by representing images and bodies to show the product. Women's bodies take a specific form through which the advertiser aims to promote a product. Thus, bodies and other feminine features help society to understand the gender and position of women in advertisements.

According to İzgören (2009), specific postures of women have their own meanings. As I mentioned before in this chapter, products are promoted by the use of the theme of sex. Advertisers create sex as a theme of their advertisements through different representations of both women's bodies and other materials. In body language, when a woman's lips are half open, her thumb is sticking outside her pocket, her legs are spread half way, and she is looking at us, these messages connotates that she is sexually inviting and desires sex (İzgören, 2009).

The ideal body representation of each society forms an understanding of how people

see their bodies and other individuals' bodies. Cavallaro states that "all societies create images of the ideal body to define themselves: social identities have a lot to do with how we perceive our own and other people's bodies" (2001, p. 98). The media as representatives of popular culture use ideal body representation and it is possible to see such body representations in advertisements. Advertisements are selling products through these ideal bodies. We rarely find the representation of a fat woman in advertisements. Audiences see the bodies of thin women. All these images are signifiers that may never existed on place. Some of them can be computer generated. For instance, according to the ideal body representation, women also should have long legs, a bright skin, firm chests, and so on. Therefore, these bodies are shaped according to the culture's ideal body representation.

As I mentioned earlier, women are not represented as subjects equal to men. Terms such as power and prestige are used under masculinity in this construction. And women are represented as subjects within domestic settings. Stephenson, Stover and Villamor (1997) have reported that, "men are typically portrayed as having more expertise, authority and autonomy than women" (p. 256). Therefore, men have a superior position in this patriarchal understanding, compared to women. Morris (2006) has suggested that "differences are based on a traditional scenario where women stay home to care for children while men are free to go into public to build political and economic ties that control resources – valuable positions in society" (p. 14). Because of this discrimination between men and women, women are introduced with less authoritative values than men both in society and in the media. In such a case, women are mostly used as the models of decorative and ambiguous roles in the media and in advertisements too.

It is possible to see women in roles where they are represented sexually through commercial products. Women are represented as "sex objects" through their hair styles, make-up and clothing styles. It is believed that these images show women as "sex objects" serve to meet men's sexual desires to increase the profit in life style magazines. In this sense, Baker also states; "according to many advertisements, the ideal woman is an object that exists to satisfy men's sexual desires" (2005, p. 13).

These inequalities between men and women that are constructed and represented are visible in advertising, the business world of commercial media. Women are rarely at top or in administrative positions. Advertisements that reflect such unequal values represent women as labourer rather than executives. And according to Stephenson, Stover and Villamor (1997), advertisements help to maintain these inequalities between men and women.

> Business is a *man's* world…Women who have been broken into the corporate structure *rarely climb to the top.* As a socializing agent, advertising not only reflect sex inequality in the workplace, but it reinforces and validates that inequality as well. (1997, p. 255)

We can see examples of gender inequalities in my study advertisements.[8] I have the only one advertisement (advertisement 191) that shows the woman in the ruling position. All other advertisements that I analysed in my study signifies the woman at the subordinated positions.

In different examples of advertisements, women are also portrayed in the context of the family. The family is the fundamental unit of social organization. In society, it has an important position that helps socialize young children. Thus, human beings get socialized through their family members. Motherhood in the family is one of the

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[8] There is more detailed analysis about this issue in chapter 4.

core concepts in the representation of women.

> Although it looks like children are not the focus of magazine, and hence of its readers, the ways in which the issue comes up and the phrasing used in several cases reveal the "inevitable" nature of motherhood as a part of woman´s life that is not only important, but is a natural expectation of their roles in society. (Londo, 2006, pp: 153-154)

In this regard, this is an expectation of society from women. To put it another way, this role turns into an obligation for women rather than a selection. From this point on, motherhood myth became an important subject of advertisements.

By and large, advertisements use models as family members to construct familiar representations to convince audiences to buy their products. Goffman (1987) clarifies that, "all of the members of almost any actual family can be contained easily within the same close picture, and, properly positioned, a visual representation of the members can nicely serve a symbolization of the family's social structure" (p. 37). In such cases, audiences perceive an ideal model of family in advertisements, which may not always be the case in their "real lives". Therefore, products in advertisements form parts of a perfect image which is a desirable dream for audiences hoping for an "ideal" family.

2.7 Semiotics

As stressed in the introduction part of the literature review, semiotics is the study that I used as an analytical tool. Semiotics and semiology are synonyms which refer to study that takes linguistics as a style and that analyse texts by means of linguistic concepts. Such concepts serve not only to work on language, but are also applied to texts.

Phillips states, "the sign is, for Saussure, the basic element of language" (2000, p.

16). This suggests that meaning is constructed or produced through a relationship between signs and their signifieds (Phillips, 2000). Thereupon, according to the structuralist approach the main concern of semiotics focuses on meanings of signs.

As discussed earlier, semiotics deals with the study of signs, sign systems, and human subjects through the cultural system. This theory examines the formation and existence process of signs to figure out cultural and social practices. Lacey clarifies, "at the heart of semiotics is the study of language and how it is the dominant influence shaping human beings' perception of and thoughts about the world" (1998, p. 56).

Semiotics, remarkably, has two essential streams that are a *text* as the signing system and the *meanings* which connect signs to each other. As I pointed out above, the focal point of semiotics, accordingly, is the meaning of signs.

Berger argues that "Semiology has been applied, with interesting results, to film, theatre, medicine, architecture, zoology, and a host of other areas that involve or are concerned with communication and the transfer of information" (1991, p. 4). Semiotics tries to understand how the signs are constructed in daily life and their changing process over time.

2.7.1 The History of Semiotics

Semiotics, which is the study of signs and the communication between texts and their structures, has a long history that started with medieval philosophers. Chandler explains, "theories of signs (or 'symbols') appear throughout the history of philosophy from ancient times onwards (see Todorov 1982), the first explicit reference to semiotics as a branch of philosophy appearing in John Locke's *Essay*

Concerning Human Understanding (1960)" (2007, p. 2).

Silverman (1984) has observed that semiotics has its roots in the works of Plato and Augustine, and as a distinct theory, it appeared at the beginning of this century, in the studies of Charles Sanders Peirce and Ferdinand de Saussure.

According to Lacey, the Swiss linguist Ferdinand de Saussure and American philosopher Charles Saunders Peirce are the two founders of semiotics (1998). Leeds-Hurwitz has confirmed that de Saussure and Pierce "...described the need for a field to study the meanings conveyed through signs and symbols" (1993, p. 4).

2.7.2   The Key Concepts of Semiotics

The sign as the basic unit of semiotics combines the signifier and signified through a relationship between these two components. Sign is defined by Chandler (2007) as "anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects" (p. 2). In this sense, it can be seen that the signifier and signified as components and interrelated aspects of signs. In parallel to Chandler, Berger also (1984) emphasizes, "we cannot separate the signifier and signified from the sign itself. The signifier and signified form the sign" (p. 10).

Saussure has developed the signifying relationship that works on the connection between two components of signs in his book entitled *Course in General Linguistics* (1966). He clarifies these two components of sign as the signifier, or "sound-image," and the signified, or "concept". As he has noted that "the sound-image is sensory, and if I happen to call it 'material,' it is only in that sense, and by way of opposing it to the other term of the association, the concept, which is generally more abstract"

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and he also adds that, "the two elements are intimately united, and each recalls the other" (p. 66).

Leeds-Hurwitz also tends to explain the two components of sign. She (1993) summarizes the signifier as the visible part, and signified as the absent part of a sign. According to her definition (1993):

> the signifier is the explicit aspect of sign, present during the interaction, a material presence of some sort; the signified is the tacit element of a sign, what might be termed an 'immaterial' presence, something literally absent yet functionally present because it has been invoked. (p. 23)

In brief, the signifier is constructed by material, acoustics, visual, olfactory or taste and it is the physical form of a sign. And the signified is the mental construction that is connected to the physical matter/object. Lacey (1998) has reported that, "the relationship between the sign and its referent (the actual object the sign is representing) is the signification" (p. 57).

Denotation and connotation are ways of defining meaning in terms of the relationship between the signifier and signified, "signification". They are the two significant concepts of semiology. According to the semiological analysis, these concepts play very strong roles when a researcher tries to explore any meaning. The difference between literal and figurative language functions at the level of the signifier as well as the distinction between denotation and connotation operates at the signified. The 'literal' meaning refers to its denotation and some particular words may have connotations too. In the semiological thought, "…an analytic distinction is made between two types of signifieds: a *denotative* signified and a *connotative* signified. Meaning includes both denotation and connotation" (Chandler, 2007, p. 137).

Denotation refers to the direct message of the sign. This direct message includes a specific meaning. For Berger (1984), the best explanation of a denotated message refers to "a description of a signifier" (p. 48) and Barker (2008) clarifies denotation as "the descriptive and literal level of meaning shared by virtually all members of a culture" (p. 79). It is possible to say that denotation is the main element or the body of signs and the way they work. Denotation, thus explores the basic definition of the sign and it helps to understand the meaning in terms of its core representation. In this sense, we can recognize the term as the common sense meaning of a sign which is obvious, literal and definitional. For Chandler (2007), "the denotative meaning is what the dictionary attempts to provide" (p. 139). In parallel to Chandler, Thwaites, Davis and Mules (2002) state that, "the denotations of a sign are the most stable and objectively verifiable of its connotations" (p. 62).

As we know, language includes the words which are not stable but are changing in terms of the specific time and situation. It is not generally possible to limit any signifier within a single definite signified. Thwaites, Davis and Mules (2002) state that "the sign can more accurately be pictured as having a *spread* of signifieds, which we will call its connotations" (p. 60). Therefore, connotations are the group of the possible signifieds of a sign. Because of this variability of the meanings of signifieds, Berger (1984) identifies connotation as "an extremely powerful phenomenon" and he states that "the connotative meanings of signs turn into myths or reflect myths (and reinforce them)" (p. 48). Barker (2008) also defines connotation, which includes "meanings that are generated by connecting signifiers to wider cultural concerns" (p. 79) and for him (2008) these meanings occur by the combination of signs with other cultural codes of meaning. Chandler (2007) also attempts to describe the term

connotation. He (2007) defines it as the socio-cultural and 'personal' associations of the signs and for him, the meaning in this sense is shaped according to characteristic conditions such as class, age, gender, race, ethnicity and etc. of the interpreter. Thereupon, connotations depend on the context. "Signs are more 'polysemic' – more open to interpretation – in their connotations than their denotations" (Chandler, 2007, p. 138). Briefly, the two terms, denotation and connotation help to understand the relationship between the signifier and signified in terms of the context of signs.

Berger (1991) defines the relationship between signifiers and signified as an arbitrary one. Saussure (1966) discussed this arbitrary relationship as follows: "...language is a system of arbitrary signs and lacks the necessary basis, the solid ground for discussion. There is no reason for preferring soeur to sister, Ochs to boeuf, etc" (p. 73).
In this case, for instance, there is no natural connection between the physical form of the sign of women and the mental concept of women. This is a simple example of an arbitrary relationship between two components.

As I mentioned earlier, the connection and the arbitrary relationship between the signifier and signified creates meaning. Language is constructed through such meanings. Saussure has explains the function of language as "a self-contained whole and a principle of classification" (1966, p. 9). He believes that language helps people to present their mental concepts with the help of linguistic sounds (sounds-images) (1966). He discusses the differences among various signs without using the concept of binary opposition (1966). Lacey (1998) also defines binary opposition as "one of the most powerful creators of a sign's meaning" (p. 69). Many meaning systems are dependent on binary oppositions such as woman/man, black/white,

rational/emotional, alive/dead and so on.

Two terms function in opposition to each other. Thwaites, Davis and Mules clarify, "two terms are in binary opposition when they are related through a quality which is presented in one term and absent in the other" (2002, p. 67). In such a relationship, signs are in contrast with each other. Thwaites, Davis & Mules also add that in binary opposition "all relationships are reduced to the single scale set up between two opposing terms" (2002, p. 67). In brief, these contrary concepts imply and recognize each other through the oppositional position between them.

Oppositions serve to construct meanings through binarized qualities. We sometimes recognize these oppositions in codes. According to Lacey (1998), codes are recognized as "objects or symbols" which produce culturally loaded and shared meanings. Lacey points out that "codes are objects or symbols which have a consensual meaning; in addition, less tangible things, such as light and camera angles, qualify as codes because they too have a generally agreed meaning" (1998, p. 31). In this sense, objects and symbols become codes when they create meaning or make a common sense.

In practice, signs may be used with various meanings by the code systems. Thwaites, Davis & Mules (2002) have noted that "signs suggest ways in which they may be read: they cue in certain codes for interpreting them" (p. 10). Hence, people learn codes in their culture and society; and codes can be defined as complex models of any interconnected structure. In the words of Berger (1991):

> …cultures are codification systems that play an important (though often unperceived) role in our lives. To be socialized and be given a culture means, in essence, to be taught a number of codes, most of which are quite specific to

a person's social class, geographical location, ethnic group, and so on... (p. 23)

In this sense, for instance, society members get information about how to behave in their daily lives through codes. "This code is a collection of rules that tells what to do all conceivable situations" (Berger, 1991, p. 23). There can be misunderstandings or various point of views about recognizing the codes of a society. It is not possible to assume that all members of a society use and maintain codes in a similar manner.

As discussed above, we structure meaning through codes, but there is also another way to structure meaning. By following Chandler, "the syntagmatic analysis of a text (whether it is verbal or non-verbal) involves studying its structure and the relationships between its parts" (2007, p. 110). Therefore, by using syntagmatic analysis, a researcher studies on the relationships between/among signs that creates the composition/narrative.

During the analysis, we can focus on either spatial or temporal/sequential relations. In this regard, spatial syntagmatic relations consist of above/below, close/distant, in front/behind, inside/outside and so on (Chandler, 2007). However, in sequential syntagmatic relations, we examine relationships in terms of before and after (Chandler, 2007). In my study, we can observe sequential syntagmatic relations rather than spatial syntagmatic relations.

Berger (1991) adds an explanation about paradigmatic analysis as; "the paradigmatic analysis of a text involves searching for a hidden pattern of oppositions that are buried in it and that generate meaning" (p. 18). In other words, during the reading of advertisements in my study, we can observe this kind of pragmatic analysis in order

to get (a) hidden meaning/s, For Berger (1991),

In making a paradigmatic analysis of a text several errors should be avoided. First, make certain you elicit true oppositions (as opposed to mere negations). I would suggest that 'poor' is the opposite of 'rich' and should be used instead of something such as 'unrich' or 'nonrich'. And second, be sure that your oppositions are tied to characters and events in the text. (p. 20)So far, I have discussed syntagmatic and paradigmatic as ways of analysing the meaning, now I am going to turn my attention to insignia as indicators/marks forming individual and group identities. Insignia fundamentally indicate the organization of society and the relationship between individuals and groups. Thus, they show the participation of an individual in a social, institutional, occupational, cultural or ethnic group as well as defining groups through these indicators. (Guiraud, 1992)

Food has a significant role in group identification or manners. It is commonly shaped through taboos. Guiraud (1992) has reported that, "the semiological function of food survives in our feasts and banquets, as well as in a number of taboos and customs" (p. 90). In addition, the preparation and serving of meals are based on a system of conventions according to every culture's specific characterizations.

Coats of army, flags and uniforms are indicators that show the membership of an individual in a family, clan, city, province, nation or a specific group that constructs the society. Tattooings, make-up and hair-styles are insignia that were once used in earlier societies, and that still exist in our societies in the form of fashion (Guiraud, 1992).

Fashion is another powerful indicator that helps us to show our individual or group identity. However, this item works as an umbrella term that includes the common tendencies of a group in specific ways such as dressing, eating, or housing. It reflects the concerns of people and it is substantially supported by media institutions through the presenting of commodities as today's fashions. People in contemporary societies pursue the latest tendencies under the name of fashion through media.

This level of consumption works as a process. Advertisements try to encourage readers to buy the products that are advertised by taking their attention to the generation of concepts in their minds. Therefore, they are buying an image to add this new tendency to their identities, when they buy the advertised product or service. Thus, the new commodity becomes a part of their social status. Therefore, "fashion, like entertainment, compensates for some frustrations, and satisfies desire for prestige and power" (Guiraud, 1992, p. 94).

