

Image and Tourist Discourses: Turkey Seen by Advertisements

Halime Yücel

*Galatasaray University, Turkey
yhalime@gmail.com*

Michel Bourse

*Galatasaray University, Turkey
mbourse@gmail.com*

Abstract

Our work is proposing an analysis of the tourist image of Turkey through advertisements introducing the country. We assume that the "tourist space" is an image created together by the advertising executives, the travel agencies and the tourist himself. Indeed, the advertising executives' just as much as public and private actors try to meet the tourists request for authenticity. Accordingly, they emphasize certain points of interests and interpret them according to supposed tourists' expectations. This approach has for results to reduce the "tourist space" to a mere element of folklore, of orientalism and of exoticism, and even more to propose stereotypical images. As such this constructed image of the tourist advertising may refer to a specific communication contract between the advertising executive and its target. Since the advertising executives have for main purpose to establish a coherency between travelers' expectations and the existing reality the iconic images choice proposed in the "tourist speech" exposes to a social construction of the reality.

Introduction

Advertisements contain several explicit and implicit messages. Usually advertising tries to establish a link between user and object or service. Accordingly, advertisements assign to them by using diverse methods symbolic values and also a narrative and visual identity. To this effect tourism can be defined as a specific sector of the communication: it produces speeches and specific images on the tourist sites which give them specific meaning. It can be said that advertisements prescribe and spread representations of tourist places and as such they contribute creating cultural values intended for tourists. Advertisements which are designed to promote tourist sites give prominence to images. Indeed, images make the tourist communication easier and allow addressing a wide target without being too much affected by the linguistic obstacle. Receivers can better imagine a place of interest through images. Additionally, advertising executives as well as public and private actors try to answer at the tourists' authenticity request: as a consequence, they try to emphasize specific points of interests and to interpret them according to tourists supposed expectations. As such they may contribute to create, to develop or even more to change the site image. From this point of view the "tourist space" could be considered as an image created together by advertising executives, travel agencies and the tourist himself.

In this paper we are going to discuss at first the notion of the "tourist image", and then we would try to analyze tourist advertisements which are made to promote Turkey as a tourist destination. Thirty advertisement movies were used.

Touristic Image and Tourist Advertisement

As we know the image issue is an important one for any brand, properties or services, but it's a major issue for a tourist destination. The tourist image plays a very important role in the perception of a destination. The image would be defined as a set of perceptions, of faiths, of impressions, of attitudes, and of ideas and understandings, that a person may have on objects, people, events, or sites (Gartner, 1993). The tourist image can be defined as being *"the aggregated sum of faiths, ideas, impressions and expectations that a tourist has regarding a tourist destination"* (Crompton 1979, p. 409). Indeed, the tourist image can be understood as a subjective and maybe simplified perception of the reality. It is what Urry (1990) asserts when he argues, using the concept of "destination", that tourists are *"directed towards features of the landscape that separate them off from everyday experiences"*.

But the shaping of a tourist image always results from a particularly complex alchemy. As a consequence, *"tourism destinations have a more comprehensive meaning potential than most other consumer products"* (Therkelsen, 2003). Their meanings are *"closely tied up with the present and historical relations between the country of origin of the tourist and that of the destination"* (Therkelsen, 2003). In fact, tourist products and tourist destinations are the result of a diversity of physical factors (climate, geographical characteristics etc.), of tourist infrastructures (transportation, accommodation and catering) and of historic and cultural factors (transportation, accommodation, local culture, etc.). Even more the tour operators and the sites communication strategies also come to influence the shaping of this image. Finally, the consumer, through his socioeconomic characteristics and his personal motivations, has a perception of this image as peculiar to himself. (Frochot & Legohérel, 2007, p.177).

The shaping of a good image is very important for a country who wants to position itself as a tourist destination. As underlines Miossec *"the tourist space is over all an image. This image is sometimes perceived by the natives with some concerns but always as a surprising one. Image that tourists create for themselves or which are given by tourist tour operators. Anyway it is a complex and dreamed image, which is reflected by posters, guides, leaflets, paints, books, and movies. Image and evocation that tourists bring back home and spread. Image which evokes smells, sounds, and sensations"* (Miossec, 1977, p.56). As we can understand the image role is major while choosing destinations and tourist products. Since the image is clearly influencing the consumer expectations shaping, it will also play a key role in the consummate product evaluation, and also with the intention of visiting again a destination and with personal recommendations (Bigné, Sanchez & Sanchez, 2001).

The tourist image is clearly a communication act being set between the tourist destination and the potential tourist (Laplante, 1997). According to Gartner (1993) and Filser (1994), the global image of a tourist destination is made of three main components: the "cognitive image" which is responsive to the external stimuli stimulating the motivation (such as the advertising or the information spread by the destinations and the international media of the issuer countries); the "emotional component" of the image which is connected with the interests and with the motivations that everyone has for a destination; the "conative component" of the image which is related to the image developed during the cognitive and emotional phase (Filser, 2008).

