

ENCODING THE DAILY LIFE THROUGH SOCIAL NETWORKS

“Binboa – A Social Night” Analysis of Advertising in Accordance with the New Media Symbols

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The new media has a value of use as a new course of advertisement for the brand and advertising statements structured on the changing perceptions in our daily lives. While preferences and tastes shaped by post-modern life practices are processed in people’s cognitive processes, thinking, behaving and communicating via symbols experienced in the virtual universe, hence the social networks have proved to be indispensable. Transformation of real affection manners into symbols, especially the fact that these symbols are derived from social networks, has been increasingly pushing individuals to live and think in the face of the virtuality – reality dilemma. Thus, all communication styles, by being restructured in virtual universe, are reflected in social practices, and this symbolic transfer brings with it the domination of the inner dynamics and structure of social networks in our daily lives.

The advertising sector, cognizant of this transformation, builds its enterprises and statements on individuals’ new habits and communicates its promises to the target audience in this way. The social media, having formed new behavior and language patterns, is used fairly functionally by the alcoholic beverage brands that are subject to media limit. It appears that the social media, due to its ease of sharing, speed and interactivity, has an effective role in many realms ranging from brand recognition to image renewal, and from entertainment and creativity use to ultimate decision and buying behavior.

This study deals with the question of how the codes used in social networks are reflected in daily life. The advertisement of Binboa “A Social Night” will be analyzed through a semiotic method, and the decoding process of the advertisement discourse will be assessed with reference to postmodern culture and digitalization concepts. The

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significance of the study lies in its critique of the traditional communication process through computer-mediated communication.

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INTRODUCTION

Codes, each being a meaning system, are created by individuals through the mediation in which they live, and the daily lives are organized according to these codes. It seems that codes, no matter how they appear - as a sign, symbol or image – have the function of facilitating the meanings and perceptions in people's lives. Codes are produced through many variables, but in this they are studied particularly on the basis of individuals' 'media consumption habits'. The period that started with the digital culture increasingly being the focus of attention undoubtedly paves the way for the codes being evolved and reproduced within this culture. Language, tastes and preferences, attitudes and behavioral patterns, which have existed for ages and formed culture, are being mingled with the advantages of digitalization and are transforming the advertising and marketing discourse, which originate from myths and cultural dynamics. Advertisements have assumed the responsibility of attracting consumers' attention, converting their narrations for this purpose into discourse and having them consumed, and unable to remain oblivious to this outcome, are organizing their contents by means of social networks. Due probably to the contemporary consumers' awareness of these internet-mediated communication practices, which can also be named as social media, and reflecting them in their daily lives, the virtual-real codes are intertwined and used in advertisement copies. It is doubtless that the target consumers who read and make sense of these copies in an easy and fun way are, at the same time, the consumers who are subject to the digital universe. The point that should be emphasized here is that when evaluated in terms of advertisements, the social networks, fast transforming the lives and the codes in them, are both sources forming the content and medium where the content will be placed. In other words, they serve both as a digital universe in which the codes are produced and as a communication context presenting these codes to its viewers and consumers.

The first part of the study deals with the defining the concepts of daily life and code within the framework of culture – technology integration. The second part discusses, with a critical viewpoint, the spread of social networks and digital culture to daily life. Finally, the last part looks into the place of advertising in this process and analyzes Binboa "A Social Night" text in semiotic terms.

CODES AS A MEANING SYSTEM IN THE REPRODUCTION DAILY LIFE

When we need to mention the cultural sharing, production and consumption systems of a society, we cannot ignore the behavioral patterns code systems that have turned into rituals in that country during that period of time. Codes cannot be thought independently of the culture in which they emerged and existed, and carry similar meaning patterns in our globalized world. Fiske describes the concept of code as a part of icons. "Codes are systems where icons are organized. These systems are managed by a set of rules accepted by all the members of the society using this code" (1996: 91). Fiske here assesses the conventional dimension of codes. These conventions are combined to form the social integrity in sustaining the daily life, and this, in turn, leads to a healthy communication process among individuals. When all these considered, it is worth seeking an answer to the question of what element the daily life with its dynamic structure incorporates. The viewpoint in the study is to question the daily life on the basis of urbanization and individuals being enveloped by consumption culture, and to test the reproduction process through global life styles.