In this case, stereotypes help us to identify the latest trends in fashion through advertisements. Stereotypes can be defined as combinations of assessment in terms of dealing with individual or group identities. Thus, it is possible to define stereotypes as represented by values, attitudes, clothes and hair styles. Thwaites, Davis and Mules (2002) state that, "stereotyping is a form of mediation which translates the complexity of individual character into a set of simple, socially defined distinctions" (p. 153). It is possible to see stereotypes constantly within popular media texts. As a specific form of representation, stereotypes try to explain characters in terms of fixed values, predetermined by social convention. In short, stereotypes can be defined as "the selection and construction of undeveloped, generalized signs which categorize social groups and individual members of a

group…the signs chosen make common assumptions about the group in question" (Taylor & Wills, 2001, p. 41). So, the stereotyping process associates all members of a group with similar features, and this process accepts all of them as 'the same'.

Polarized differences occur by the representation of social identity in terms of stereotypes and the emergence of this stereotyping process is obvious between women and men. Their oppositional varieties are indicated by a set of fixed values like "indoors/outdoors, domestic/public, worker/boss, passive/active…Women are continually depicted in domestic or family situations playing nurturing roles, or in seductive scenes…" (Thwaites, Davis & Mules, 2002, p. 153). In such cases, advertisements are media forms that include many gender stereotype images by presenting inter-gender differences. As Borak Boratav emphasizes in *End to Sexism in Media*, "for one thing, when women and men, but particularly women, are 'stereotyped' that is, they are represented with 'stereotypical' images, this form of representation reinforces the myth that there too many intergender differences" (2008, p. 20). Thus, representing gender through stereotypical images sharpens the differentiation/division between women and men.

If we focus on signification as the main concern of semiotics, we know that the meanings of texts are changeable. This means that different readings of a text are possible. Barker also states that, "meaning has no single originatory source" (2008, p. 83). It is multilayered, complex and complicated. Texts that include meaning/s always introduce a context and it is possible to read and experience other texts within that context. Such surrounding texts have a role in the formation of the reader's response to the particular text. "In other words, textual meaning is unstable and cannot be confined to single words, sentences or particular texts…" (Barker, 2008, p.

83). This relationship in texts is called intertextuality. In the words of Berger (1991), intertextuality is "the use in texts (consciously or unconsciously) of materials from other, previously created texts" (p. 20). Accordingly, it is possible to claim that there can be no certain and stable denotative meaning. "Every text and every reading depends on prior codes" (Silverman, 1984, p. 197). One text borrows the meanings of other codes, or meanings. In this study, I used intertextuality while analysing my research data. In some advertisements of family category[9], visuals and written texts of advertisements are analysed by getting help of intertextuality.

Metaphor is a way of understanding and also experiencing one sort of thing in terms of another one. Moreover, metonymy refers to a part in order to point out the whole. According to Berger, "in metaphor a relationship between two things is suggested through the use of analogy. ... In metonymy a relationship is suggested that is based on association, which implies the existence of codes in people's minds that enable to the proper connections to be made" (pp: 22-23). Metaphor and metonymy can be visual as they can be verbal. Both terms underline a sharp hierarchy between their two signifying elements. Silverman explains this hierarchical relationship between the signified and signifier in terms of metaphor and metonymy as follows:

> When the figures of metaphor and metonymy come more under the influence of the primary than the secondary process, a definite hierarchy is established between their two terms. Paradoxically, the more privileged of the terms remains hidden; it falls to the passion of the signified, while the other functions as its signifier or representative within the text (1984, p. 112).

Metaphor is specifically determined as the "umbrella term" by Chandler (2007), since it involves other figures of speech (such as metonyms) that can be methodologically differentiated from it in its narrower usage. Thus, it is a very

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[9] You can see more detailed information in part 4.1.1.

obvious technique that a sign can substitute for another. Thwaites, Davis & Mules (2002) state that "a metaphor is an implicit or explicit comparison" (p. 48). Metaphor, in this sense, uses analogy in order to organize the relationship between two things. As an important metaphoric form, simile uses such words as "like" and "as" to make a comparison. Also verbs are used to create similes in metaphoric constructions. "These verbs convey a different feeling from the statement" (Berger, 1991, p. 22).

Metonymy as one of basic terms of semiology, pointedly refers to one signified that implies another signified that is entirely connected with the emphasized meaning or closely combined with it in a particular way. The main form of metonymy is regarded as "a synecdoche, in which a part stands for the whole or vice versa" (Berger, 1991, p. 22). Metonymy, accordingly, deals with several indexical relationships of contiguity in texts.

As metaphor and metonymy, myth is a way of understanding culture and its concepts.

> Myth is a type of speech. Of course, it is not any type: language needs special conditions in order become myth: we shall see them in a minute. But what must be firmly established at the start is that myth is a system of communication, that is a message. This allows one to perceive that myth cannot possibly to be an object, a concept, or an idea; it is a mode of significant, a form...since myth is a type of speech, everything can be a myth provided it is conveyed by a discourse. (Barthes, p. 109)

So, it is possible to define myths as cultural structures that are placed in common sense as pre-given truths. O'Sullivan, et al. (1994) define myth as "it refers to an unarticulated chain of associated concepts by which members of a culture understand certain topics" (p. 192). As a way of understanding and conceptualizing any specific topic, and some social experiences of culture members, myth occurs in a form of a

chain of concepts and it is based on a culture. Briefly, myth prepares a way that helps to conceptualize something within a culture. O'Sullivan, et al. also state that; (1994) "it is culture-specific, not transcultural or universal" (p. 193). In respect to this situation, this culturally focused term is changeable according to the changing process of a particular culture. O'Sullivan, et al. also refer to the example of a typical twentieth-century advertisement to show how myths work within a media text:

> A typical twentieth-century advertisement shows a happy family picnicking in a meadow beside a stream, with their car parked in the background. The mother is preparing the meal, the father and son are kicking a football, and the daughter is picking flowers. The ad acts as a trigger to activate our myths of countryside, family, sex roles, work-and-leisure, and so on. (1994, p. 287)

In this sense, the relationship between these terms and their meanings are metonymic. One term prepares a stand for all other terms. This coding system is constructed completely by metonymy and it is called myth. Thwaites, Davis and Mules emphasize that, "myth is a coding system in which a dominant term stands metonymically for all terms in the system; and a dominant metonymic relationship among terms stands metonymically for all relationships" (2002, p. 67). So, myth radically simplifies all the relationships of this coding system and assists to overcode the whole system onto a single primary element or relationship.

I want to exemplify myth with an example. In advertisement 182, we see a hostess and a visible text is visible behind her. It is written that "you will love 69 much". Sex is a myth generally related with women images in advertisements. Moreover, hostesses as servants are represented through this role. As far as I know, 69 is a special company of an airline institution besides being a connotation of a sex position. Therefore, we say that tickets are connotatively advertised through the sex myth.

Chapter 3

METHODOLOGY

This chapter attempts to explain how I have collected and analysed my data to answer my research questions. Three inter-related methods are central to this study in order to understand how women are represented in magazines. These methods are interview, textual analysis and semiotic analysis. Thus, this research is based on a qualitative method.

The main product of magazines is the owners of commercial companies. From this point on, the magazines are the main connection between owners of commercial companies and audiences. In addition to this, I have shared the information that I gathered through interviews done with the sales and marketing coordinator of *North Cyprus Magazine and Home* and the owner, also general production editor of Zoom Magazine Group.

3.1 Background Information on Two Life Style Magazines in North Cyprus

Understanding the vision and structure of magazines is important in order to understand the advertisements that appear in them from an analytical perspective. For this reason, I did interviews with the people responsible for both magazines. One of them is Burcu Aker. She is the sales and marketing coordinator of *North Cyprus Magazine and Home*. And the second person is Birol Bebek from *Zoom*. Birol Bebek is the owner and general production editor of Zoom Magazine Group.

3.1.1 North Cyprus Magazine and Home

North Cyprus Magazine and Home are bi-monthly magazines that are published in North Cyprus by Freebirds Broadcasting Corporation. The magazine's catalogue has two different sub-sections which are called "*North Cyprus Magazine*" and "*Home*". The languages English and Turkish are both used in the magazine. The magazine is published on glossy paper. Its price is 5 TL.[10] This is probably a "circulation price" that is a way to avoid people taking more than one copy thus, having a more accurate account of the audience size. *North Cyprus Magazine*'s content includes topics like lifestyle, places, trends, shopping, fashion, technology, healthy life, beauty, and community news. *Home* stresses its theme through articles and news about homes and decoration (http://www.freebirdsyayin.com/tr/north-cyprus-magazine.html). The slogan of the magazine is "the highest quality magazine, among all magazines for those who experience Cyprus"[11].

Burcu Aker has given me information about *North Cyprus Magazine and Home* at an interview on 17th July 2010 in Kyrenia as follows;

The first 17 issues of the magazine are published in English with the name of *North Cyprus Magazine*. The aim of these magazines was to produce audiences of readers to sell to other businesses by introducing and promoting Cyprus to foreigners. Foreigners can be categorized as people who live in North Cyprus with a different ethnicity, nationality and/or religious perspective in my study. Furthermore, the magazine was publishing lifestyle, culture, food, historical, and political sections in order to introduce Cyprus to tourists and visitors. The next part introduces

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[10] from May 2009 to May 2010
[11] "Kıbrıs'ı yaşayanların dergisi, ama en kalitelisi"

information and analytical views on both magazines in issues of one year.

After Issue 17, the language of the magazine was changed from English into both English and Turkish to reach a larger audience groups. Accordingly, topics such as fashion, places, shopping, health and beauty became parts of main concept of the publication.

Home was added after issue 21 with its distinct content, as the second half of *North Cyprus Magazine*. After the construction boom in 2004, in North Cyprus, the owner and employees of the magazine thought many houses needed to be furnished and accessories needed to be bought.[12] Therefore, they changed the structure of the magazine to provide content related to these issues. They developed themes on homes and decoration in order to add advertisements of home design in the *Home* part of the magazine, to create customers' needs. Aker (personal communication, 17th July 2010) stresses that, "the corporation aims to increase the effectiveness of the publication on women readers in the domestic market by doing this". These transitions of the publication have taken shape as a result of the created needs of audiences. The corporation aims to reach readers who want to know about North Cyprus, lifestyle in North Cyprus, daily lives, and various activities on the island. With *Home* addition, the magazine was printed around 200 pages after Issue 21. In some issues of the magazine, it is possible to find *City Guide* addition between *North Cyprus Magazine* and *Home.* This section includes touristic information and has some advertisements as well.

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[12] After the referenda resulted No, separation between two parts of the island became almost permanent. This led a new de facto settlements attitude in the north and construction sector boomed.

The magazine is printed with the logic of a continuity of advertisements just like other magazines. For Aker (personal communication, 17th July 2010), "if there was not any consumers who buy our magazine to help to raise the popularity of the magazine, we could also fail in the sales of advertisements. In such situations, the magazine can not continue to be published anymore". Generally, 40 percent of the magazine consists of direct advertisements. The number of pages that contain advertisements determines the number of pages. If the number of advertisements increases in any issue of magazine, the topics are added in parallel with the increasing the page number. The first advertisements that you will find in the magazine are called opening page advertisements. Advertisements printed on the front pages of magazines are considered more effective, and because of this, they are about two and a half times more expensive than the ads on the other pages of the magazine.

Burcu Aker (personal communication, 17th July 2010) says that people first look at the page on the right side because of our biological structure. For this reason, all advertisements except the opening page advertisements are printed on the right side of the pages in order to increase their impact. As Sophocleous (2004) claims, this might mean that, advertisers want to convince audiences in fictitious needs and to see themselves as the subject of a certain ideology represented through a "valuable sources of information" including different images of women in advertisements and then, tend them to buy the advertised products or services. Freebirds Broadcasting Corporation has agreed to some important criteria to be considered when advertisements are approved. Three important criteria are as follows: The first is that the advertisements have to be of good quality resolution. Aker (personal

communication, 17ᵗʰ July 2010) points out that, "we do not publish any advertisement that has a lower resolution level than what we expect". It seems that all advertisements have a good quality that is published by this media institution. The second criterion is related to the moral rules and standards of society, stipulating that all advertisements should reflect ethical principles. From this point on, her statement should be problematized depending on "ethical values". Because these magazines use a means of communication to commodify human beings and sell them like a commodity in the market. And the last criterion is related to legal regulations. Aker (personal communication, 17ᵗʰ July 2010) stressed, "our company does not publish any illegal advertisements"[13]. Some advertisements are taken in a ready form as given by customers. Alternately, some of them are prepared by the advertising designers of the magazine.

Freebirds Company prints 20.000 copies of the magazine, once in every two months, and the company distributes its publication at the Ercan Airport, tourism information offices, supermarkets, hotels, and so forth.

3.1.2 Zoom

Zoom is a monthly magazine in North Cyprus. It is regularly published on glossy paper by Zoom Magazine Group. The publication language is Turkish. Its price is 5

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[13] Kuzey Kıbrıs Türk Cumhuriyeti Anayasası'nda bulunan "Kamu ve Özel Radyo ve Televizyonların Kuruluş ve Yayınları Yasası" Yedinci Kısım, 29. Maddesinin 1. fıkrası gereğince (Bildiriler ve Reklamlar: Reklamların İçeriği ve Süresi) bütün "reklamların adil ve dürüst olması, yanıltıcı ve tüketicinin çıkarlarına zarar verecek nitelikte olmaması, çocuklara yönelik veya içinde çocukların kullanıldığı reklamlarda, onların yararlarına aykırı unsurlar bulunmaması, çocukların özel duygularının gözönünde tutulmas"ı esastır. (http://www.mahkemeler.net/cgi-bin/default.aspx)
According to The Constitution of the Turkish Republic of Northern Cyprus "Public and Private Radio and Television Enterprises and Their Broadcasts Act" Seventh Chapter, 29 Article 1 under paragraph (Declarations and ads: the ads to content and time) "All ads should fair and honest, not be misleading and negatively affect the interests of consumers, ads for children or ads in which children use, there should not be any element against o their interests. It is essential to bear in mind their special feelings". (http://www.mahkemeler.net/cgi-bin/default.aspx)

TL.[14] Zoom Magazine Group focuses on tourism, actuality, culture and art. (http://www.cypruszoom.com). The magazine's slogan is "the first-monthly periodical of tourism, news, magazine, and actuality in Cyprus".[15]

We had an interview with Birol Bebek on 28th July 2010 in Nicosia and the next part includes the information gained through Bebek and a critical perspective on the views about *Zoom* as follows:

Zoom was established by Birol Bebek as a weekend supplement of Yenidüzen for six years. Then, in 2005, Bebek changed the format of the magazine from a weekend addition to a monthly magazine. Bebek (personal communication, 28th July 2010) stresses that, "we are the only company that regularly publishes a monthly magazine in North Cyprus. ". Furthermore, Zoom Magazine Group defines their target readers as people who are interested in reading and who want a good quality publication about North Cyprus. However, this study supports the aim of two magazines as follows: to produce audiences of readers to sell to other businesses by introducing and promoting companies in North Cyprus.

The first publication in magazine form had 28 pages. Today, it is published by Zoom Magazine Group, and has around 100 pages (Bebek, personal communication, 28th July 2010). For him, "the most distinctive characteristic of our magazine is the high quality of the printing and colours of the photographs". Additionally, Bebek mentioned that Zoom Magazine Group aims to both inform people and to give them positive energy with the magazine.

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[14] from May 2009 to April 2010
[15] Kıbrıs'ın ilk-aylık turizm, haber, magazin, aktüalite dergisi

Bebek (personal communication, 28th July 2010) says "when the number of advertisements increases, the total page number increases, too. Thus, the percentage of advertisements stays at the same level"[16]. He also added that they are mostly requested to publish prestige advertisements[17]. While some advertisements are submitted ready for printing, others are prepared by the designers of Zoom Magazine Group according to the customers' requirements.

5000 copies of the magazine are printed regularly every month and *Zoom* is distributed to such places as supermarkets and hotels. Bebek states, "we are distributing our magazine to all rooms of the seven hotels in North Cyprus" (personal communication, 28th July 2010). In addition to this, it is also possible to read the magazine through its web page "http://www.cypruszoom.com/".

3.2 Interview

One of the methods of the data collection for this study is interviews with the sales and marketing coordinators of *North Cyprus Magazine and Home* and the general production editor of Zoom Magazine Group. The aim of the interviewer is to gain complete and valid data based on the knowledge of the respondent. As Pape and Featherstone (2005) say, "...interviews are the best way to get answers to the questions that, ultimately, will lead to the best story" (p. 163). Hence, as a basic method in order to obtain valid information about both magazines, I conducted interviews with Burcu Aker and Birol Bebek.