As a consequence, we can assert that the advertising plays a rather important role in the shaping of the destination cognitive image: *"Before a tourist engages with a destination, they already have preconceived ideas of what they expect to see, which are based on a destination image"* (Ibrahim & Gill, 2005). In order to have an image of the destination the tourist may appeal to various sources. Frochot and Legohérel have distinguished two

kinds of tourist images: the "organic image" and the "induced image". The *organic image* has to deal and is the result of consumers' exposure facing non-tourist information sources such as newspapers, articles of magazines, television reports, movies and friends' opinions. The *induced image* has to deal and is the result of tourist actors' communications which are dedicated for selling destinations and informing consumers (advertisements, brochures, tourist guides, and advice of travel agents) (2007, p. 178). The exposure to these information sources may modify the initial organic image that the consumer had formed (Frochot & Legohérel, 2007, p. 179).

As we can understand the tourist advertising appears as one way among many for developing and improving the destination image. It contributes at first to assert a positive identity of a destination, at second to stress characteristics which are able to draw the tourists' attention, and at third to generate among potential tourists favorable behavior or at least to contribute changing the already formed organic image. Tourist advertising is one of the main tools which not only present the tourist image in a way that it may meet the tourists' expectations, but because the tourist image appears as being a center of attraction that may influence tourists' decision (Chon, 1990, p. 2). As it was quoted by Jansson the emergence of imaginative hedonism was caused by the mediatization of consumption in contemporary culture as well as by the intensification of the symbolic aspects of commodities, and advertisement has become "*the principal forum for romantic image creation*" (2002, p. 453). As it is well known all types of tourism involve a hedonistic aspect which clearly implies a negation of everydayness and material austerity (Jansson, 2002, p. 436). According to Urbain the tourist advertising sells on journey's mythical elements and allows promoting an important tourist traffic which throws tourists at the same places (1991). The major issue for designers and researchers consists in determining the really attractive elements, those who really bring to a successful satisfaction (Soubrier, 2000, p.244). The important is not only to promote a usual image, but also to design an image which corresponds to the reality of the destination, which would be as well stimulating and satisfactory for the tourists' needs.

Indeed, the main purpose of tourist advertisements is to show attractive sites. In this perspective it is necessary to create specific speeches on the destination and on its identity value. As such advertisements shape and spread identical images of the most popular and symbolic places of a country. To this end they use positive speeches in order to awaken the desire to know the place. Kerbrat-Orecchioni describes the speech tourist as referring to "*some idea even rough of the addressee' value system, while 'targeting' at best its speech*" (2004, p. 147). Therefore, it is necessary to know how to identify the best images to be communicated and to aim at a better satisfaction of the tourists. As a consequence, elements of the image' shaping are determined by characteristics of the destination. This is the way an identity can be built in speeches made of words and of images helping to profile the personality of the designed country, making it unique and promoting its discovery (Montserrat, 2011, p.113). Additionally, it can be quoted that obviously in tourist advertisements images play a more important role than words. The tourist promotion is at the most a visual activity and almost 50 % of the consumers advertisements perception variation can be attributed to non-verbal factors (Mackay & Fesenmaier, 1997, pp. 537-565.) Using images allows facilitating contents' memorization of advertising. It allows as well facilitating faiths in and positive attitudes towards advertising and brands (Gavard-Perret 1993, ss.1-22). In tourist advertisements visual dreams are used to show tourist sites and objects, and to introduce the native and the tourist who all operate as prototypes. At the same time, as we can notice in several advertisements, we may also regard them as stereotypes which would testify and refer to a specific vision of the world.

The Tourist Advertisements of Turkey

Three different approaches can be described: the aestheticisation, the simplification and the “positiveness” and the return to “Homeland”.

The aestheticisation

Years 2012-2013 testify of an aestheticized period for the Turkish tourist advertising. During this period of time tourist advertisements present the natural resources and the history of Turkey sometimes joined with a stirring pop-oriental song, or with old oriental music played with traditional instruments. Additionally, beautiful sirens racing not only in the sea but also among the antique sites columns are showed. Navigating sultanate rowing boats are passing between skyscrapers and former wooden houses; Ottoman sultan on his horse is also crossing Istanbul subway and jumping over the Bosphorus bridge; whirling dervishes are turning in the sky over the Bosphorus which is transformed in his turn into a multitude of carpets; a beautiful brunette with an enticing glance is transformed into Antioch mosaics; some people are flying away of Hamam houses to find themselves into Pamukkale' Travertine terraces ; two tiny tourists are walking among the Nemrut statues and in the arms of the whirling dervishes, etc.