With cities being distinguished from rural areas, new special forms have appeared, and this transformation have brought changes in individuals' daily life practices, as well. Cities, as the place dominated by capitalist relationships, have additionally set the scene for radical changes. As transition from oral culture to written is considered a revolutionary quality in societies, the post-modern culture, dependent upon the abundance of images and icons, is also laying the foundations for restructuring of urban fabric and economy. "What is called the daily life is the new and dignified postmodern account of pleasure and pain that both pulls and pushes probably simultaneously, and that both claims to the best and proves to be the worst" (Gottdiener, 2005: 204). There is something more that needs to be added to this definition: the reference made to the consumption culture while positioning the codes in postmodern life where everything is intertwined and contrasts are conceived together. In other words, to exist in daily life means to "live among icons" (Lefebvre, 1998: 94). Consumption culture is addressing its consumers through codes, making them special and conveying the message that they can exist as long as they consume. In this regard, social organisms enable the codes to reproduce meanings, collect the already produced meanings and reinforce them with images by settling in cities that have the potential of spreading this culture in economic, political and ideological fields. Such considerations characterize cities as the basis for the communication forms in daily life by means of creating a very suitable space for the profile of individuals searching for their identities. The process named by Goffman as "civilized indifference", and also defined metaphorically with the concept of "flashing of lights" literally implies this point. "That means evading an unoffered treat rather than ignoring other people" (Giddens, 2008: 167). Thus, the increasingly isolated postmodern individuals have resorted to improving technologies, developed socialization practices by locking themselves up in their rooms, got addicted to the means they could do that, and eventually got alienated to themselves. While questioning the daily life Lefebvre comes to this conclusion: "An uncertainty in the concept of daily life itself attracts

attention. First of all, where is daily life? At work or leisure? In family and private life or life experiences outside the culture? The first reply to these questions could be that life develops in all of these three fields or phenomena at the same time and includes all of them. It is present in the integrity of these different realms, and this is what identifies the concrete individual” (1998: 40).

Nevertheless, developing technologies and mass communication, namely the media support this transformation and play an active role in the incorporation of newly produced codes into daily life. “The function of the media in these relations is that it helps to remain within the limits of hegemonic framework. The media, a complex process, serves to shape this consensus. The media, while forming the principal structure, decides on what phenomena to be handled, which of them will be placed into a settled and legitimate definition, and which of them will be excluded from the system because of their extremist, irrational, meaningless, utopic and impractical nature” (Hall,1999: 236). The direction of the mutually accepted individual – instrument relationship has been proceeding under the hegemony of this process defined as the new media, and new forms of domination have appeared in terms of the practices that makes the life of society meaningful. “This process creates and sustains individuals’ commitment to the values affecting the whole system. Although it cannot be measured directly, it is cumulative, inclusive, and can be observed as effects representing a certain life style” (Tomlinson, 1999: 65).

The next part is specifically important as it looks into the deeper meanings underlying the subtleties in the use of the social media and the transformations in culture narration.

THE CODES TRANSFORMING IN SOCIAL NETWORKS AND THE NEW COMMUNICATION PRACTICES

The spread of digital culture over daily life points to quite an effective process in the transformation of the codes manipulated in these fields. All the symbols, images, jargon and icons that have been being shared in the digital universe have a tendency, as well, to permeate into daily life and show off. This, on the one hand, pushes us into virtual – real dilemma, but on the other hand, it contributes to the dominance of the virtual one. The question of which one is true or valid is a matter of discussion, yet, when scrutinized with respect to the language used, behavioral patterns and affection, it is apparently outside the traditional one. That’s because all the communication media has taken over the function of establishing a culture while at the same time accepted as representation technologies. What all this implies is that communication realized on cultural grounds enables cultural styles to be defined through the communication context where it occurs. (Nalçoğlu, 2007: 52). Culture, by mingling the real with the virtual within itself, presents a crossbred look protected also by the mass communication, and this is being incorporated by society by locking them onto the screen.