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[16] According to Bebek, the ratio of advertisements in the magazine is 30percent in accordance to national criteria. "We try to adhere to national criteria in terms of the rate of number of advertisements in all issues".

f[17] Prestige advertisements mainly aims to improve the prestige of a product, service or a company.

Many researchers use interviewing as a method in their studies. It is a useful tool in order to elucidate credible and necessary data about a specific subject. Berger (2000) describes the interview as follow: "...it is a conversation between a researcher (someone who wishes to gain information about a subject) and an informant (someone who presumably has information of interest on the subject)" (p. 111). Therefore, this technique helps the researcher to gain information that s/he can not observe only from a primary source.

To put it simply, the interview is a method in which the researcher aims to gain information of the subject from the informant/respondent. Informants have a crucial role in the process of covering the data. Berger (2000) states that, "...informants are people who have (it is hoped) important knowledge and who are willing to tell interviewers what they know" (p. 112). Thus, the researcher can obtain the necessary information by asking questions to an informant.

It is important to stress that interviews have a feature which is defined as "advantage" by Berger (2000). They can be recorded by the observer. Therefore, after the interview, the knowledge can be understood and analysed from a more objective point of view.

To obtain information about two life style magazines, and the advertisements that are published in them, I used the technique of interview in this study. I met my informants who are working for and know about magazines. Then, I asked questions such as "when did you establish the magazine?", "who is in the charge of the magazine?" in order to receive information about the magazines. I obtained information about the founders of both of the magazines, their first publication dates,

their main concept(s), changes of concepts over time, their aims, the mission and vision of the magazines, target audiences of magazines, advertisements and the distribution of the magazines.

3.3 Textual Analysis

Some advertisements include written texts in addition to the images. These texts create meanings and they support the message of the images. Therefore, textual analysis as another method of this study is very important when I am analysing media messages. ...any textual analysis of a media product takes into account the specifics of the medium in which that text appears (Taylor & Willis, 2001). Briefly, written texts are as important as the images in advertisements. For this reason, in order to understand the meaning in the advertisements, it is necessary to examine these texts.

"A textual analysis is a type of rhetorical critical analysis that allows for a deep qualitative examination of a text" (Roedl, 2003, p. 4). Thus, to analyse written texts helps us to understand the message of an advertisement. And these texts have a crucial role in the formation of media forms.

In the advertisement of a diamond ring (advertisement 11), there is a written text "mothers love" that appeared on mother's day. In this text, we understand that the child in the visual of the advertisement is the daughter of the woman. In this regard, we can read the text by getting help from other texts that we understand the relation between a woman and a child through a family institution. This is an intertextual way of understanding the meaning. Therefore, to understand the meaning of the advertisement, we need to read these texts too.

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3.4 Semiotic Analysis

The other method used in this study for analysing the research data is semiotics. It is used to understand from a theoretical perspective, advertisements that include the images of women. In *Introducing Semiotics*, Cobley and Jansz (1999) define semiotics as "the general designation for the analysis of sign systems" (p. 13). This theory, then, is one of basic methods of this study and helps to analyse advertisements through systems wherein signs become meaningful. In this chapter, I exemplify how I applied semiotics to advertisements. So, this chapter submits an overview on the basic plan of the study, explaining how I examined and analysed representations of women in advertisements through semiotics. It is important to add that these evaluations are mentioned in a more detailed discussion in the chapter on analysis.

The advertisements are evaluated with the use of some central concepts of semiotics. The reason for describing semiotics as a valuable method is that this approach is based on signs and it presents a useful way of understanding the meanings of signs that help us make sense of the world (Lacey, 1998). Thus, the key terms of semiotics will serve to answer the main question of this study and help us to see how women are represented in advertisements. To introduce the key concepts of semiotics, I have reached many sources such as those by Tony Thwaites, Lloyd Davis, and Warwick Mules (2002), and Nick Lacey (1998). Accordingly, in this study, the representations of women in advertisements are discussed in terms of the terminology of semiotics.

Briefly, the next part of this chapter intends to review the main concepts that I identified in the literature review chapter and that I use in the analysis section. I tried

to explain how semiotics is used in the process of examining advertisements through research data. In analysis chapter , I studied the data through these concepts in a more detailed way. These concepts are: sign, signifier, signified, denotation, connotation, binary opposition, code, paradigmatic, syntagmatic, insignia, stereotype, intertextuality, metaphor, metonymy, and myth.

It may be more useful to see how I analysed advertisements through the semiotics approach. If we consider the advertisement of a hairdresser in the spa centre (advertisement 25), we see that there is a woman image. She is wearing a bridal veil and a white dress which is long and has a special design. In addition, she holds flowers; she wears make-up and her hair is styled with care. All these forms indicate that this woman is a bride. When we combine all these signs together we think that she is a bride actor because we have learned that women who are going to get married wear this kind of dress, veil and use accessories that I mentioned. Thus, if we take one of these indicators to define the sign, the dress becomes a signifier within its material form and its indication of the concept of marriage is the signified, as the more abstract side of it.

Codes are the interrelated structure of complex forms and code systems use sings to be meaningful and to be able to be interpreted correctly (Thwaites, Davis & Mules, 2002). For instance, in the advertisement of a diamond ring (advertisement 11), we see a ring, a woman, a child and the text "mothers love"[18] as different signs, and when the advertiser puts all of them into the same scene, the codes become visible. The ring is positioned in the foreground of the text. The mother and her daughter appear in the background within the scene of the advertisement. The hair style, dress

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[18] Anneler seviyor.

style, and jewelleries of the woman, and their happy and smiling faces that are looking at each other are also signs that reinforce the meaning. Thus, with the combination of these signs, this woman signifies a mother with her daughter. This is how we are able to read codes. There is a relationship between a mother and her daughter in this advertisement. This code becomes recognizable by signs.

The statement of "Mothers love" is used as a sign which metaphorically refers the ring. In this advertisement, ring also connotes love of mothers. And the ring is advertised through the idea of motherhood to deserve the ring. This advertisement uses this kind of ideology to present the ring as desirable.

When we look at another example of an advertisement by diamond ring (advertisement 23), we see a ring in the middle of the frame. Denotation of a sign means its direct meaning (Barker, 2008) and the ring refers to a piece of jewellery that people wear on their fingers. Furthermore, in this advertisement, the ring is already on the finger of the woman. Hence, we accept her as a wife and perceive the man as the husband.

The next concept, binary oppositional structures, includes the meanings of opposite values. i.e., the quality which is visible in one term is absent in the opposite term (Thwaites, Davis and Mules, 2002). It is possible to exemplify binary opposition with an advertisement. I would like to consider the cosmetics advertisement (advertisement 148) to explore binary opposition. In this advertisement, there are three rectangular boxes that are divided into two parts to show the human body to targeted consumers. The boxes are entitled "before" and "after". So, we can discuss a temporal syntagmatic system before pointing out the binary oppositions. This

advertisement can be evaluated through the evolution of its narrative. Because there is a process/change that takes place over time. With these changes between the photographs, the advertiser has created obvious oppositions. According to the frame of the advertisement, we see wrinkles around the eyes, yellowed teeth and legs with cellulite. In the first section of the rectangular boxes, there is an implication that women have different sorts of problems such as cellulite, wrinkles around the eyes, and fat and cellulite on the legs. However, in the second section of the boxes there are figures of women with no wrinkles or cellulite on their legs. The message of this advertisement is that if you use these cosmetic products you will look like these "perfect images" with the typical "before" and "after" strategy. We can also see other binary oppositions which works sexy vs unsexy and beautiful vs ugly.

As 4discussed in the literature review chapter, syntagmatic and paradigmatic are two helpful concepts for constructing the meaning. In order to explain how these two concepts can be applied to a media text, I use some advertisements as examples from the magazines that I examine.

In sequential syntagmatic study, the features of signs depend on temporal relations (Chandler, 2007s). Thus, it investigates the way the narrative changes. We can see the advertisement of a health centre (advertisement 95) as an example of a sequential syntagmatic study, because this advertisement includes photos of the same body taken at different times in order to show the changes after a specific procedure. "Whereas syntagmatic anaylsis studies the 'surface structure' of a text, paradigmatic analysis seeks to identify the various paradigms (or pre-existing sets of signifiers) which underlie the manifest content of text" (Chandler, 2007, p. 87). For instance, in advertisement 23 we can observe a paradigmatic relationship in the text. There is a

written text on the top of the advertisement which says "There is something that women want to tell you!". In this text, there is a hidden meaning which can connotates women have an expectation of a marriage proposal through a solitary stone ring.

As suggested in the literature review chapter, insignia are indicators that help us to understand individual and group identities (Guiraud, 1992). They are among the ways of showing the membership of people in a specific group. Food, flags, uniforms, make-up and so on are types of insignia. In the advertisement of a tavern (advertisement 174), we see a belly dancer in a specific dance costume. There are beads and tassels on it to attract attention. This costume is, popularly, inspired by an oriental style as insignia helps us to understand that this woman is a belly-dancer.

Stereotyping is a way of constructing identities through generalized qualities in order to categorize people who belong to specific groups as same (Taylor & Wills, 1999). *North Cyprus Magazine and Home* regularly publishes advertisements that promote clothes, shoes and bags of different brands. In every issue, they use a model to advertise these products. These models represent stereotypical images of beautiful women. Because, they have properties similar such as being thin and tall to those seen on the images of beautiful woman that media present us. Let's take one advertisement as an example from *North Cyprus Magazine* (advertisement 152). The woman is thin, tall, and meets the Western beauty standards. She has long hair. Moreover, her hair and make-up are elaborated. Her dress, shoes, and bag are fashionable. These features of the model show a stereotypical image of a woman in terms of beauty.

Intertextuality as another key term of this study deals with the relationship between texts. As Berger (1991) claims, intertextuality is based on the relationship between the earlier codes and text. It is possible to study intertextuality in the advertisement of an insurance company (advertisement 1). Insurance is combined with the code of "health" through medicine. We see a doctor – in a white shirt – who is checking up a baby. The background is also white. The colour white can connotate hygiene in this context. When we combine these signs, we find a health code in this advertisement. Thus, intertexuality becomes a concept that we can use as an analytical concept to apply to this example. In this advertisement, since, health as a code is added to the code of insurance, the relationship between the two codes becomes visible through intertextuality.

Metaphor as a way of transmitting meaning uses analogy to determine the relationship between two things (Berger, 1991). For instance, as a way of transmitting meaning through analogy, metaphor is used in the advertisement of a beauty centre (advertisement 163) to compare a woman to a baby, because in the advertisement we see the hand of a man wearing a surgical glove. This glove and the green coat on his back create an atmosphere of hygiene where the man also signifies either a gynecologist or cosmetician. The woman is being held upside down by the hand of this man just as a newborn baby might be held by the doctor who has delivered it. This is how the advertiser has tried to present the woman as a newborn baby through a metaphor.

Metonymy as another way of conveying meaning uses the aspects, environment and complement of signs in order to explain the meaning of a signified through another signified (Berger, 1991). It should be emphasized that these two signifieds are

interconnected through the stressed meaning. If we take the real estate advertisement of construction cooperation, we see that there is a woman's hand holding a house key. This advertisement is giving the message that this woman owns and runs a house. Therefore, although the advertisement uses only one part of a woman's body, it points to the woman.

The last concept of semiotics is myth. Myth is a way of constructing meaning through combining connections with a basic element or relationship (Thwaites, Davis & Mules, 2002). I would like to give an example to explain the way myth is used in an advertisement. The advertisement of an education centre (advertisement 178) has some pictures where we see that children are playing under the supervision of their teachers. They look happy, and women are playing the role of teachers or they may be real teachers rather than models. With the representation of the social roles that we see in this advertisement, our myths (women in caring activities) take an active form and we conceptualize these topics through myths (O'Sullivan, et al., 1994). In this way, through a myth, we understand the theme of the education of children by women.

In this chapter, I have given some examples of advertisements to show how I have used semiotics in this study to understand the representation of women. I have explained some key concepts to show how semiotics is applied to the study. To stress how each concept is applied, I referred to specific advertisements. However, it should be stressed that more than one concept can be used to permit us to read these advertisements culturally. As I mentioned earlier, it is possible to say that as we see in the chapter on analysis, an advertisement can be interpreted with more than one concept.

Chapter 4

FINDINGS AND ANALYSIS

The analysis chapter aims to answer the question: "How are women represented in magazine advertisements?" It explores evaluations and discussions of advertisements through a semiotic approach in terms of various identities of women. Advertisements that were published during one year are used to answer the research question. There is also numeric information on advertisements based on the total number of all advertisements and, advertisements that only include the images of women. Thus, this chapter consists of evaluations and discussions on the representation of women in advertisements of *North Cyprus Magazine-Home* and *Zoom* by using semiotic and textual analyses.

213 advertisements out of 508 advertisements contain images of women. It means that approximately % 42 of all advertisements include the images of women. As a result, almost half of all advertisements include various images of women as I mentioned earlier. This table of numbers shows women images have a large place in advertisements of North Cyprus Magazines as we can see similar types of other media forms too.The data is analysed through specific categories according to its contents and themes such as family, marriage, the myth of the couple, women in the domestic sphere, women in the public sphere, the myth of Western beauty, women in power, women in traditional and non-traditional careers, women as accessories, and the fragmentation of women's bodies. Some categories are interconnected in terms of

their themes, based on different representations of women.

Before starting to examine the categories of advertisements, I have to point out the formation process of sing. In this sense, language consists of words which are not stable and fixed. In other words, meanings of signs change depending on the time and space. It is not possible to restrict any signifier within a single signified. Therefore, we have various connotations of signs that help us to read them in different ways. (Thwaites, Davis and Mules, 2002).

4.1 Companionship Myth

I analysed three similar categories in this part. One of them is the couple, and the other two are related to the myths of marriage and family. These three myths are interconnected to each other because they all deal with relations of companionship between women and men. The advertisements of this category can suggest that society has an expectation that couples have to marry and set up a common life together. Marriage is a significant component of the family myth. Because, society asks couples have (a) child/ren when they get married. Thus, it is useful to examine these three categories under the same title.

By and large, the patriarchal structure is dominant one as a life style. And some advertisements also include and support nuclear family myth and marriage through male dominance depending on the actors' actions and positions in frames. This dominance of men supports their power with the combination of various signs under various compositions through different ideologies in advertisements.

4.1.1 Family in Advertisements

As discussed above, the mass media send us various gender representations including those of women. Advertisements are obvious examples of the visual representations of women. Women are persistently represented in certain roles. One of these roles is "motherhood". Motherhood is an important gender role for women in the society. Mothers help to establish and sustain the unity of their families by means of this important role.

There are 12 advertisements containing different images of motherhood. Three of them are insurance company advertisements. The other four are furniture advertisements. Additionally, we have only one advertisement for each of the following products: Air-conditioning, diamond ring, jeans, Cyprus tourism brochure, and anti mosquito bracelet.

Intertextuality is used in the formation of the messages in the three insurance advertisements. It is obvious that health, security and family as different codes come together and refer the insurance. Therefore, the meaning is created with the usages of health, security and family codes through intertextuality to convince people to prefer the advertised services.

In this category, women are represented as "mother" through their roles, relations, physical appearances, accessories and so on. Therefore, with the combination of various signs, the advertiser creates the image of a mother. Motherhood becomes a code through these combinations in such advertisements.

Except the one who wears a swimsuit (advertisement 2), mothers do not have any

revealing or sexy clothing in advertisements. In addition, almost all these women have light make up and their hair is unstylish. With the combination of these signs, a confirmed image of motherhood is given to the audiences.10 of these advertisements represent the image of a nuclear family that generally is formed by a mother, father and one child/two children (advertisement 1, 2, 3, 4, 5, 6, 7, 8, 10, and 12). Most of advertisements signify a family representation including mother and also father with together in the frame. However, readers can see a woman with a child in the same frame of advertisement 11. The woman represents a mother image and the girl represents her daughter in this advertisement. It is not frequently possible to see a single mother or other relatives such as grandfather or grandmother in advertisements. This is the only example that signifies a single mother image.

As a result of this context, being a single woman is assumed to be a shortcoming in society. In parallel to this, advertisements are also formed by pictures that cover and support all family members to conform to the cultural pattern.

In the family category, products promoted in these 10 advertisements (that project through a nuclear family image) can be used by all family members. These products and the messages of the advertisements refer to the house itself both interior and exterior locations of the house. Thus, the nuclear family myth goes with the assumption of home ownership. Home and property are combined with the myth of family in these advertisements. Moreover, through these advertisements, companies aim to reach all family members as potential consumers, therefore the advertiser prefers to use a whole family image to promote the product in order to convince his/her consumers with the image of "a happy family".