In these advertisements we can look at the same time to historic places, to modern city and to nature (i.e. the sea), and even to golf courses. Importance is mainly given to images and to a definite creativity. Advertisements are counting on the emotional value of the tourist experience while trying to position Turkey in the tourist market thanks to its historical heritage and also thanks to its “Orientalism”. It can be also quoted that these advertisements create confusion between the myth and the reality. Even if they show specific images of the Turkish modern and daily life, we can assert that these images are altered by an unreal expression. The emphasis of the mythical elements could manipulate the potential tourist imagination to better sell him the journey, which also makes it harder to release himself from his prejudices. In these advertisements an aestheticized approach is adopted: the iconic elements which represent the country have been “sublimated” and glorified.

The simplification and the “positiveness”

In 2014 the ministry of culture and tourism decided to follow a new strategy so that Turkey becomes a proper brand in the field of tourism. Instead of making a rather creative advertising which would draw the attention during a short duration, they decided to realize long-term advertising campaigns so that “*we plant the seeds of what Turkey is into the minds of people the world over using a fully thought-out strategic plan*”. This new campaign should allow people identifying better Turkey (<https://www.youtube.com/watch?v=rMApWRL7tOU&t=59s>).

The strategy consisted in working on the positioning and accordingly in identifying Turkey with a positive concept which would help to create a brand image for the country. The “Home” concept was chosen because it is a positive and a flexible one. It's a concept which is flexible enough to incorporate range of options offered by tourism in Turkey in one simple word that can be used for the now and into the future. “Home” has the connotation of “hospitality”: in addition, according to the creators of the campaign the concept would also mean that Turkey welcomed several civilizations throughout the history, together with the fact that Turks are well known for their generosity and their sense of hospitality and also that it could be used during a long period. From now on this concept is used in all the activities of Turkey promotions. Since this concept “Home” is used several advertisements and slogans have been designed such as “Turkey home of serenity”, “Home of Zeugma”, “Home of Turkish coffee”, “Home of Golden Horn”, “Home of Baklava”, “Home of Hospitality”, “Home of sailing”, etc. The broad campaign's modular structure allows not just focusing on specific destination, but also to promote Turkey's cuisine, tradition of craftwork, broad culture and all what make Turkey unique.

Since 2014 several advertisements were designed presenting the various tourist places of Turkey. These advertisements adopt a much more natural and more realistic expression compared with the previous advertisements of 2012-2013: some are as short documentary movies, sometimes joined with a program presenter. This new advertising strategy corresponds as what Bonhomme explains under the terms of the *simplification* and the *positiveness* (Bonhomme, 2003, pp.14-15). The simplification process means selecting, making iconic and rationalizing the site through the choice of elements which become symbolic. These iconic and symbolic elements remain attached in the reader mind, and organize the space in a way able to facilitate its exploration according to a strict and precise planning and an expected result. Thanks to the positiveness process the site seems valued, as well as aestheticized and humanized: thanks to this process the site is just like enhanced and as such becomes an exceptional object which deserves admiration, and while combining art and nature, still being accessible to the traveler ready to explore with a hedonic spirit (Bonhomme, 2003, pp.15-16).

The return to "Homeland"

Since the beginning of 2017 the target of the Ministry of Culture and tourism is not limited to only foreign tourists. He also addresses the Turkish tourists encouraging them to visit their "homeland" through promotional films using the concept of "*Vatanım*" (My homeland). These movies are using some elements of the other tourist advertisements such as natural landscapes or images of cities and of monuments. They also use images of flags, of people praying or of the everyday life. The words used in these movies which pay tribute to Turkey and to "Homeland" are significant. Apart of local Turkish tourists the Turks who live abroad are yet the primary target. It is well known that in 2016 the Turkish tourism was affected by terrorist attacks and by the coup attempt. Consequently the professionals of the tourism sector (<http://www.turkinfo.nl/yurt-disinda-yasayan-turklerden-turizme-katki/16264/>) and even president Erdogan himself declared (<https://halkweb.com/erdogandan-turizm-cagrisi-komsunu-al-gel/>) that Turks living abroad should come in and visit Turkey. The president even introduced a campaign "*take your neighbor too!*" and asked Turks from abroad to organize their wedding in Turkey. This call may explain the use in these promotional films of wedding images and the emphasis on the "homeland".

The Image of Turkey

The tourist advertisements are shaped by taking into account the tastes, the expectations and the values of his addressee, which are the potential tourists. According to Culler the tourist is a kind of "*researcher of signs*": "*In their most specifically touristic behavior, however, tourists are the agents of semiotics: all over the world they are engaged in reading cities, landscapes and cultures as sign systems*" (1990, p.2). Accordingly, we can understand the tourism as an active semiotic practice rather than as a passive consumption of codified sites (Baider, Burger & Goutsos, 2004, p. 20). The tourist advertisements of Turkey, by using systems of signs, present the country by putting forward specific themes. By means of these themes they reconstruct and reproduce spaces and identities and as a consequence they create cultural representations. Since we want to understand how the image of Turkey as a tourist destination is reflected in these advertisements we will analyze the themes that are used in these advertisements. These themes exist generally with their opposite: consequently, we shall treat them according to oppositions axes created in these advertisements such as: nature / culture, past / present, peculiarity / universality, native / tourist.