Digital universe homes, which we could also call as social networks, have been made desirable with the many choices of communicating through profiles, making or

continuing friends, sharing information, likes and dislikes, photos and videos, sending and receiving messages, and thus creating a virtual life style. When defining the social media, the most important names that spring to our minds are Facebook, Twitter, Foursquare, Instagram, MySpace, Linked in, YouTube, FriendFeed and interactive dictionaries. Considering all this variety and mobility, individuals cannot be expected to remain oblivious to the electronic permanence in the digital world. Easy access to social networking sites through any mobile or immobile means of communication (pc, tablet pc, cell phone, TV) enabled specifically the young generation to spend a considerable amount of their time in digital universe. It is crystal clear that social media can be perceived as a new field of socialization since its internal dynamics makes it possible to easily and quickly reach information and transfer your personal messages and files (Uğurlu, 2012: 243). In this regard, ‘socialization’, which can be measured in relation to the level of interest shown in the messages sent by the means of communication (Baudrillard, 2010: 116), suggests a new acculturation process.

Socialization in the virtual zone, which means being cut off from the organic outer world and direct reality through the media, seems to serve people’s new world surrounded by new codes, symbols and images. This reinforces the post-modern human’s loneliness, but on the other hand, appears to be a means producing a remedy. Individuals have been the “subjects” of a life style, that is, consumption culture, are at the same time, the potential conveyers of these codes. It needs to be realized at this point that media copies is the means of first preparing the society for this process and then legitimizing the newly presented codes, symbols and the whole culture. As stated by Shiller, “everything defined as a cultural artifact is simultaneously ideological, and serves the system” (2005: 122). Post-modern media copies are intended to form a meaningful unit as carriers of symbols, and, being added to the dominant ideology, surround the individuals, hence the society, with designs arranged to meet the needs of the consumer market. This is exactly what forms the grounds for globalization statements. What’s more, this causes the cultural codes to have a meaning through a universal coding system. To put it differently, the means of giving meaning to commonly used and shared codes are being varied.

When all these, and the codes used and the communication practices realized via social networks are taken into consideration, it is possible to categorize this transformation under several headings (see Table 1). First of all, the “decoding in language patterns” is indeed appealing. While chatting is done at the social networking sites using the properties of written culture, it also offers different coding systems which we cannot classify either as spoken or as written culture. The sentence structures and punctuation that make up the core of written culture have been replaced with new language pattern, and daily life requirements of post-modern individuals such as rushing, fret over missing something or ignoring certain information have ended up in the extinction of vowels. This process triggered by the improvements in the mobile technologies (cell phones) has increasingly been evolved into a new culture, and the Internet-based life styles and the unsteretyped nature of the social networks have appeared to be functional in terms of carrying this into daily life. The new

communication symbols are associated with abbreviations (hi, hru,) and new jargons, and the capability of “icons” to express one’s emotional mood as well is another significant issue to be delved into. These icons, also known as smileys, are the virtual representations of the emotion and behavior systems that we can display using our body language. Communication and interaction realized through these symbols, which additionally convey many different meanings while simultaneously indicating the intenseness of our emotional states, remains outside the written culture, iconizing the punctuation marks, as well. It is apparent that while the digitalization process forms a dissimilar and unnatural cultural structure (Ong, 1999: 101), new language patterns based upon images are produced together with it.