Through the myth of the happy family, these advertisements create a world where people dream of living in. We – as potential consumers – position ourselves in the narrative of the advertisement in order to fulfill these dreams for ourselves. In brief, when we buy the product, it seems that we can get a chance to create that perfect family image in our lives. Moreover, these family images that are formed by a group of members are accepted as "normal" and they are "confirmed" by society. From this point on, "in advertising, elements of 'real life' are transformed into a structure that gives them mythical status" (Williamson, 2002, p. 179). Accordingly, the concept of family is based on a mythic structure in these advertisements.

The stereotypical mothers' role in the family is the role of the caretaker of her children and also of the family. All children and babies who are visible in these advertisements are looking happy and it is obvious that they feel comfortable and safe when they are with their parents/family members. In eight of these advertisement images, women are holding their children's hands, hugging them, holding them in their laps or on their shoulders (advertisement 2, 3, 4, 5, 6, 7, 11, and 12). These actions also indicate their protective characteristic. As a result, there is an image that figures out a perfectly safe place for babies and/or children.

Being a mother and taking care of your home and children preferably as a housewife is a more acceptable role than that of a working woman in many cultures. We see reflections of this ideology in media as well. In this study, women who are represented in motherhood roles in advertisements tend to support the myth of the family. It is noteworthy that in these advertisements, we only see one man who is holding his baby (advertisement 1).

In most of these 12 advertisements, women are pictured at the corners or sides of the frames. Thus, they are not located at the centre of the visuals. Narratives of such advertisements imply that men are more dominant than women. In these advertisements we can monitor the position of men as higher, centred locations of the frames. Thus, the positions of women and men may support stereotypical and traditional gender roles which are accepted as normal by the society in terms of the patriarchal system. All these narrations, accordingly, help to maintain the hierarchical and patriarchal structure of society. As Cockburn states, "the gender order in contemporary Cyprus, as in most if not all other societies, is characterized by male dominance. Such a system is often called, for short, patriarchy, rule by fathers" (2004, p. 33). In parallel to this issue, mass media also promotes this kind of patriarchal structure through its advertisements.

As I mentioned earlier, advertisement 11 is not promoting the products through the image of a nuclear family. In the advertisement for a diamond ring, a woman and a girl are visible at the upper part of the frame. There is a diamond ring at the centre of the advertisement. There is also a written text under the ring: Mothers love![21] In this advertisement, the woman's hand is on the girl's shoulder, and both of them are smiling while their faces are opposite to each other. Mother is looking at her daughter. This advertisement probably aims to represent a mother and her daughter within an "ideal" relationship. Their positions may indicate "closeness" and "love" for each other. Denotation of the diamond ring refers to jewellery. At the same time, a diamond ring as the product of this advertisement might connotate the love between the mother and her daughter through the combination of all signs - written text, the image of a woman, the image of a girl, their clothes and accessories, their

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[21] Anneler seviyor!

hair styles, the woman's make up, and the ring. Moreover, there can be also another connotation in this advertisement. The statement "mothers love" can be also signify that mothers love to have a solitary stone ring.

It is important to mention that this advertisement is placed in Issue 34, which is published in April and May 2010. The Mother's Day is celebrated in the second Sunday of every May in North Cyprus. Therefore, this advertisement is commercially prepared to sell the product on this special day, and it can be seen as an example of an exploitation of the love between mothers and their children. As discussed above, giving a gift such as a diamond ring signifies children's love to their mothers.

Colours[22] of advertisements also give message to audiences. In this regard, the most dominant colour and background colour of this advertisement is black. İzgören (2000) mentions that black emphasizes power, passion, and ambition; refers to mourning, and brings pessimism to the mind when we use it as a background colour. Nevertheless, it is possible to say that there is a contrast in terms of the colour's meaning in this advertisement. When I combine all signs, I can say that black is not used in the meaning that Ahmet Ş. İzgören (2000) suggests. In my opinion, black is chosen because of the colour of the product. The advertiser may try to emphasize the product with the contrast in colours. We see that the ring is a white gold; therefore its colour is silver. There is a diamond on the ring. The ring is the brightest spot in the frame. Its colour is light/transparent and any dark colour can offset the ring in a more

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[22] Colours are important indicators in transmitting meanings in advertisements. According to Ahmet Ş. İzgören (2000), "colours have incredible effects on people from logo selection to image created by product in people's minds" (p. 136). In other words, each colour might carry a particular meaning and thus, most sectors prefer to use colours on their signboards or on their logos, to refer different meanings which are attributed on colours. İzgören (2000) presents his observations and evaluations on colours in his book *Dikkat Vücudunuz Konuşuyor* (Attention Your Body Is Talking)

powerful way.

In addition to the images of these women, we see the image of a woman driver in one of the pictures of an insurance advertisement (advertisement 1) in this category. In Cypriot culture, it is an ordinary thing to see a woman driver in the traffic. Nevertheless, when we look at all advertisements in this study, we do not see any women drivers apart from advertisement 1. In this case, it is possible to say that advertisers and mainstream media present women in more traditional roles in advertisements of this study. In the same advertisement (advertisement 1), the woman driver is wearing a pink striped shirt. She is smiling to the camera. Her one hand holds the steering wheel and she places her other hand on the car door. This position of her in the car represents a self-confident woman. We can get an impression that she has power.

In the same advertisement, there is also a woman who is a doctor. Being a doctor is a respectable job in many cultures. Therefore, in this advertisement, we see a woman who has an important career. When she is checking the baby, she is smiling. The baby is also smiling at the camera. The woman is wearing a white shirt and the background colour is white too. For İzgören (2000), white signifies cleanliness and any person who wears white gives an image of a clean person. This colour can also be connotation of purity. In parallel to his statement, white conveys the cleanliness of doctor and the hygiene of environment in this advertisement. Moreover, we also see that intertextuality as one of key terms is used in this example. Thus, insurance and health as separate codes are combined through intertextuality to create the code of a healthy life by using the advertised insurance agency.

Up to this point, all advertisements we have discussed in the category of the family advertisements show women in roles such as motherhood, doctor and driver. Motherhood is an image that advertisers obviously use to promote the product or service by invoking the myth of the family. In many societies, women are known and accepted in these roles. In short, their identities are acceptable by norms, values and traditions.

4.1.2 Marriage Advertisements

Marriage is another category in advertisements. Marriage is an agreement which is constructed through either a legal union or a religious ceremony between a man and a woman. Both ways of marriages are celebrated in different ways of ceremonies. This ceremony is a very special day for the bride, groom, their families and friends. Companies advertise their products and services through magazines in order to take place in these marriage ceremonies. It is possible to see various advertisements promoting their products or services by using the concept of marriage. From this point on, there are different kinds of marriage ceremonies. Some couples prefer to organize their marriage ceremony with a small group such as family members. They do not prefer to organize a big marriage ceremony. But, this way of marriage ceremony is not used in advertisements of magazines that I study in my thesis. For this reason, this kind of marriage ceremonies is not included to my analysis.

There is a specific period in the year when most people choose for their weddings. Wedding ceremonies generally start at the beginning of summer in North Cyprus. For this reason, we see that most of these advertisements were published in Issue 33 (January-February 2010) of *North Cyprus Magazine* before the season of weddings[24].

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[24] People can rarely organize their marriage ceremonies in Spring, Winter or Autumn/Fall in Northern Cyprus.

There are some reasons for this time selection. Firstly, most Cypriots have relatives who live abroad. The relatives can attend the ceremony only during their holidays, which means in summer.

25 of 27 advertisements in this category include images of brides that are either alone or with a groom. In particular, 14 of these advertisements embody only the images of brides. In this category, 3 advertisements are published by bridal shops, 5 of them are published by beauty parlors and hair dressers, 1 advertisement is published by a cosmetic company, 1 is published by a photo studio, 1 is published by a florist and 3 are published by furnishers.

In addition, 11 advertisements include the images of both the bride and the groom. In this category, 5 advertisements are published by hotels and 1 is published by a golf and country club to convince people to rent their wedding halls. There are also 1 wedding and invitation organization advertisement, 1 shoe-store advertisement, and 2 photo studios. These advertisements are promoting their products and services by using the images of a heterosexual relationship which is represented by the bride and the groom together. Thus, these advertisements present an ideal image of marriage which is the marriage of opposite sexes, a man and a woman.

Bridal gown as insignia is a special dress, which the women wear on their wedding day. It is a concrete representation of marriage as an abstract concept. When we see a woman wearing a bridal gown and a veil, we understand that she is going to get married. Because all of the signs – such as her flowers, bridal gown, veil, make up, shoes, and etc. – create the code of being a bride. From this point on, if we accept her bridal gown, veil and flowers as signifiers/material forms, the concept of marriage

becomes the signified as the more abstract notion in these marriage advertisements.

The bridal gown is usually designed in the colour white. However, it is possible to see bridal gowns which are designed in a cream colour. In these advertisements, all brides are dressed in white bridal gowns. White signifies "pureness" of the bride and the relationship that is going to start has an implication of "virginity" which is a value in the Mediterranean and the Middle Eastern culture. This is different than Western attribution to white wedding dress.

All these marriage advertisements have a common vision of relationships. This vision works in parallel with the cultural patterns and expectations of society. According to this pattern, it is appropriate to have a relationship, rather than being single. Moreover, society has an expectation that such relationships will lead to marriage. All 24 advertisements with this theme reflect this cultural pattern, which emphasizes and exaggerates the importance of marriage. Needless to say, Cypriot cultural values accept and support marriage between men and women through heterosexual relations, and advertisements that we study also support this kind of relationship. In the advertisements we do not see any marriage between two men or two women.[26] Thus, these advertisements signify woman with her relationship. They maintain the cultural pattern of families and they present the myth of an ideal marriage which is a marriage between a man and a woman.

The target audience of this advertisement is then, heterosexual couples that are going to get married. The magazine also aims to reach larger audience size by using marriage as a concept in the advertisements.

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[26] It is also legally forbidden to marry with the same sex in Northern Cyprus.

In another advertisement (advertisement 23), we see a woman and a man inside the frame. Woman is standing at the centre and the man reaches from behind her, to cover her hand. She has a solitary stone ring on her finger. This ring is jewellery in terms of its denotative meaning. In the advertisement, we also see the larger photograph of the single stone ring at the center of the page. We can clearly see the ring and its glitter against the black background. This way of presenting the solitary stone ring heightens its prominence. In this photograph, it seems as if the light of the ring shines through a dark room.

We can see the same presentation on the written text. The text is composed in a white font against a black background just like the ring, and it says: "There is something that women want to tell you![27]" The advertiser has tried to stress the text by creating the contrast between two colours, white and black.

The solitary stone ring connotates a marriage proposal which is generally expected to be made by a man. The man and woman have happy expressions as they face the camera. This atmosphere creates a sense of persons who have surely decided on marriage. Moreover, the woman wears a red dress and her hair is reddish. Preferring red may suggest that she is the one who mostly thinks about love (İzgören, 2000). As a result, we see the usage of the myth of marriage to convince audiences to believe in the given ideology.

Denotation means direct meaning of a sign (Barker, 2008) and the ring refers to a piece of jewellery that people wear on their fingers. Furthermore, the meaning of a solitary stone ring is a proposal of marriage to a woman in advertisement 23. This is

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[27] Kadınların size anlatmak istedikleri birşey var!

its connotative meaning which is at the level of figurate language (Barker, 2008).

4.1.3 The Myth of the Couple

There are 15 advertisements that show women with their partners. In these advertisements, one couple is looking out of the window, and another couple is sitting in the hall at home. The other two couples, in an upholstery advertisement, are travelling by boat. Some other couples, in ads for clothing, deodorant or optics, are posing for the camera in specific studios or at the outside within a harmonic atmosphere. These advertisements all support heterosexual relations. If we perceive women and men as signifiers, the relationship between them, which is based on the myth of a couple becomes the signified side of the messages given in these advertisements. For this reason, we can say that being partners, and being married are two categories that are interconnected in advertisements, and they support each other by the way in which women are represented.

It is useful to mention the position of couples in these advertisements. As we found in the category of advertisements on the theme of "the family", women are positioned behind men or in the corner of the frame in this category too. In a furniture and kitchen decoration advertisement (advertisement 47), we see that the man is sitting and the woman is holding out a fruit for him to eat. Thus, we can say that she is the one who is serving her partner. We see a similar situation in a furniture advertisement (advertisement 44). The man is sitting and the woman is standing up. They are both holding a glass of water. Once again, it seems that the woman is the one who is serving her partner.

In the window advertisement (advertisement 49), where a couple is looking out of the window, we see that man is positioned higher than woman at the center of the

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window. For this reason, the man looks more prominent. In the advertisement for jeans, (advertisement 43), there is a woman and a man again. The man is sitting on a stone bench in the photograph. However, we can not see his face. His body takes up a place in the forefront of the frame. The woman image is placed behind him at the right side and her face is visible. Man covers the women. This frame may imply man and woman equally in contrast to the number of advertisements that position men as more powerful and prominent.

In an advertisement for clothing (advertisement 53), we see that a man is standing up and facing the camera while the woman is in a kneeling posing in front of him. Their positions may signify both binary opposition and the man in more a higher position than woman. In addition, woman image is on the right side and a man image is on the left side of the frame. This also may signify both binary opposition and woman as more prominent than the man. Therefore, it is really hard to signify any of them as more prominent or powerful than the other one.

As stressed above, heterosexual relations are used in advertisements of this category. Nevertheless, there is one advertisement (advertisement 46) that shows the image of a woman with several men. She is sitting in the middle of the seat and the air conditioning is over the seat. The photograph that we see of the air conditioning shows the woman and her partner together. Yet there are also some other photographs of her with other partners, and they are placed around the air conditioning as if falling down in the frame. The woman is sitting alone and she holds out her hands towards the air. She looks happy. It seems that the photograph on the air conditioning is the one with her current boyfriend. The text says: "The air

conditioning that can change the photograph![28]". The suggestion is that when the woman changes her partner, she can change the photograph too. And from the photographs, we understand that she has different relationships. However, women are expected to have a single partner and to marry this single partner. To have new partners is very often not an acceptable situation. Hence, this advertisement does not reflect traditional cultural expectations. Briefly, this advertisement is neither a traditional nor a conventional one, because it is not supporting the idea of a woman being with a single partner. The use of this notion in the advertisement creates a humorous setting, and because of this unusual point of view, this advertisement cannot be said to conform to a myth.

4.2 The Domestic vs the Public Sphere

There are 8 advertisements which include a woman or women images in domestic areas.[29] Women are portrayed at their homes, in the hall, bathroom, study room, kitchen, or in the bedroom. One of them is going to take a shower, another one is running on the treadmill. In contrast to the number of many women images framed in domestic sphere, we only see one man without any women in the frame (advertisement 9) that is associated with domestic sphere in all visuals. We see men images in these advertisements. Nevertheless, they are pictured with their partners. We see many men images that are framed in public sphere in the advertisements of this study at the same time. Therefore, mostly women are using proposed products or services in domestic sphere in advertisements. However, we know that women are not only the one who are using a house and its concepts. This might mean that women are not only one group of target consumers in this category.

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[28] Resmi değişebilen klima!
[29] The products which are promoted in these advertisements were mostly sent ready from abroad to the commercial product representatives of North Cyprus.

According to advertisements of this study, women are expected to stay at home rather than being labourers in public sphere. In two advertisements (advertisement 58 and 62), black and white are two dominant colours which are opposing each other. By opposite colours, advertiser creates emphasize on furnitures. Moreover, two women images are also combined with domestic sphere in these advertisements. Nevertheless, their representations are quite different from other images. In other advertisements of this category, we can observe those women as their daily images. These two women images have professional make up; they are well dressed women and, just standing in these photographs. One of them is posing for the camera and another one is standing near the furniture and holding it with her one hand. Both of them wear high-heeled shoes and they made their make-up and also hairs well. This way of presenting of women signifies that these two women are standing as accessories of the houses. This kind of composition is not for daily home life. Because, this preparation is not what we really have in our daily home life. These two women are represented as accessories of house just like things instead of human beings.

There are 22 advertisements which portray women and men in public sphere. These advertisements present both women and men together in all visuals. These advertisements are formed by restaurant, hotel, café, club, bar, pub, tavern, patisserie, ice cream parlour, bowling saloon, pool, and snooker hall advertisements. In these advertisements, women and men are represented as consumers of services. All images that are used in these advertisements might be pictured through their real scenes. I think that these photographs are chosen from the real life to reflect the real atmosphere. Thus, these photographs show the real outlook of these places.