Nature / culture

In the tourist advertisements the nature and the culture are staged in order to present better the country's wealth and to address tourists who are looking for various experiences of journey. Indeed, a various shape of tourism may respectively match the nature and the culture. In several advertisements these themes of the nature and the

culture are used together, passing from an image to the other one, to present various possibilities of holidays and journeys. Several researches agree on the fact that the use of landscapes and climates in advertisements represent the most important factors in the attraction to the great majority of destinations (Hu & Ritchie, 1993, pp. 25-34.) Advertisements which give an important place for the landscapes and for the nature target especially the tourists who intend to make holidays by the sea. In these advertisements the nature is neither threatening nor wild but domesticated: nature exists for the only pleasure of the man. Accordingly, in several advertisements the metaphor of "paradise" is used to emphasize the beauty of the nature. In these advertisements the nature is often presented in the form of "sea" or "beach". As it was quoted the beach has become a proper icon of the modern tourism, in which sunbathing, swimming and surfing have become popular tourist activities that take place at the beach, and at the same time beaches have become popular tourist destinations in a global experience economy: *"As an element of paradise as visual matrix, the beach represents the tropical dream and marks the threshold between land and sea, life and death, the corporeal and the spiritual world"* (Waade, 2010, p. 18). As for example in the "Turkey Home of Turquoise" advertising the theme of "nature" is used joined with beautiful images of turquoise blue sea, caves, rocks, and deserted beach which are also accompanied with a peaceful music and the face of a blond-haired tourist with blue eyes. We see the girl in the sea, and on the rocks explaining her personal quest: *"the possibility to move forward, to fly, to be free..."*. She is filmed in such a way that sometimes we may have the impression that she is walking over the sea, which strengthens this idea of "freedom" that she expresses. We understand also that she is mastering the nature because she is seen kite surfing with agility. In this kind of advertising in which we see an alone person in the nature, the nature is clearly associated with the need for the tourist introspection. Indeed, during the holiday's time, a tourist can explore and evaluate him(her)self: holidays represent a real opportunity to confide oneself more, to question, and redefine self-images in particular thanks to the practice of new activities (Frochot & Legoh  rel, 2007, p39). It's the reason why the tourist of the "Turquoise blue" advertising combines her journey with a personal quest: *"Every journey began with a small step and the bigger purpose. Mine was to find the true meaning of turquoise. And here it is"*. Obviously, the nature images showed in the tourist advertisements do not reflect the whole reality: sites where the tourist is shown alone are normally overcrowded during the holiday season. Anyway, in several advertisements the nature appears generally with the blue sea image, including boats and virgin seashores and even more a flat landscape at sunrise. In one of the advertisements ("Vatanim") we can see running wild horses. Here again the man masters the nature: he is seen going away towards the horizon on one of these horses in the Anatolian steppe. The choice for horses' images is not trivial since the horse has an important role in the Turkish culture.

The culture and the tourism keep alive a mutually beneficial relation which is likely to strengthen the attractiveness and the competitiveness of sites, regions and countries. (OECD, 2009, p. 6). The tourist destinations also try to improve their comparative advantage by developing their cultural offer (in building for example new museums or heritage centers). They also try hard to enrich their pallet of immaterial cultural property and to be more creative (in "selling" their atmosphere, their cultural events and their gastronomy) (OECD, 2009, p. 35).

Consequently, referring to the concept of "culture" is a good approach that should be followed for the tourist advertisements shaping. Tourists who are looking for cultural holidays value rather the unique character of the local customs, the historic sites, the landscapes and the friendly attitude of the inhabitants (Hu & Ritchie, 1993, p.27.). In the tourist advertisements that we analyzed the theme of "culture" is very often used and all these elements are more or less valued. Images of historic monuments, antique sites,

religious buildings, whirling dervishes' shows, crafts, and Turkish cooking could be considered as elements associated to the "culture". On the other hand, we very rarely see images of cultural events such as concerts, arts exhibitions, etc. If culture is taken into account it's only from a "folkloric" and "historicizing" point of view. The advertising discourse considers that the tourist is especially looking for entertainment, consumption and to see symbolic places.

Past / present

The tourist advertisements of Turkey contain themes of past and present. Especially advertisements made before 2014, probably having in mind to fascinate the European imagination, produce and present exotic representations related to the Ottoman period. These advertisements include images of women in the hammam, of sultans surrounded by attractive women, of luxurious palaces, of Sultanate boat, and of Ottoman jugglers: all these images evoke the wealth and the mystery of the Orient which spark the European imagination during centuries. They revive image of the immovable, mysterious and exotic Orient which contrasts so much with the rough universe of the European industrial society. These advertisements are in a way the reproduction of the "Orientalist" western imagination and try to attract the tourists' curiosity in search of change of scenery. Even if there are some images which show the modernity of the country, advertisements emphasize much more the past. The advertising discourse does not try to reflect a Turkish reality but to address the tourists' imagination. This approach matches what Echtner and Prasad call "*the myth of the unchanged*" (2003): the destination is presented as being set in stone allowing the tourists to relive old civilizations. The traces of past with the entire opulence with it are overrepresented. Obviously, the historic past of the country is rather important for drawing the attention of the potential tourists and for valuing the cultural heritage. According to Michel, all around the world the tourism seizes the history for staging (2006, p.59). Advertisements before 2014 have for main purpose animating the sublimated past that introduces the country almost as an amusement park.

Advertisements after 2014 stage the historic sites without any intention of manipulating the tourist imagination. They just give historic information by valuing them and aestheticizing them. They try to generate the curiosity of the potential tourists. In these advertisements the past is not locked off from the present: the historic sites and the cultural heritage are presented by a rather modern presenter, even a westerner who speaks English. Advertisements dedicated to show the Turkish small crafts business sector also link up the past to the present by showing that home-made values of the past continue in the present. In the 2017 "My Homeland" advertisements which address the Turkish tourists the past is especially connected to the theme of tradition: a country which is faithful to its origins, to its past, to its religion, and to its traditions is showed. Ramadan traditional dishes, craftsmen, folk dances, and local objects are very present in these advertisements. They still use the "unchanged" myth in showing the inhabitants, essentially simple people often farmers, as remaining unchanged. Modern constructions are rare: only small wooden houses and country landscapes are shown including primary school pupils in their uniform and veiled women in traditional ways who pray in front of graves. Those "My Homeland" advertisements are designed to address the Turks which live abroad, especially in the western countries. Accordingly, it's about showing them that their beloved homeland did not change and is still capable of offering them something that they cannot find in the modern countries where they live. Indeed, images of traditional wedding taking place outdoors in villages are used to create nostalgia for Turkey and to lead Turks, as recommended by the president of the Turkish Republic, to organize their wedding in their home country. Although the *past* and the *tradition* are themes able to generate the tourist interest the theme of *present* is often connected to the theme of modernity. Tourist advertisements have also to show the present of Turkey so that the tourist can get another idea of contemporary Turkey. In

several advertisements the themes of the *past* and the *present* complement each other with the juxtaposition of the new constructions and the historic buildings which are as well elements of the *past* and of the *present*. As for example in advertisements before 2014 the images of past and of the present are used in an unreal way. Some advertisements are showing the big buildings, the subway, the Bosphorus Bridge, and women in miniskirt. However, these images of the present are associated with images of the past: sultanate rowing boats are passing in the sky between skyscrapers; Ottoman Sultan on his horse is crossing Istanbul subway and jumping over the Bosphorus Bridge; a modern young woman being amazed by a mysterious knight dressed as a Bedouin; another young woman bikini dressed being transformed into historic mosaic, etc. For sure the *present* and the *modernity* mainly refer to Istanbul in these advertisements.

From 2014 other cities than Istanbul are also introduced in tourist advertisements. In these advertisements there is no will to prove that Turkey is a very modern country. From now on advertisements stress on ways of entertainment and transport which can be offered to tourists and not on the new constructions such as the skyscrapers. From the tourist point of view this approach could be considered as comforting: by visiting a reliable country which still has its traditions and its past he is facing the comfort that he is used to being surrounded with modern people, and he could even play golf and windsurf. Thanks to the modernity of the country he could amuse himself and rest by practicing easily accessible activities. In the "My Homeland" advertisements of 2017, as it was already quoted the myth of the "unchanged" is used which means in a way that the past is not really passed over, it continues in the present although the few same images of panoramic views of cities prove that the country got modernized.

Tourist/native

In the tourist advertisements it is obvious that an image of the country is rebuilt, but also together an image of the tourists and of the natives. The tourist advertising discourse represents a mix of the destination' identity and of the visitor' otherness (Moirand, 2003, p. 133). In advertisements before 2014, the tourist is pictured with a beautiful young woman or with a beautiful couple ecstatic in front of the beauty of the country. Undoubtedly, in these advertisements we analyzed, the tourist is treating like children. It seems natural that tourist's idea should be connected with the idea of a child amazed by new things, being so curious about seeing everything of such an unfamiliar world. We can consider doing an opposition axis such as child/adult. In a particular advertisement a young couple of tourists who probably wants to spend romantic holidays is showed. But this matter turns out to be difficult since they are transformed into Lilliputians facing the Turkey wonders! Since distances become suddenly very big for them, they get lost and they run out of the sultanate boat, on monuments, and over the head of the mountain Nemrut statues. Nevertheless, at the end, the whirling dervishes help them and they meet up on Bosphorus, everyone lying in the hand of a whirling dervish. Once the dervishes come up they finally unite symbolizing the "love of continents". The axis child/adult also shows in the unreal expression of the advertisements. Indeed, some of these advertisements refer to fairy tales story with huge jugglers, flying carpets and sultans. Accordingly, the potential tourist would be a young child who believes in fairy tales. On same basis the young enthusiastic tourist girl facing the sultan or being in the mosque could make reference to this child/adult axis: the young girl catches a glimpse of a wonderland which was invisible until then.