Most women in place advertisements such as restaurants, pubs and ice cream parlour are represented through their relationship with their partners or friends in social environments. Therefore, advertisements can suggest that, when women prefer to go to such places with their partners, male and female friends. Especially, women rarely go out alone or with their women friends in the frames. .

To go out – to a restaurant, café, club, bar, pub, tavern, patisserie, ice cream parlour, bowling saloon, pool and snooker hall – introduces people into a public sphere. Therefore, we see that these advertisements promote their services by using the relationship and socialization process between/among people. In these kinds of advertisements, males are represented in the public sphere because of two reasons. They can either work or having fun in the public sphere. When we look to these frames, it is not possible to see any dominant gender identity that is position at the top or the middle of the frame. The way of presenting both genders signifies men and women equally.

By representing women mostly with men in public spheres, advertisements of this category create a code which turns into a myth. According to this myth, women might be expected to enter into public sphere with men rather than alone or with woman/women.

In this category, we have a technological tools market advertisement (advertisement 77). In this advertisement, we can see a man who wears a suit. He is holding a laptop, and is talking on the cell phone. He is looking forward the camera and smiling. He gives an impression that he has a self confident. We also see a woman in the background side in this public sphere. There is a blue transparent frame on her. This

frame gets women out of the focus and stresses man. In this visual, man signifies a powerful modern individual who has a career because of his suit, mobile phone, and laptop. And woman may signify an unimportant individual because of her representation. We can see her just like a shadow.

4.3 The Western Beauty Myth

Mainstream media reflects a large amount of beautiful and sexy women images in television, magazines, newspaper and so on. This study also includes 89 advertisements that represent "The Western Beautiful Woman". Thus, the rate of advertisements which transmit beautiful women images is approximately %42 in the advertisements include women images.

All women in these advertisements are young, thin and tall. Being tall, young and having 90-60-90 body sizes is an acceptable model style by mainstream media. Moreover, all of them have professional make-ups, well prepared hairs. All these signs come together and reflect stereotypical beauty and sexy women image in this category.

All products and services such as fashionable sun glasses, clothing, shoes, bags, jewelleries, cosmetics, nails, and, beauty, hair, aesthetics, and spa saloons are represented as products for being a "sexy" and "beautiful" woman. Sexy and beautiful woman signifies an ideal woman of the beauty myth. These products/services are only for women and they are designed according to the fashion by using an acceptable and fashionable woman image. And it is portrayed as having these services or products are ways that are going through be a "beautiful" woman. Hence, we learn the criteria of a beautiful/sexy woman from mainstream media.

In addition to all advertisements in this study, all issues of *North Cyprus Magazine* that I studied on have a specific section of advertisements which covers model photographs. Various products of different brands are promoted through a model in every issue. The total numbers of these model advertisements are changing between 8 and 17 in each of these six issues.

In this category, one beauty centre advertisement is most prominent one. In this advertisement, we can see that this centre has a claim to recreate a woman. There is a slogan that; "are you ready to reborn?". From this point on, this advertisement may connotate that there is no natural beauty. According to this, women can be beautiful or attractive when she makes a professional make-up or hair style through the beauty centre. Metaphor as one of the analytical concepts is also used so as to transmit the message of advertisement (advertisement 163). This advertisement conveys a woman image that is hold from her ankle right to the floor by a man. We only see one arm of man who wears a green coat and operation glove on his hand. Accordingly, this visual portrays woman as a new born baby and man as an accoucheur. Therefore, by using metaphor, a new meaning is created through a beautiful woman image in this advertisement. This woman has an ideal body, well prepared make up and hair. All signs might refer that woman take this service to be like a new born and beautiful baby. We again see that a sexy and beautiful woman image is portrayed to promote the service in this example.

The models who are only published in every issue of *North Cyprus Magazine* wear sun glasses, jewelleries, clothes, dresses, swimsuits, shoes and some other accessories. Some of them also hold bags in visuals. And we see the prices of these products at any corner of these advertisements. As I discussed in the last paragraph,

these images are used to structure the preferred outlook of women. In these advertisements, women represented as fashionable and sexy. We can say that these products as insignia help women to be "beautiful" and "sexy". As a result, the code of "being a beautiful and sexy woman" becomes a myth.

All women in the Western beauty myth category do not look like Turkish Cypriots. Therefore, we can say that advertisers prefer to use Western model images rather than using native model images in this category. Most Turkish Cypriots have a tanned skin. However, all models that we see have light skin colours in these advertisements. Burcu Aker (interpersonal communication, 17th July 2010) said that "one model is requested to come to North Cyprus for our catalogue shoots in every two months. These models are coming from other countries such as Germany, Ukraine, and America. We do not prefer to use native models in our advertisements. Because, there are many advantages of using foreign models. Firstly, there are only a few native models who have 34 or 36 size. Secondly, most of their faces are well known from other magazines. Foreign models are more professional because of their experiences. And using foreign models costs cheaper, even if we pay for their fly tickets". Thus, we can say that they prefer Western models to use in their advertisements because of many advantages. This also shows us how the market of models working in Cyprus. Local models are surprisingly costs higher prices than the one coming from abroad. We know that director of the magazine prefers foreign models because of their experiences and their unknown faces to get more attraction of potential consumers. They also choose these models because; their payments are cheaper than local models. And for this reason, the director of magazine spends less money to publish the magazine, when they use a foreign model for that issue.

However, I want to focus on the ideal body size that is required by these media institution owners. They ask for models who are 34 or 36 size. Thus, these models wear XS clothes. XS means "extra small". It is even smaller than "small" size. It is important to stress that, doctors and dieticians do not suggest having 34 or 36 body sizes. Because, they do not refer healthy body. If you have one of these two sizes, this means that you are thinner than you should be. Nevertheless, mainstream media submits these models as "criteria of a beautiful woman".

Additionally, we see that women's lips are half opened, their thumbs are sticking outside their pockets, their legs are spread half way, and they are looking at us in some advertisements. These are also signs that might construct the code of woman who is sexually inviting and desires sex. All advertisements in the Western Beauty Myth category include these kinds of beautiful and sexy women images which try to convince you to be a "beautiful and sexy" woman by using the advertised product or service.

We see one of the model advertisements on the cover page of *North Cyprus Magazine* in Issue 31. The cover page is what consumers see on the shelf of shops. Thus, it is a very important page for the magazine. Using a model in the cover page of magazine is a common example that we generally see. As a result, they are both promoting their magazine and products of various companies through a "Western beautiful woman" image.

I found one advertisement (advertisement 106) which includes a woman image that has a light make-up. In daily life, women do their sport activities without any make up, because it is not healthy and offered to cover our faces with cosmetic products

during sport activities. However, in this advertisement we can see the model who has a light make up on her face. She has make up, when she is even running.

Additionally, I want to emphasize five advertisements (advertisement 95, 128, 139, 148, and 170) that are formed through a syntagmatic system in order to transmit the message in this study. One of these advertisements is a cosmetics advertisement (advertisement 148). In this advertisement, we see a woman mouth, her eyes and legs. Advertiser divides a woman mouth and her eyes into two parts with a line. One part of her teeth looks yellowish and another part is white. Her one eye has lines around and another one does not have any line. There are also two legs, one has cellulite, and one does not any cellulite. It is also written "before/after" on the top of these visuals. Advertiser indicates the help of product for being a beautiful woman through these visuals. In this advertisement, we see a syntagmatic system as temporal relationships including "before/after" strategy. This formulation occurs through binary opposition.

In a beauty and aesthetic center advertisement (advertisement 170), the same technique is used. At the bottom, we see a beautiful woman who is buying some services in first four photographs. And in the next six frames, we see skin that has acnes on it. Then, we see a pure and clean skin. In another one, we see lines around an eye, and then we see again a pure skin around the same eye. And finally, we see a hairy skin, then a pure skin. There are texts of these images which is written "before[30]" and "after[31]" on the boxes. By using opposite visuals, texts, and time zones, binary opposition is exemplified to show products' effects. There are

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[30] Önce
[31] Sonra

examples of temporal relationships in these visuals which can show different forms of models.

We also see a man in this beauty and aesthetic centre advertisement. He is looking at us. He cares about his physical appearance. Porche (2007) states that "The metrosexual image has been espoused as a reason for men's increased engagement in the removal of body hair. Metrosexual is considered a cultural phenomenon." (http://www.sciencedirect.com/science?_ob=MImg&_imagekey=B7XMP-

4MT6PXB-7-

3&_cdi=29676&_user=1390413&_pii=S1555415506008786&_origin=&_coverDate

=01%2F31%2F2007&_sk=999969998&view=c&wchp=dGLzVlz-

zSkWB&_valck=1&md5=ff921ed2dcbde6805401bc90d0a4ffcf&ie=/sdarticle.pdf).

Man is also represented as the one who cares for his beauty in the mainstream media.

I want to mention that all these five advertisements use similar methods to give us a perfect woman image which is reflected as "how people should be/look like" using binary opposition.

4.4 Woman in Career/Power (The Self-Confident Myth)

We randomly see women in powerful positions in mainstream media. This is a rare case to find a woman who is struggling men, in top or powerful positions, or in career. Some advertisements portray women in powerful positions in this study. The number of these advertisements is 22 in this study and this number approximately forms %10 of the advertisements that include women images. And these numbers show that women are positioned in career or powerful roles in the little amount of advertisements in this study.

In these advertisements, all women who are represented have an economical independent according to their positions. In my opinion, this economical independent turns into a power which constitutes their self-confident myth. In this category, women are represented through traditional and non-traditional career roles.

4.4.1 Traditional Career Woman

Mainstream media often submit traditional gender roles to create familiar frames from consumers' daily lives. We see 16 advertisements that submit women in traditional career roles. These roles are about being a hostess, waitress, hair dresser, cosmetologist, cashier, graduate, instructor, television reporter, singer, dancer, violin, and Turkish instrument – saz – players.

In this category, different signs are combined to show women in traditional career roles that are confirmed and accepted by our society. Thus, with the combination of signs in frames, we become able to read the code of traditional career woman. In one advertisement (advertisement 182), we see an aeroplane at the top. We also see a woman at the bottom corner. She is looking forward us, and smiling. Her suits and aeroplane create a code of a hostess in this advertisement. Her upright posture and smiling face draw a self confident person profile. Thus, the target consumer might think that when they use this service, this self confident woman will help you to feel comfortable and happy because of woman's help and using this service. Moreover, there is a written text at the middle of the frame. It tells "you will love 69 much". This can connotate a sexual message to the audiences. Since, 69 is a sexual position in the sexual intercourse, this number turns into a sexual message.

Being a hostess, waitress, hair dresser, cosmetologist, cashier, graduate, instructor, television reporter, singer, dancer, and musical instrument player are roles those we

mostly see women inthe advertisements. Beauty, education, serving people in different areas such as food or fly services, reporting news on TV, dancing and singing are sectors that women mostly are expected to work in and complete the important part of the work. This is the reason of categorizing these advertisements as traditional career roles of women.

4.4.2 Non–Traditional Career Woman

Sometimes, we see women in non-traditional career roles in advertisements. We only see few advertisements that represent women in these positions. I firstly want to discuss about a patisserie advertisement (advertisement 191). This advertisement includes only one photograph that covers a woman image. This woman is Canan Öztoprak who is the old Ministry of Education of North Cyprus. There are other three men who are also in higher positions standing in the front side. One of them is cutting the red ribbon. And all others are applauding him in this frame. We see that all these people including Öztoprak who are in the front side wear dark coloured suits. Öztoprak just like all other men has short hair. It is very hard to identify her as a woman among these men.

We know that Öztoprak's position, being a minister is very important in the society. It is a rare case to see women in this kind of position in our country. Her similar physical appearance connotates her just like a male image through her hair and clothing style. As mentioned above, she wears a dark coloured suits which can connotate a serious and tough image. Since, her hairstyle does not designed as a curvy way. It does not send a sexy women message. Therefore, this text can suggest that a woman can be powerful when she looks like a man.

Another advertisement (advertisement 190) includes a woman who wears a cap,

colourful gaiters. It seems that she is in the charge position of the tavern. Because we see that she is making barbeque in one picture and she is posing for the camera from the backside of the bar and serving some meal and drink to her customers. It is not a wide spread case to see a woman to direct a tavern in North Cyprus. Therefore, it is not a conformed occupation for a woman to direct or work in a tavern. Being a woman associated with a domestic sphere in this study.

The promoted product of the last advertisement is construction tools in this category (advertisement 192). Construction is accepted as men job rather than women job. In this advertisement, we see one woman and man who are looking to each other and smiling. Woman is holding pliers and there is also another plier in her pocket. Man also has a case and put some construction tools into this case. Women randomly use any pliers in daily life. Because of this reason, I have categorized this advertisement in non-traditional career woman.

4.5 Woman as an Accessory

There are many women images that are represented as "accessories" of the product or service in the frame of advertisements. In this study, 13 advertisements show women as users of products or services such as wall paint, beer, credit card, television satellite, cell phone, home decorations, furniture, picture, frame, and photograph studio.

It should be noted that all products and services in this category can be both used by women and men. However, we only see women images in this category. In other words, when we distinguish the potential consumers of products and services of these advertisements, it is possible to say that both women and men can use these products

and services. However, we only see women images as accessories in these advertisements. Although these products and services are for both men and women, they are promoted through women images. And these images refer not only women images, they submit us "beauty" myth through advertisements. Beautiful women images are expected to convince both men and women as audiences to the given ideology. Therefore, the products and services are tried to be advertised through beautiful women myth in this category. This may connotate that men expect to meet these beautiful women images as well as the desire of many women, to look like these images and, be a beautiful woman.

Except two advertisements (advertisement 197 and 199), we see faces of all women in this category. All women have professional make-up and well prepared hairs. They do not have any physical problem which can damage their beauties. All these signs such as their make-up, prepared hair, and, outlook create the code of beautiful woman. These women are represented as accessories to complete the frame of advertisement by using the beauty myth.

Women are holding products in their hands in two advertisements (advertisement 196 and 205). One of these products is a tea cup and another one is a decorative good for the hall. We can say that beautiful women are used to display products in these advertisements. These kinds of advertisements, the products are much more important than the models who present them. These products can be seen in the forward part of the frame. Advertisers want to connotate the significant of the product through this type of advertisement compositions.

In one of furniture advertisements (advertisement 202), we see a woman whom

photograph is placed between two furniture photographs at the top of the page. In this advertisement, we see the pictures of bedroom, kitchen, hall, and kids' room. The woman's photograph takes place in the middle of the top of the whole advertisement. She has a make-up and she is thin. It is important to mention about her dress as an insignia. She wears a long dress and her dress is photographed like flying. Because of these two reasons, including her position in the advertisement and flying of her dress, consumers can get an idea that she feels so happy and comfortable. And these emotions reach audiences through a beautify woman myth which draws an image of how should women look.

In this category, a furniture advertisement (advertisement 200) includes a woman image. She is smiling towards the camera. She is doing a special behaviour which becomes a sing/an insignia and means that everything is okay in body language. There is not any product photograph on this advertisement. However, we see a list of products' prices. And this list leads me to think as she made this behaviour to confirm that the prices are okay. Again, we see that woman is used just to give idea about their products.

4.6 The Fragmented Woman's Body

One category is the fragmented woman's body in this study. Drawing on Lacan, the fragmented body "appears in the form of disjointed limbs, or of those organs represented in exoscopy, growing wings and taking up arms for intestinal persecutions" (1985, p. 4). Women are represented through one part of their bodies to create the composition in advertisements of this category. In short, fragmentation can be also defined as "...only part/s of the female body is/are presented" (Gallagher, 2001, p. 95).

There are six advertisements which submit one part of women bodies. These advertisements offer to work for a cosmetic company and also try to promote products such as a marriage cake, window, house, shoes, ceramics, tiles and, bathroom furnishing. Each of them uses different parts of women bodies to convince potential consumers through various images and themes.

Because of presenting only one part of women's bodies, it is possible to say that metonymy is an analytical concept which can be used in this category. Because, it helps to stress a whole by using its only one part (Berger, 1991). Women are stressed through one part of their bodies to being signified within a particular way of representations in different identities. All examples create different codes through fragmented women bodies in this category.

In patisserie advertisement (advertisement 206), we see a man and a woman hands. Both of them wear wedding rings. Thus, this advertisement uses marriage myth in terms of its main theme. Woman hand also wears lace gloves. And we also see a bridal skirt in the background of the picture. These bride and groom hands are holding a knife. There are also two marriage cake photographs at the top and the bottom side of this frame. From all these signs, we get the impression that the bride and groom are cutting a marriage cake together. Bride's hand is in the top side. This might connotates that woman is the one who is in the servant role in this relationship.

In other four advertisements of this category (advertisement 208, 207, 211, and 209), stereotypical beautiful women images are represented through their fragmented bodies.In ceramics, tiles and, bathroom furnishing advertisement (advertisement 208), half of a woman's face is visible. In other two advertisements (advertisement

211 and 209), we again see eyes of women. These women are also well groomed and they have pure skins. And we see a beautiful woman in a shoe advertisement too in this category. We can not see her face. We only see part of her body from her shoulders until her feet. She wears a slit skirt and she holds the slit up. Although it is not possible to see her face, we see her legs almost completely. Her legs are more prominent than a couple of shoes. As a result, this advertisement reflects woman from a very sexist perspective by using metonymy in this way.

The last advertisement of this category is an estate and construction company advertisement (advertisement 210). A house is advertised in this text. Metonymy is used to emphasize the potential consumers in the frames. We see a woman and two men hands in the visuals of this advertisement. Woman hand is holding a house key in one frame. I think this frame connotates woman as the one who is combined with the domestic sphere. In addition, one man hand covers a toy house and another man hand is collection some money around the toy house in other frames. In contrast to woman's position, these two photographs connotates men's position as protector of the house and the one who is collecting the money for this house. Thus, as most of other advertisements, this advertisement supports the idea of combining women with domestic, men with public sphere.

4.7 Residence of Woman / Woman in Prominent Roles

In contrast to other advertisements which include men and women relations, a jeans advertisement (advertisement 212) covers one woman and man's fight rather than showing them in a harmonious environment. Both are pulling the same jeans trough their own sides. It is useful to say that the jeans in this advertisement are unisex. The message becomes meaningful when we read the texts in this advertisement. It is

written that "buy1, get 2 in February[32]". When we read this text, we get the impression of they are fighting because of this particular role. Woman is on the right side and man is on the left side in the photograph. The jean which they are trying to get is in the middle. Thus, we can say that woman challenges man. Moreover, they are framed equally. This advertisement is a rare and important example which positions a woman resisting against a man. In addition, it is possible to say that this woman presents a non-traditional gender role in this example.

In contrast to the advertisements that represent men in more dominant positions than women, I found an advertisement which indicates women in front roles (advertisement 213). When we see the red curtain, lights and stand as signs in the frame, we understand that there is a stage. Thus, these signs form the stage as a code. There are three women in the middle of the stage and the photograph too. There are also three men in the background side. All people are smiling. Women are posing for the camera. And two of men are applauding these women. Therefore, in this advertisement, it is possible to connotate that women are the main actors rather than being the one supporting man.

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[32] Şubat ayında 2 AL 1 ÖDE

Chapter 5

CONCLUSION

This thesis evaluates the representation of woman in mainstream magazines of North Cyprus. The aim of this chapter is to restate the important findings of the data of the study. Accordingly, the primary statements on the representation of women and the fundamental examinations of the images in magazine advertisements are re-stated in this chapter.

More clearly, this study deals with various representations of women through their different roles and environmental conditions. Every woman is presented in a different representation model in advertisements and; all advertisements present a different composition by using the images of women, to attract the attention of their target consumers. The main purpose of the study is to find out "how the images of women are represented through advertisements of the life-style magazines in North Cyprus", "which signs are combined to create these representations of women" and "which codes are formed with the combination of given signs" while women are being represented. We can never fix meanings of identities. Everyone can interpret meanings differently and it is possible for meanings to be perceived differently in different contexts (Thwaites, Davis & Mules, 2002).

By using textual and semiotic analyses, different representations of women are examined in 213 advertisements of two mainstream magazines of North Cyprus

throughout one year, in the analysis chapter of this thesis. The findings show that in these 213 advertisements, there are different images and representations of women in various roles, models, and also some other components which are commercially formed.

When I started to work on "the Representation of Women in the Lifestyle Magazines of North Cyprus", I read the main sources on the topic while I was collecting the data at the same time. After this process, I first prepared the Literature Review Chapter to describe the theoretical information on this topic. Then, I wrote the Methodology, Analysis, and finally the Conclusion Chapters.

As mentioned earlier, *North Cyprus Magazine-Home* and *Zoom* are two popular life style magazines of North Cyprus. Examining popular magazine advertisements of North Cyprus might help to see acceptable and desirable images of gender by society. As we know, all images in advertisements are designed for profit. Moreover, audiences might accept these representations as though reality should conform to those images. As a result, such images shape our ideas on how we should look and what is acceptable. This means that the audiences hope to resemble the representation in the advertisements, by buying the advertised products.

In this study, various representations of women are evaluated by categories in terms of their contents and the way women are represented. These categories are the myth of companionship, woman in the domestic sphere vs. public sphere, the myth of Western beauty, the myth of career woman/power (the myth of self-confidence), the woman as an accessory, the woman's body fragmented, and women in prominent roles. Before discussing each category, I want to stress the similar characteristics

found in all the images of women in this study. In the advertisements examined for this study, all women are young, between the ages of 20 and 30.

In the category of the myth of companionship, the women are categorized by their relationships. In these advertisements, we see three different sub-categories in which the relationships of women are found. In the first subcategory (family in advertisements), women are represented within their families, as mothers. In the second one (marriage advertisements), we see women as brides. And in the last one (the myth of the couple), women are portrayed as partners of men. All women in this category are portrayed in heterosexual relationships, and their male partners are usually placed in a higher position in the visuals.

The family image projected most frequently is the image of the nuclear family in the advertisements. Mothers usually look natural; most of them do not wear make-up, their hair is not styled, and ready to serve. In the category of family in advertisements, the women are shown in more protective roles, compared to the fathers. These appropriate family images turn into mythical structures of society. By projecting these images, advertisements also support the family myth.

Marriage is an important step towards the formation of a family. In advertisements supporting the myth of marriage, we often see women made up professionally, their hair styled elaborately, and wearing a bridal gown, and men wear formal wedding suits. They all look happy. Because the preparations for the wedding ceremony involve purchases, we find many advertisements during the period of the year that precedes the season of weddings. Such advertisements also support the myth of the family, by portraying the couples who are going to be married.

The myth of the couple is the last subcategory in terms of heterosexual relationships. These kinds of relationships reflect the expectations of the Turkish society in North Cyprus. Moreover, the society expects couples to get married. In the advertisements, the couples look happy. We see that most of advertisements in this category portray couples within the domestic sphere. The men appear more dominant and their images are placed higher in the frame, while women are portrayed in serving roles.

In the advertisement of this study, women are commonly portrayed at home setting, in contrast to men who are mostly represented in the public sphere. On the rare occasion when we do see women's images set in the public sphere, they are usually shown with their male partners. This corresponds to the expectation of society: the women are expected to stay at home rather than in the public sphere. When the advertisement set in the public sphere includes the images of women and men, the men are usually more visible than the women.

It is a very common thing to see the images of beautiful and sexy women in the advertisements of this study; just as such images are widespread on most media outlets in mainstream media. These images seem to set the standard of how a beautiful and sexy woman should look like. The women who do not look like those images who are not thin, tall or well groomed, are portrayed as examples of unattractive women. Briefly, mass media draw the model of a beautiful and sexy woman for us. Such stereotypical images conform to the myth of Western beauty, because all of the beautiful and sexy women in this category look like Westerners.

In some advertisements, we see women in traditional and non-traditional career roles. The traditional career roles expected and accepted by society are those of a

stewardess, waitress, hair dresser, cosmetician, cashier, graduate student, instructor, television reporter, singer, dancer, violinist, and player of the Turkish instrument – saz. However, we see women in non-traditional roles in a few advertisements examined for this study. In this society, women are not expected to be the Minister of Education, or the director of a tavern, or to use pliers as portrayed in these advertisements. The women represented in this category might be said to fit into the myth of self-confidence, because their incomes are assumed to be relatively high.

We see that even when the products or services that are advertised are for both men and women, they are promoted only through the images of beautiful women. Therefore, it is possible to say that women are used as accessories to highlight the product or service. In other words, the images of beautiful women are used to advertise products and services for both men and women. So, the myth of the beautiful woman is found in this category of advertisements as well. We might say that while the women who see such images hope to look like the women in them, the men hope to meet such beautiful women,

In the category of the fragmented body of women's bodies in advertisements, women are represented through only one part of their bodies. The displayed part of a woman's body is used to convince people to buy the advertised products or services. Therefore, in terms of semiotics, metonymy is the main technique used when the advertiser is creating the composition in these advertisements.

I found only a few advertisements which convey the image of a woman who is challenging a man, or the image of women who look more prominent than men inside the frames. The fact that only a very few advertisements represent women as

equal to men or more prominent than men might be a reflection of the patriarchal structure of the society.In this study, representations of women are analysed in the advertisements of two popular magazines of North Cyprus. The main discussion argues that gender images are entrenched in the community through the representations of mass media; therefore these images might reflect and shape societies' cultural values. Because, most media outlets are found in many public spheres. Thus, audiences can easily see them in public places such as hair dressers, shopping centres and on the billboards. Therefore, audiences may start to accept these images as if they portray how things should be. From this point of view, I suggest that further studies of the images of women in other media forms such as films, news, TV programmes might help to find out whether there are further mis-representations of gender images. Content analysis and discourse analysis are some theoretical techniques which could be applied for such further studies in this field.

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[34] Cyprus Zoom Magazine
[35] Freebirds Publication

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APPENDICES

APPENDIX A: Advertisements

FAMILY IN ADVERTISEMENTS (NUCLEAR FAMILY MYTH)

Advertisement 1
(*North Cyprus Magazine*, Issue 29, page 96)

Advertisement 2
(*North Cyprus Magazine*, Issue 29, page 113)

Advertisement 3
(*North Cyprus Magazine*, Issue 30, page 59)

Advertisement 4
(*North Cyprus Magazine*, Issue 33 page 93)

Advertisement 5
(*Home*, Issue 29, page 7)

Advertisement 6
(*Home*, Issue 29, page 25)

FAMILY IN ADVERTISEMENTS (NUCLEAR FAMILY MYTH)

Advertisement 7
(*Home*, Issue 30, page 67)

Advertisement 8
(*Home*, Issue 31, page 2)

Advertisement 9
(*Home*, Issue 32, page 27)

Advertisement 10
(*Home*, Issue 34, page 3)

Advertisement 11
(*Home*, Issue 34, page 23)

Advertisement 12
(*Zoom*, Issue 21, page 71)

MARRIAGE ADVERTISEMENTS

Advertisement 13
(*North Cyprus Magazine*, Issue 29, page 19)

Advertisement 14
(*North Cyprus Magazine*, Issue 30, page 61)

Advertisement 15
(*North Cyprus Magazine*, Issue 32, page 45)
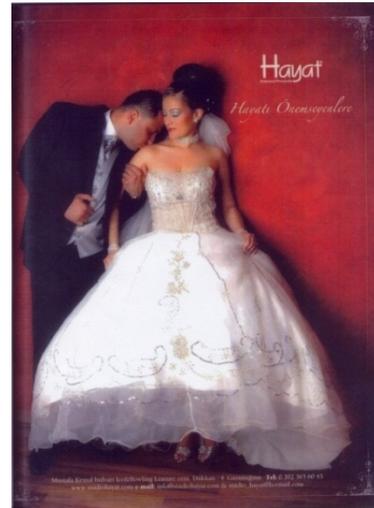
Advertisement 16
(*North Cyprus Magazine*, Issue 32, page 51)

Advertisement 17
(*North Cyprus Magazine*, Issue 33, page 2)
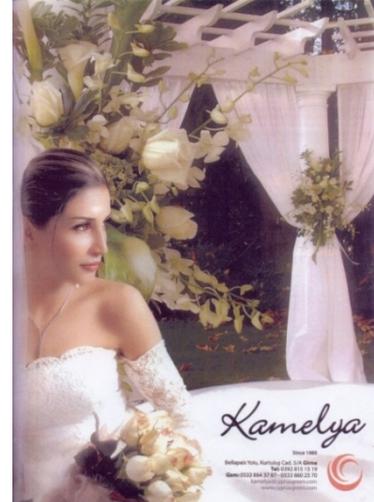
Advertisement 18
(*North Cyprus Magazine*, Issue 33, page 5)

MARRIAGE ADVERTISEMENTS

Advertisement 19
(*North Cyprus Magazine*, Issue 33, page 9)

Advertisement 20
(*North Cyprus Magazine*, Issue 33, page 13)
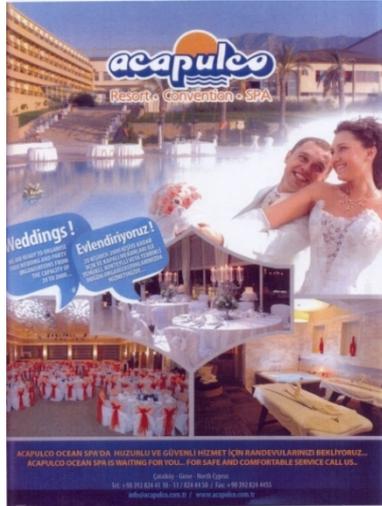
Advertisement 21
(*North Cyprus Magazine*, Issue 33, page 24)


Advertisement 22
(*North Cyprus Magazine*, Issue 33, page 31)
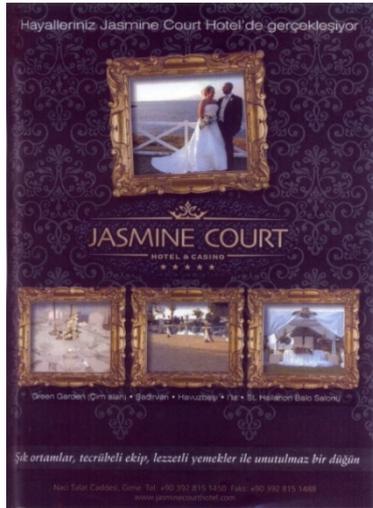
Advertisement 23
(*North Cyprus Magazine*, Issue 33, page 35)
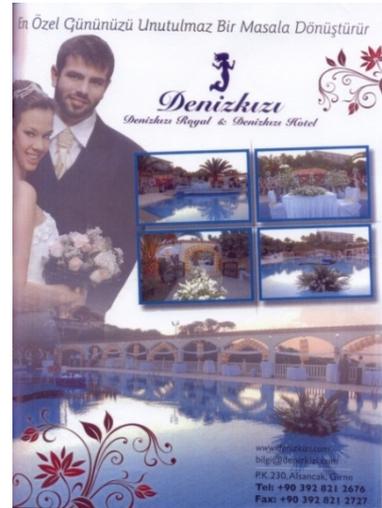
Advertisement 24
(*North Cyprus Magazine*, Issue 33, page 39)
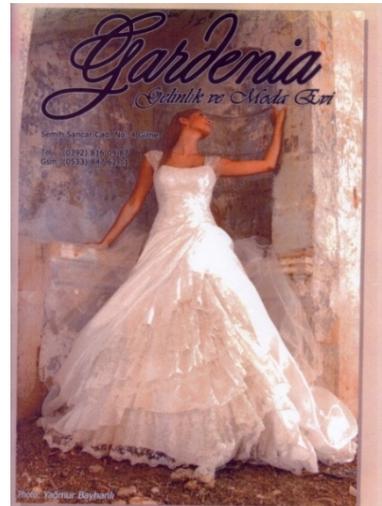
MARRIAGE ADVERTISEMENTS

Advertisement 25
(*North Cyprus Magazine*, Issue 33, page 42)

Advertisement 26
(*North Cyprus Magazine*, Issue 33, page 49)

Advertisement 27
(*North Cyprus Magazine*, Issue 33, page 53)

Advertisement 28
(*North Cyprus Magazine*, Issue 33, page 55)

Advertisement 29
(*North Cyprus Magazine*, Issue 33, page 67)

Advertisement 30
(*North Cyprus Magazine*, Issue 33, page 71)

MARRIAGE ADVERTISEMENTS

Advertisement 31
(*North Cyprus Magazine*, Issue 33, page 75)

Advertisement 32
(*North Cyprus Magazine*, Issue 33, page 77)

Advertisement 33
(*North Cyprus Magazine*, Issue 33, page 77)

Advertisement 34
(*North Cyprus Magazine*, Issue 33, page 79)

Advertisement 35
(*North Cyprus Magazine*, Issue 33, page 101)