On the other hand, after 2014, the most present image of the tourist in the advertisements of Turkey Home is the one of the American presenter Jeff Young. In several promotional films presenter Young provides information on destinations, on cooking, and on crafts, walking on sites and enjoying Turkish dishes and drinks. He is the very embodiment of the "western tourist" with his hair and clear eyes, his athletic look and his enjoyment to discover. But Jeff Young is much more than an ordinary

tourist: he is the real connoisseur of the country everyone knowing that he is coming regularly in Turkey for more than 10 years. The fact that a western foreigner is chosen as presenter instead of a Turk could be understood as being reassuring for potential tourists since it may prove that Turkey is a pleasant destination to go around. Jeff Young plays tourist guide's role but also in a way that of "the pioneer" discovering and presenting "the other one" to potential tourists. Accordingly, the potential tourist could think that he has more or less the same look and the same expectations that Jeff Young has. The presenter sees and presents Turkey with an outside look that is a look of tourist.

In these promotional films we may also see other tourists, men and women, sometimes couples with children. Indeed after 2014 the image of the "tourist child" begins to become more present in advertisements. They are generally very young and blond hair: their presence is reassuring and allows positioning Turkey as suitable and safety destination for families. But it can be quoted also that the feminine image is even more frequent meaning Turkey has become a destination where women can feel safe. These advertisements are showing tourists mainly casually dressed being very comfortable and being far away from any source of stress. Either they constantly smile or they have a peaceful expression on their faces. They are marked out from natives by their look, their clear hairs and by the simple fact of being themselves. Indeed, apart from the presenter tourists do not seem to be too much in touch with the natives! By visiting Turkey tourists are discovering a new environment, a new culture and the natives. Meeting with natives is important for the tourist since he wants to know better the destination and its culture. Consequently, tourist advertisements try to establish a relation between the native and the newcomer, between the "host" and the "tourist". On the other hand, this relation is rather based on the "service": the native is generally the one who serves the tourist. He is often a waiter, a seller, or a craftsman, always ready to help the tourist. Even if he does not work in the "service" area, he is always welcoming. He is so much in a good mood that he does folk dances while contemplating the sunset on the Nemrut Mountain! Generally, the native differs from the tourist by its appearance. He is generally brown-skinned; some sellers are even dressed in a folk way. But among images of the natives the image of the woman is preponderant. In advertisements before 2014 the native woman is a beautiful young woman, generally dark hair: her image is used to make advertisements more attractive. After 2014 she is rather ordinary: she might wear low neckline, or a bathing suit, or she can be veiled, in praying, she may look modern or traditional. Her presence proves that in Turkey women got more importance in social life. The image of native children is also increasing in advertisements after 2014. The native child is brown-skinned and cute. Sometimes he is going with his parents, sometimes he is filmed alone as one of the beauties of the destination. With his smile he makes tourists want to take pictures and as such in a way he is also serving the tourist. Indeed, the image of the native in such tourist advertisements contributes giving a touch of authenticity or satisfying some desires to know and to understand the "other one".

On the contrary in the "My Homeland" advertisements the targeted tourist is Turkish: he does not need to know and to understand the "other one", he just has to return to sources. He is always in touch with the natives, and even more he has his place among them. Although he is dressed sometimes in a more modern way than the farmers he sees frequently he can easily understand that they are close friends. He does not discover the country: he is just satisfying his nostalgia.

Peculiarity/universality

In tourist advertisements the "peculiarity" is a mattering theme to emphasize the heritage and the peculiarities of the destination. On the other hand, the universality is also a concept which would reassure the tourist by suggesting him that despite its authenticity the destination will provide him all the comfort and the modernity he is

looking for. Tourists can be more or less sensitive to the peculiarity or to the universality. As for example the peculiarity would be important for tourists looking for cultural holidays while tourists looking just for summer holidays would more value transport facilities, beaches, climate, and comfort of their accommodation.

In advertisements before 2014 the peculiarity is reflected by the cultural heritage and the country history: traditional and historic elements are staged. These advertisements address directly to tourists supposed expectations proposing them a "unique", exotic and oriental atmosphere. On the other hand, after 2014, the peculiarities of Turkey are marked up in a more precise way: apart of images and words the presenter also emphasizes the peculiarity. In this way Pamukkale is presented with expressions such as: "*a true wonder of planet Earth*", a "*true wonder of Mother Nature*", "*a geological marvel*", the "*magnificent ruins of Hierapolis*", and "*a magical experience*". Visiting Cappadocia is "*a magical journey*"; visiting Troy is "*a mythical journey*", and climbing on Nemrut Mountain is described as a "*sunrise with the Gods on a mountain*", or "*a spiritual experience*". Topkapı is "*the oldest and the largest standing palace in the world*"; Turkish cooking becomes the "*top 10 cuisines in the world*"; İstanbul "*is the city of two continents*"; Antalya is "*a paradise*", Nevşehir is "*a fairy tale*", İzmir is "*a real Mediterranean legend*" and Çanakkale "*is amazing*"; Zeugma includes "*the Mona Lisa of mosaics*" and looking how "Nazar bead" (evil eye bead) are designed is an "*enchanting journey*", etc. Most of these destinations are described as "*unique*". In "My homeland" advertisements the peculiarity is above all a link which ties a human person to his homeland. As the advertisement song proclaim: "*The morning, the evening, the rain, the food, the bread, the enjoyment, the songs, the love*" of the homeland are "*unique*". As the homeland is presented in the same song as "*the hope, the enjoyment, the fate, dream*" of the Turkish tourist, every particle of the country is regarded as unique. But advertisements also point out some elements as singulars: "*The blue color, the olive, the hazelnut, the Mediterranean Aegean Sea*", "*the foam of a cup of coffee*", "*the mulberry tree leaf*", and "*the garden of pomegranate trees*". According to these advertisements the homeland is "*the most beautiful country of the world*" or even more "*the light of eyes, bread, salt, and the call for prayer coming from a minaret*". While showing tourist images these advertisements are also showing images of people praying in a mosque, of a child running with the Turkish flag in his hand towards the Bosphorus Bridge, and of joyful people celebrating a wedding or the arrival of the spring according to the traditions, etc. According to these advertisements Turkey is the "unique" destination since it is "*the homeland*" while offering at the same time beautiful landscapes, historical monuments and beaches.

Since the tourist is generally looking for an authentic experience cultural and natural resources are highlighted in tourist advertisements. Since the beginning of mass tourism motivations to make a break with his own routine or just to escape his usual environment were present (Legohérel & Patrick, 2007, p.34). But tourist advertisements also use elements which could be in any place such as an urban landscape which could evoke any modern city or almost generic paradisiacal beaches. In advertisements before 2014 images of the modernity (with skyscrapers, shopping malls, etc.), of landscapes (including sea, beach, and sunset) or even images of golf courses and of boats are alternately staged with traditional and historic elements. These advertisements try to reflect an exotic but also modern atmosphere so that the tourist does not lose his points of reference and so that he does not get the impression that Turkey is a too much oriental and traditional country.

After 2014 some advertisements put forward the universal character of the destination. As for example in the "Home of Alaçati" advertising the presenter declares that "*one of the capital of wind surfing is in Turkey*". The images of windsurfing boards and of beaches which are showed could exist anywhere. Advertising presents also golf courses

where "Tiger Woods played". In "Home of Sailing" advertisement, even if we can see at the bottom an Istanbul outline, the focus is put on the racing sailboats. On the other hand, in several advertisements the "peculiarity" and the "universality" are running together: as for example in the presentation of Istanbul swimming pools, bridges, shopping malls and highways are emphasized. Antalya "is world famous for its top-notch resorts". Even more in advertisements which insist on the "mythical", "spiritual" or "magic" character of the destination images of numerous tourists dressed in shorts and swimsuits that is in tourist's usual clothes is a kind of universalization. The advertisements' target would be that even in the more extraordinary destinations a tourist would be always surrounded by his fellowmen.

"My Homeland" advertisements also use more or less the same approach by showing images of beaches, highways, tunnels and bridges. In these advertisements the objective is to attract Turkish tourists who have the nostalgia for his country, but who also want to spend comfortable summer holidays. Highways, bridges and tunnels are just proving that their country has developed further but is still easily accessible. Obviously, the tourist advertisements bet on the peculiarity and the authenticity: on the other hand, they also avoid giving a complete disorientation impression.

Conclusion

The Turkey tourist advertisements play an important role in creating a proper tourist image and in allowing developing a proper discourse on the country. At the same time, they contribute creating tourists' desires and expectations. They try to emphasize specific points of interests and to interpret them according to supposed tourists' expectations. This approach results in reducing Turkey to a mere element of folklore, of orientalism and of exoticism, sometimes with stereotypical images design. Indeed, today the curiosity towards the other cultures becomes the mass tourism defined as looking for "a ceaselessly renewed consumption of "exotic" (Kilani, 1992, p.7). In order to satisfy this request culture and heritage are used as goods to be marketed. Even the identities become products to be created and to be sold. The tourist request about Turkey fosters a return to oriental forms and traditions. Accordingly, advertisements try to recreate an East atmosphere which is together distant and familiar thanks to its modernity. This interest for exoticism and change of scenery comes along most of the time with a curiosity for characters who decorate real or imaginary oriental landscapes. The human element meets so often an unhealthy curiosity strengthening Westerner in his superiority complex. The tourist advertising discourse seems based on visitors just as much as natives' stereotypes.

Acknowledgement

This paper has been financially supported by Galatasaray University Research Fund under Grant no 17.300.008.