Advertisement 36
(*Zoom*, Issue 19, page 2)
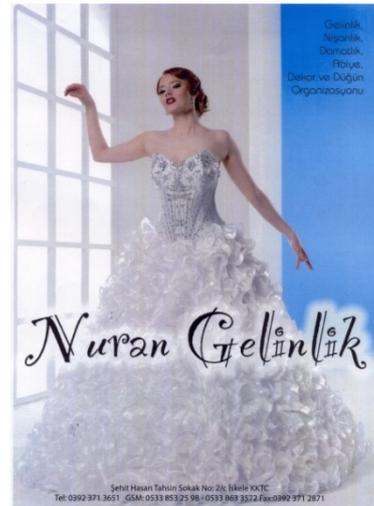
MARRIAGE ADVERTISEMENTS

Advertisement 37
(*Zoom*, Issue 21, page 19)

Advertisement 38
(*Zoom*, Issue 24, page 93)
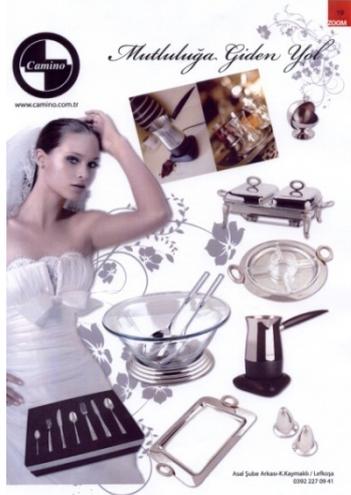
Advertisement 39
(*Home*, Issue 34, page 17)

THE MYTH OF THE COUPLE

Advertisement 40
(*North Cyprus Magazine*, Issue 29, page 5)

Advertisement 41
(*North Cyprus Magazine*, Issue 33, page 1)

Advertisement 42
(*North Cyprus Magazine*, Issue 34, page 9)
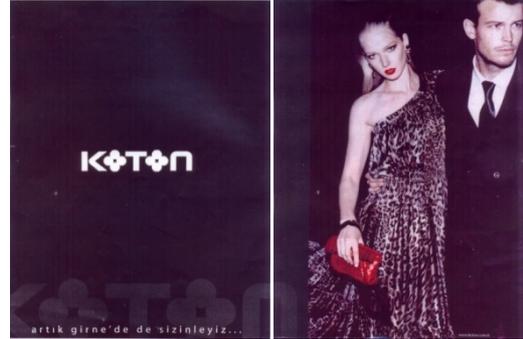
Advertisement 43
(*North Cyprus Magazine*, Issue 34, page 19)

Advertisement 44
(*Home*, Issue 29, page 15)
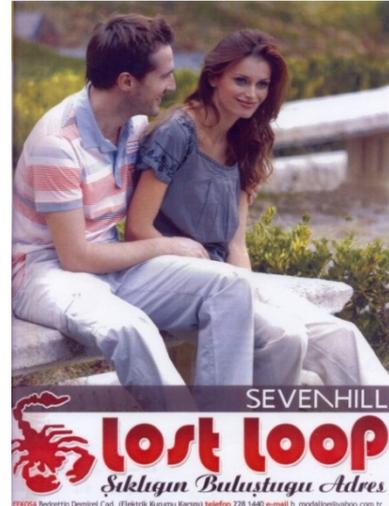
Advertisement 45
(*Home*, Issue 29, page 21)

THE MYTH OF THE COUPLE

Advertisement 46
(*Home*, Issue 30, page 31)

Advertisement 47
(*Home*, Issue 30, page 47)

Advertisement 48
(Home, Issue 30, page 55)

Advertisement 49
(*Home*, Issue 30, page 57)

Advertisement 50
(*Home*, Issue 30, page 71)

Advertisement 51
(*Home*, Issue 31, page 49)

THE MYTH OF THE COUPLE

Advertisement 52
(*Home*, Issue 32, page 5)

Advertisement 53
(*Zoom*, Issue 20, page 77)

Advertisement 54
(*Zoom*, Issue 24, arka kapak)

DOMESTIC SPHERE

Advertisement 55
(*Home*, Issue 33, page 11)

Advertisement 56
(*Home*, Issue 31, page 27)

Advertisement 57
(*Home*, Issue 31, page 63)

Advertisement 58
(*Home*, Issue 32, page 10)

Advertisement 59
(*Home*, Issue 33, page 21)

Advertisement 60
(*Home*, Issue 34, page 7)

DOMESTIC SPHERE

Advertisement 61
(*Home*, Issue 34, page 67)

Advertisement 62
(*Zoom*, Issue 22, page 17)

PUBLIC SPHERE

Advertisement 63
(*North Cyprus Magazine*, Issue 29, page 11)

Advertisement 64
(*North Cyprus Magazine* , Issue 29, page 37)

Advertisement 65
(*North Cyprus Magazine*, Issue 29, page 39)
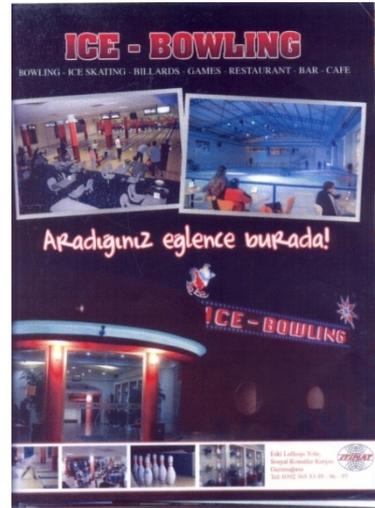
Advertisement 66
(*North Cyprus Magazine*, Issue 29, page 45)

Advertisement 67
(*North Cyprus Magazine*, Issue 29, page 96)
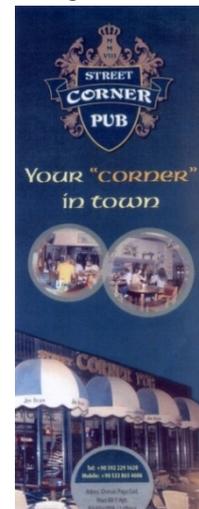
Advertisement 68
(*North Cyprus Magazine*, Issue 30, page 73)
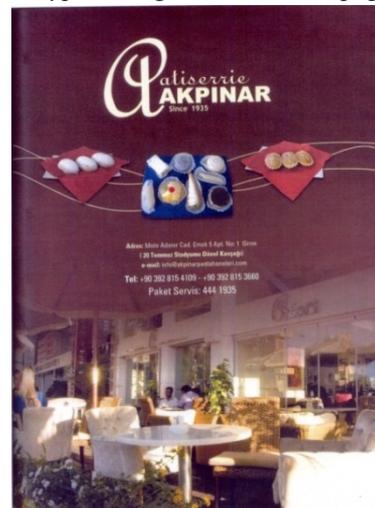
PUBLIC SPHERE

Advertisement 69
(*North Cyprus Magazine*, Issue 30, page 111)

Advertisement 70
(*North Cyprus Magazine*, Issue 31, page 41)

Advertisement 71
(*North Cyprus Magazine*, Issue 31, page 67)
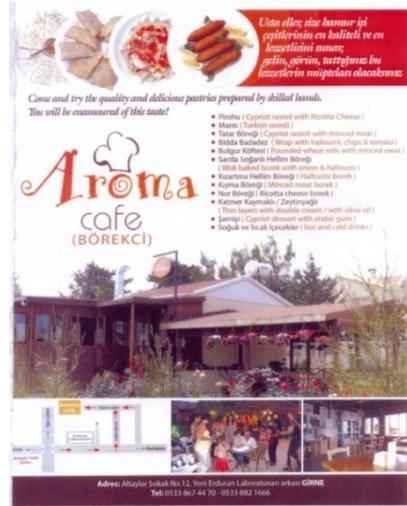
Advertisement 72
(*North Cyprus Magazine*, Issue 32, page 37)

Advertisement 73
(*North Cyprus Magazine*, Issue 32, page 55)
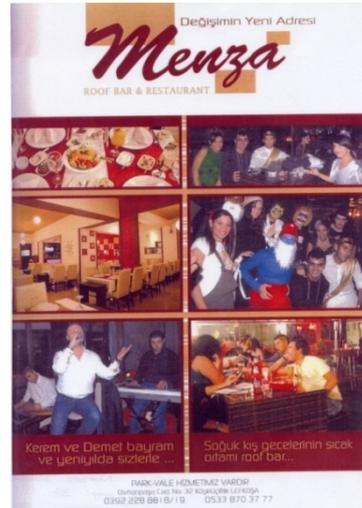
Advertisement 74
(*North Cyprus Magazine*, Issue 33, page 19)

PUBLIC SPHERE

Advertisement 75

(*North Cyprus Magazine*, Issue 33, page 103)
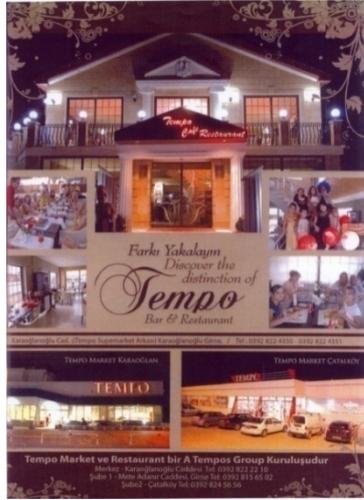
Advertisement 76

(*Zoom*, Issue 15, page 7)
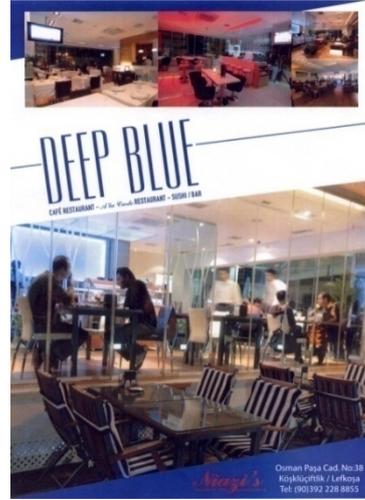
Advertisement 77

(*Zoom*, Issue 15, page 11)

Advertisement 78

(*Zoom*, Issue 15, page 44)

Advertisement 79

(*Zoom*, Issue 15, page 44)

Advertisement 80

(*Zoom*, Issue 15, page 73)

PUBLIC SPHERE

Advertisement 81
(*Zoom*, Issue 17, ön kapak içi)

Advertisement 82
(*Zoom*, Issue 17, page 2)
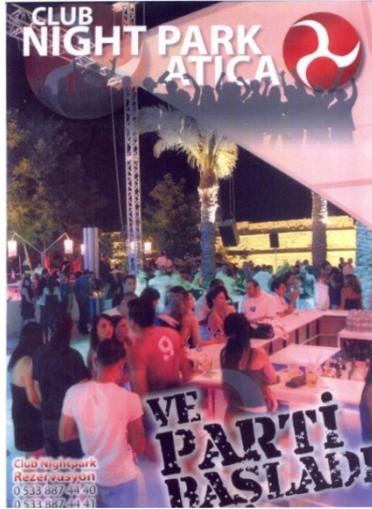
Advertisement 83
(*Zoom*, Issue 17, page 31)

Advertisement 84
(*Zoom*, Issue 22, ön kapak iç)
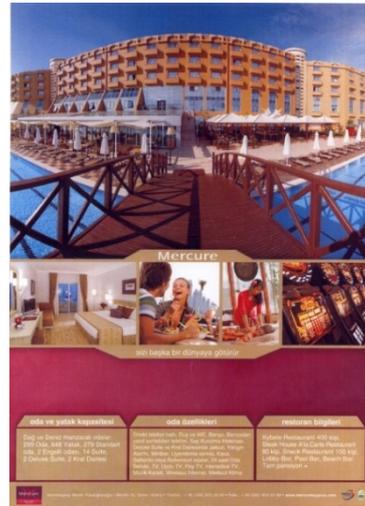
THE WESTERN BEAUTY MYTH

Advertisement 85
(*North Cyprus Magazine*, Issue 29, page 1)

Advertisement 86
(*North Cyprus Magazine*, Issue 29, page 3)

Advertisement 87
(*North Cyprus Magazine*, Issue 29, page 6)

Advertisement 88
(*North Cyprus Magazine*, Issue 29, page 7)

Advertisement 89
(*North Cyprus Magazine*, Issue 29, page 9)

Advertisement 90
(*North Cyprus Magazine*, Issue 29, page 15)

THE WESTERN BEAUTY MYTH

Advertisement 91
(*North Cyprus Magazine*, Issue 29, page 27)

Advertisement 93
(*North Cyprus Magazine*, Issue 29, page 41)

Advertisement 94
(*North Cyprus Magazine*, Issue 29, page 43)

Advertisement 95
(*North Cyprus Magazine*, Issue 29, page 49)

Advertisement 96
(*North Cyprus Magazine*, Issue 29, page 55)

THE WESTERN BEAUTY MYTH

Advertisement 97
(*North Cyprus Magazine*, Issue 29, page 67)

Advertisement 98
(*North Cyprus Magazine*, Issue 29, page 81)
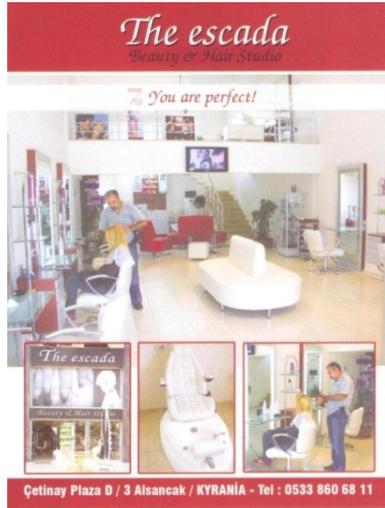
Advertisement 99
(*North Cyprus Magazine*, Issue 29, page 94)

Advertisement 100
(*North Cyprus Magazine*, Issue 29, page 96)

Advertisement 101
(*North Cyprus Magazine*, Issue 29, page 109)
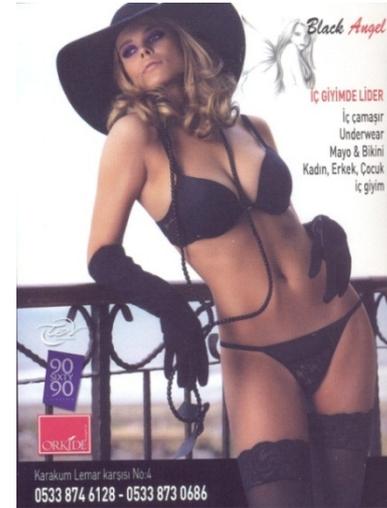
Advertisement 102
(*North Cyprus Magazine*, Issue 30, page 19)

Advertisement 103
(*North Cyprus Magazine*, Issue 30, page 29)

Advertisement 104
(*North Cyprus Magazine*, Issue 30, page 37)

Advertisement 105
(*North Cyprus Magazine*, Issue 30, page 65)
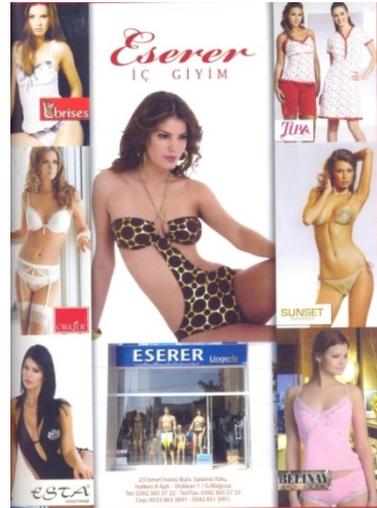
Advertisement 106
(*North Cyprus Magazine*, Issue 30, page 71)

Advertisement 107
(*North Cyprus Magazine*, Issue 30, page 81)

Advertisement 108
(*North Cyprus Magazine*, Issue 30, page 93)

THE WESTERN BEAUTY MYTH

Advertisement 109
(*North Cyprus Magazine*, Issue 30, page 95)

Advertisement 110
(*North Cyprus Magazine*, Issue 30, page 133)

Advertisement 111
(*North Cyprus Magazine*, Issue 30, page 139)
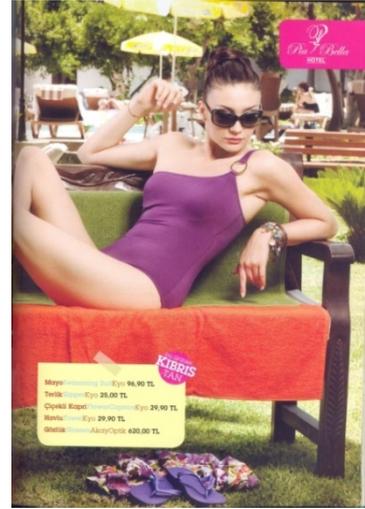
Advertisement 112
(*North Cyprus Magazine*, Issue 30, page 143)

Advertisement 113
(*North Cyprus Magazine*, Issue 31, page 5)

Advertisement 114
(*North Cyprus Magazine*, Issue 31, page 11)

THE WESTERN BEAUTY MYTH

Advertisement 115
(*North Cyprus Magazine*, Issue 31, page 19)

Advertisement 116
(*North Cyprus Magazine*, Issue 31, page 49)

Advertisement 117
(*North Cyprus Magazine*, Issue 31, page 51)

Advertisement 118
(*North Cyprus Magazine*, Issue 31, page 99)

Advertisement 119
(*North Cyprus Magazine*, Issue 31, page 103)

Advertisement 120
(*North Cyprus Magazine*, Issue 32, page 5)

THE WESTERN BEAUTY MYTH

Advertisement 121
(*North Cyprus Magazine*, Issue 32, page 8)

Advertisement 122
(*North Cyprus Magazine*, Issue 32, page 9)

Advertisement 123
(*North Cyprus Magazine*, Issue 32, page 19)

Advertisement 124
(*North Cyprus Magazine*, Issue 32, page 31)
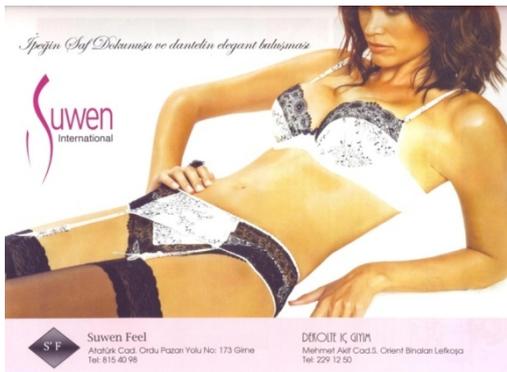
Advertisement 125
(*North Cyprus Magazine*, Issue 32, page 41)

Advertisement 126
(*North Cyprus Magazine*, Issue 32, page 43)

THE WESTERN BEAUTY MYTH

Advertisement 127
(*North Cyprus Magazine*, Issue 32, page 47)

Advertisement 128
(*North Cyprus Magazine*, Issue 32, page 49)

Advertisement 129
(*North Cyprus Magazine*, Issue 32, page 57)

Advertisement 130
(*North Cyprus Magazine*, Issue 32, page 63)

Advertisement 131
(*North Cyprus Magazine*, Issue 32, page 69)

Advertisement 132
(*North Cyprus Magazine*, Issue 32, page 89)

Advertisement 133
(*North Cyprus Magazine*, Issue 32, page 98)

Advertisement 134
(*North Cyprus Magazine*, Issue 33, page 4)

Advertisement 135
(*North Cyprus Magazine*, Issue 33, page 6)
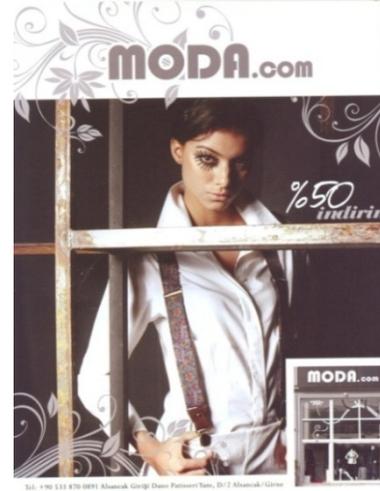
Advertisement 136
(*North Cyprus Magazine*, Issue 33, page 23)

Advertisement 137
(*North Cyprus Magazine*, Issue 33, page 37)
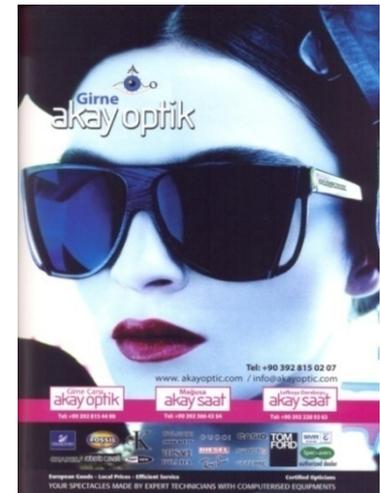
Advertisement 138
(*North Cyprus Magazine*, Issue 33, page 59)

THE WESTERN BEAUTY MYTH

Advertisement 145
(*North Cyprus Magazine*, Issue 34, page 15)

Advertisement 146
(*North Cyprus Magazine*, Issue 34, page 25)
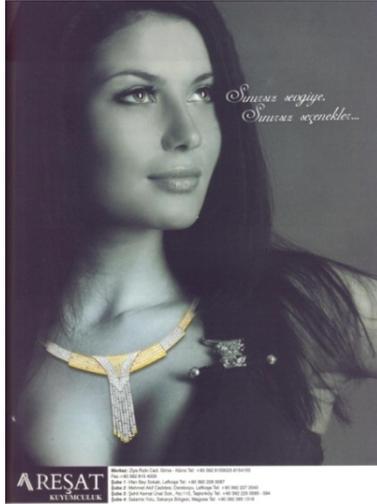
Advertisement 147
(*North Cyprus Magazine*, Issue 34, Page 27)

Advertisement 148
(*North Cyprus Magazine*, Issue 34, page 31)

Advertisement 149
(*North Cyprus Magazine*, Issue 34, page 39)

Advertisement 150
(*North Cyprus Magazine*, Issue 34, page 41)

THE WESTERN BEAUTY MYTH

Advertisement 151
(*North Cyprus Magazine*, Issue 34, page 63)

Advertisement 152
(*North Cyprus Magazine*, Issue 34, page 67)

Advertisement 153
(*North Cyprus Magazine*, Issue 34, page 69)

Advertisement 154
(*Home*, Issue 29, page 67)

Advertisement 155
(*Home*, Issue 29, page 70)
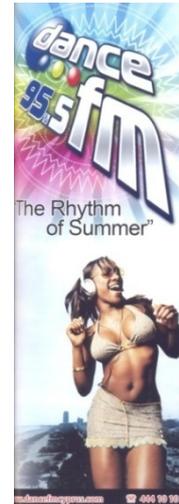
Advertisement 156
(*Home*, Issue 29, page 71)

THE WESTERN BEAUTY MYTH

Advertisement 157
(*Home*, Issue 30, page 96)

Advertisement 158
(*Home*, Issue 31, page 31)

Advertisement 159
(*Zoom*, Issue 15, page 10)

Advertisement 160
(*Zoom*, Issue 15, page 61)

Advertisement 161
(*Zoom*, Issue 16, page 6)

Advertisement 162
(*Zoom*, Issue 17, page 6)

THE WESTERN BEAUTY MYTH

Advertisement 163
(*Zoom*, Issue 17, page 66)

Advertisement 164
(*Zoom*, Issue 18, page 24)

Advertisement 165
(*Zoom*, Issue 18, pages 68-9)

Advertisement 166
(*Zoom*, Issue 18, page 82)

Advertisement 167
(*Zoom*, Issue 20, page 73)

Advertisement 168
(*Zoom*, Issue 21, page 3)

THE WESTERN BEAUTY MYTH

Advertisement 169
(*Zoom*, Issue 21, page 97)

Advertisement 170
(*Zoom*, Issue 22, page 55)

Advertisement 171
(*Zoom*, Issue 22, page 77)

Advertisement 172
(*Zoom*, Issue 22, ön kapak içi)

Advertisement 173
(*Zoom*, Issue 25, page 5)

TRADITIONAL CAREER WOMAN

Advertisement 174
(*North Cyprus Magazine*, Issue 30, page 25)

Advertisement 175
(*North Cyprus Magazine*, Issue 30, page 97)

Advertisement 176
(*North Cyprus Magazine*, Issue 31, page 59)
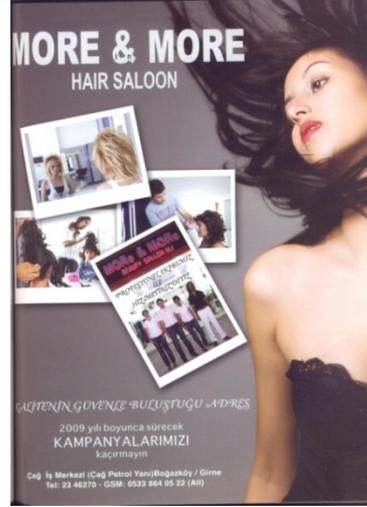
Advertisement 177
(*North Cyprus Magazine*, Issue 31, page 71)

Advertisement 178
(*North Cyprus Magazine*, Issue 32, page 65)

Advertisement 179
(*North Cyprus Magazine*, Issue 33, page 15)
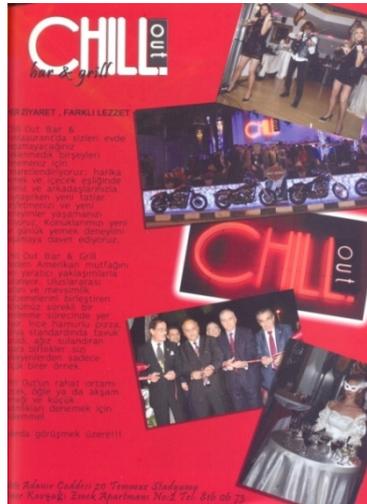
Advertisement 180
(*North Cyprus Magazine*, Issue 33, page 107)

Advertisement 181
(*North Cyprus Magazine*, Issue 34, page 47)

Advertisement 182
(*North Cyprus Magazine*, Issue 32, page 69)

Advertisement 183
(*Zoom*, Issue 15, page 20)

Advertisement 184
(*Zoom*, Issue 15, page 21)

Advertisement 185
(*Zoom*, Issue 17, page 77)

TRADITIONAL CAREER WOMAN

Advertisement 186
(*Zoom*, Issue 18, page 21)

Advertisement 187
(*Zoom*, Issue 20, page 51)
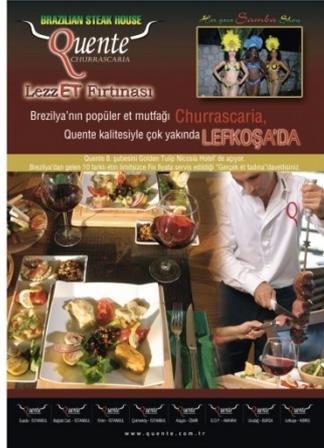
Advertisement 188
(*Zoom*, Issue 21, page 27)
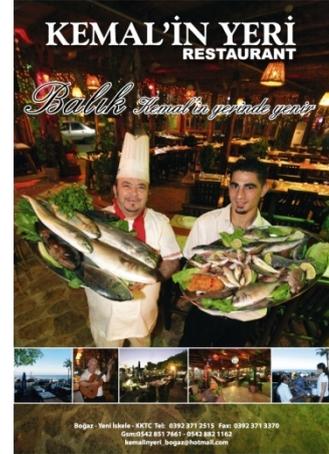
Advertisement 189
(*Zoom*, Issue 25, page 31)
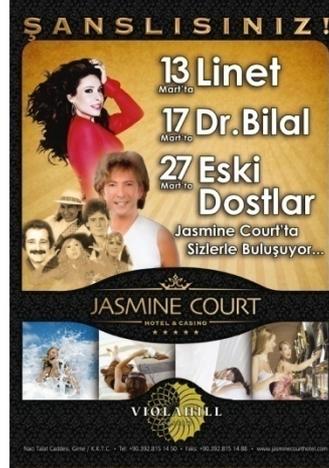
NON-TRADITIONAL CAREER WOMAN

Advertisement 190

(*North Cyprus Magazine,* Issue 30, page 49)

Advertisement 191

(*North Cyprus Magazine,* Issue 32, page 61)
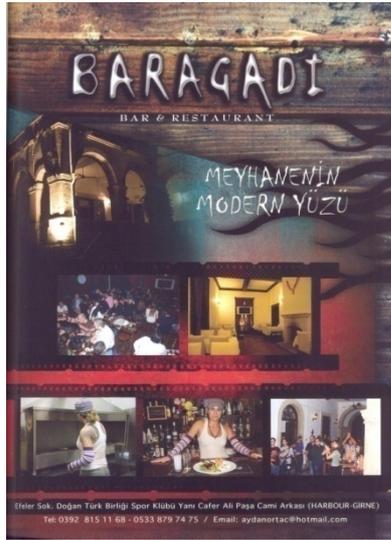
Advertisement 192

(*Home,* Issue 32, page 47)

WOMAN AS AN ACCESSORY

Advertisement 193
(*North Cyprus Magazine,* Issue 29, page 57)

Advertisement 194
(*North Cyprus Magazine,* Issue 30, page 15)

Advertisement 195
(*North Cyprus Magazine,* Issue 30, page 99)

Advertisement 196
(*Home,* Issue 30, page 39)

Advertisement 197
(*Home,* Issue 30, page 61)

Advertisement 198
(*Home,* Issue 31, page 1)

WOMAN AS AN ACCESSORY

Advertisement 199
(*Home,* Issue 31, page 70)

Advertisement 200
(*Home,* Issue 33, page 19)

Advertisement 201
(*Home,* Issue 34, page 85)

Advertisement 202
(*Zoom,* Issue 15, page 97)

Advertisement 203
(*Zoom,* Issue 17, page 11)

Advertisement 204
(*Zoom,* Issue 18, page 1)

WOMAN AS AN ACCESSORY
Advertisement 205
(*Zoom,* Issue 21, page 92)

THE FRAGMENTED WOMAN'S BODY

Advertisement 206
(*North Cyprus Magazine,* Issue 33, page 29)

Advertisement 207
(*North Cyprus Magazine,* Issue 34, page 3)

Advertisement 208
(*Home,* Issue 30, page 21)

Advertisement 209
(*Home,* Issue 34, page 75)

Advertisement 210
(*Zoom,* Issue 17, page 39)

Advertisement 211
(*Zoom,* Issue 23, page 27)

Advertisement 212   Advertisement 213

(*Zoom,* Issue 24, page 5)   (*North Cyprus Magazine,* Issue 30, page 31)

APPENDIX B: Charts and Tables

Chart 1

NUMBERS OF ADVERTISEMENTS (2009-2010)

- North Cyprus Magazine: 434
- Home: 239
- Zoom: 389

Chart 2

NUMBERS OF ADVERTISEMENTS THAT INCLUDE DIFFERENT WOMEN IMAGES (2009-2010)

- North Cyprus Magazine: 138
- Home: 38
- Zoom: 45

NUMBERS OF ADVERTISEMENTS THAT INCLUDE DIFFERENT WOMEN IMAGES ACCORDING TO SIZES (2009-2010)

Table 1

North Cyprus Magazine / ISSUE	Two page advertisements	One page advertisements	Half page advertisements	Quarter page advertisements	Smaller than a quarter page advertisements	Total number of advertisements
29 (May-June 2009)	-	19	3	5	-	27
30 (July-August 2009)	-	19	2	1	-	22
31 (September-October 2009)	-	11	-	-	-	11
32 (November-December 2009)	-	18	2	-	-	20
33 (January-February 2010)	1	28	5	1	-	35
34 (April-May 2010)	-	15	-	1	-	16

Table 2

Home / ISSUE	Two page advertisements	One page advertisements	Half page advertisements	Quarter page advertisements	Smaller than a quarter page advertisements	Total number of advertisements
29 (May-June 2009)	-	6	1	-	-	7
30 (July-August 2009)	-	10	-	-	-	10
31 (September-October 2009)	-	7	1	-	-	8
32 (November-December 2009)	-	5	-	-	-	5
33 (January-February 2009)	-	2	-	-	-	2
34 (April-May 2009)	-	6	-	-	-	6

Table 3

Zoom / ISSUE	Two page advertisements	One page advertisements	Half page advertisements	Quarter page advertisements	Smaller than a quarter page advertisements	Total number of advertisements
15 (May 2009)	-	7	-	3	-	10
16 (June 2009)	-	1	-	-	-	1
17 (July 2009)	-	8	-	-	-	8
18 (August 2009)	1	3	-	1	-	5
19 (September 2009)	-	1	-	-	-	1
20 (October 2009)	-	3	-	-	-	3
21 (November 2010)	-	6	-	-	-	6
22 (December 2010)	-	4	-	-	-	4
23 (January 2010)	-	1	-	-	-	1
24 (February 2010)	-	3	-	-	-	3
25 (March 2010)	-	2	-	-	-	2
26 (April 2010)	-	-	-	-	-	0