References

- Baider, F., Burger, M. & Goutsos, D. (2004). *La communication touristique. Approches discursives de l'identité et de l'altérité*. Paris: L'Harmattan.
- Bigné J.E., Sanchez M.I & Sanchez J. (2001). Tourism image, evaluation variables and after purchase behaviour: inter-relationship. *Tourism Management*, 22, 607-616.
- Bonhomme M. (2003). "L'éloge de la ville: rhétorique d'une plaquette touristique sur Berne". In Marillaud, P. & Gauthier, R. (Eds). *Les Langages de la ville* (pp.13-21). Toulouse: CALS.
- Chon, K. (1990). The role of destination image in tourism: A review and discussion. *The tourist review*, 2, 2-9.
- Crompton J.-L. (1979). Motivation for pleasure vacations, *Annales of Tourism Research*. 6 (4), 408-424
- Culler J. (1990) *The Semiotics of Tourism, Framing the Sign: Criticism and Its Institutions*. Oklahoma: University of Oklahoma Press,

- Echtner C.M. & Prasad P. I. (2003). The context of third world tourism Marketing. *Annals of Tourism research*, 30 (3), 660-682.
- Filser M. (1994). *Le comportement du consommateur*. Paris: Dalloz.
- Filser M. (2002). Le marketing de l'expérience : statut théorique et implications managériales. *Décisions Marketing*. 28, 4, 13-21.
- Frochot I. & Legohérel P. (2007). *Le Marketing du Tourisme*. Paris: Dunod,
- Gartner, W. C. (1993). Image Formation Process. *Journal of Travel and Tourism Marketing*, 2, 191-215.
- Gavard-Perret M.L. (1993). La présence humaine dans l'image, facteur d'efficacité de la communication publicitaire? Une expérimentation dans le domaine du tourisme. *Recherche et Applications en Marketing*. 8 (2), 1-22.
- Grandpré (de), F. (2005). *Proposition d'une modélisation du système touristique régional et application au Québec*. Marseille: Université Paul Cézanne-Aix-Marseille.
- Hu Y. & Ritchie J.R.B. (Fall 1993). Measuring destination attractiveness: a contextual approach. *Journal of Travel Research*. 25-34.
- Ibrahim, E.E. & Gill, J. (2005). A positioning strategy for tourist destination, based on analysis of customers' perceptions and satisfactions. *Marketing Intelligence and Planning*. 23(2), 172-188.
- Jansson, A. (2002). Spatial Phantasmagoria – The Mediatization of Tourism Experience. *European Journal of Communication*. 17, 429-443.
- Kerbrat-Orecchioni, C. (2004). Suivez le guide ! Les modalités de l'invitation au voyage dans les guides touristiques : l'exemple de l' "île d'Aphrodite ». In Baider, F. Burger, M. & Goutsos, D. (Eds.), *La communication touristique. Approches discursives de l'identité et de l'altérité* (pp. 133- 150). Paris: L'Harmattan
- Kilani, M. (1992). *Introduction à l'anthropologie* Lausanne: Éditions Payot.
- Laplante, M. (1997). *L'expérience touristique contemporaine*. St-Foy: Presses de l'Université du Québec.
- Mackay K.J. & Fesenmaier D.R. (1997). Pictorial element of destination in embellishes with images training. *Annals of Tourism Research*. 24 (3), 537-565
- Miossec J.-M. (1977). L'image touristique comme introduction à la géographie du tourisme. *Annales de la Géographie*. 86/473, 55-70.
- Moirand, S. (2003). Le texte de presse et ses contextes. In Adam, J.M., Grize, J.B & Ali Bouacha, M. *Texte et discours: catégories pour l'analyse* (pp. 129-143). Dijon: Editions universitaires de Dijon.
- Montserrat L. D. (2011). "Images identitaires et rhétorique: la première de couverture de guides touristiques". *Protée*. 392, 113-122.
- OECD. (2009). *The Impact of Culture on Tourism*. Paris : OECD.
<https://www.oecd.org/fr/cfe/tourisme/42040218.pdf>
- Soubrier, R. (2000). *Planification, aménagement et loisir*, Québec: Presses de l'Université du Québec.
- Therkelsen A. (2003). Imagining Places: Image Formation of Tourists and its Consequences for Destination Promotion". *Scandinavian Journal of Hospitality and Tourism*. 3/2, 2003.
- Urbain, J.-D. (1991). *L'idiot du voyage*. Histoires de touristes, Paris: Plon,
- Urry, J. (1990). *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage.
- Waade, A. M. (2010). Imagine Paradise in Ads Imagination and Visual Matrices. *Tourism and Consumer Culture Nordicom Review*. 31, 1, 15-33.
<http://www.turkinfo.nl/yurt-disinda-yasayan-turklerden-turizme-katki/16264/>
<https://www.youtube.com/watch?v=rMApWRL7tOU&t=59s>
<https://halkweb.com/erdogandan-turizm-cagrisi-komsunu-al-gel/>