The issue of “decoding in emotional patterns” can be studied as another subheading. The equivalents of such concepts as “making friends”, “liking” and “sharing” in the virtual universe do not have as much sincerity and candor as they have in real life. Furthermore, they have superficial and qualitative rather than quantitative characteristics. The number of friends and likings is also accepted as a sign of the display of one’s ‘popular identity’. Although making friends and sharing are actually emotional states that should be valued, they turn out to be ordinary things. Amphibious likings, friendships devoid of candor and face-to-face contact, and detached relationships approving one another rather quickly have come into existence. This doubtlessly drifts us into an identity problem, which is put differently as ‘concentration in visual patterns’ in the social media. The subject of this form of existence compensates for its identity struggles such as self-expression, belonging to a social group and being distinctive from others. This has a couple of reasons: First, the individuals find themselves face to face with some difficulties like setting forth their identity in urban life and announcing their uniqueness. In doing so, they make use of the people’s susceptibility to differences with a view to attracting society’s attention. Being different, conspicuously attracting attention and self-satisfaction of occupying a position (Simmel, 2003: 91) are all built on videos and photographs shared. Location applications in social networks make up another dimension of an individual’s conveying its story to the society. Individuals express their socio-cultural and economic opportunities in this way by sharing the places they have visited. Thus, the ‘self-image’ established through others’ sights is clarified, reinforced with visual images and constantly refreshed and updated.

All these have also resulted in transformations in the ways individuals communicate with society. While we test, discuss or think about economical and societal statements, we encounter “Decoding in Behavioral Patterns” in social networks as practices for eroding the traditional representation mechanisms. Especially when the mainstream media excludes any opposing stance, social networks, due to their structures (easily and quickly accessible by many, less limitations in terms of time and space, lower costs, etc.) play a facilitative role in voicing opinion against the dominant ideology, setting their own agenda and circulating it. This process, which can be named as cyber activism or techno struggle, can on the one hand creates an unusual and new type of field, but on the other hand, voicing opposition and demonstrating its existence just by sitting in front of screens, without even having to move, suggest another discursive

behavior mechanism. This new activation and reaction situation often encountered in social networks can permeate into daily life, too, through such targets as forming specific groups and reaching certain numbers. However, the process, which resembles individuals touting in a low voice, exposes people to a large number of threats such as reverberation of social problems in the digital universe, not truly reacting to the reality, and spiritually weakening by boosting inertia, tiredness and keyboard fanaticism so long as it is not reflected in real life. Besides, the digital universe, with its speed and width, seems to remove individuals' reactions, and constantly place the 'new' on top of the hierarchy. This structure can also be considered to have a potential to erode individuals' political positions, ideologies, ways of collecting and disseminating information, and to create apathy.

We can clearly state that social networks, which appear to be irreplaceable, occupy a crucial place in both people's daily lives and the circulation of advertising and marketing statements central to the continuation of consumption culture. Actually, the fact that the contact individuals make through social networks cannot be limited to time is a restatement of the decoding of linguistic, behavioral and visual codes which we have been striving to identify so far.

Table 1: New Communication Practices in Social Networks

Decoding in Linguistic Patterns	<ul style="list-style-type: none"> •Communicating on social networks through symbols that do not exist in oral or written language, specifically creation of a new language pattern in which the vowels are dying away (hru, syl, etc.) •words being replaced with icons
Decoding in Emotional Patterns	<ul style="list-style-type: none"> •Liking •Making friends •Sharing
Concentration in Visual Patterns (identification through photographs and bookmarks)	
Decoding in Behavioral Patterns (cyber activism - techno struggle)	

CIRCULATION OF ADVERTISING COPIES IN SOCIAL NETWORKS

Advertising can be perceived as one of the most significant cultural forms of both shaping and reflecting individuals' daily lives. In fact, the product/service being advertised, while addressing to customers, promises a lot of things by utilizing the allure and attraction of symbols. Identities, life styles, delight, felicity... Anything that is de-sired by individuals, and that they either do not have or are convinced to not have

can be an advertising theme, making it possible for individuals to be promoted to the rank of “consumer” through symbols. The basic purpose of advertising is enticing people into consumption. When it comes to consumer culture, advertising presents a world of dreams using rhetorical slogans, symbols, sounds, places and costumes. This presentation “swallows up all the authentic cultural styles and linguistic abilities. You could call this the victory of a superficial style, the common ground in all the ways of interpretation and the victory of anthropology over all possible metaphors. All the current practices try to take after advertisements, and the majority of them are lost in this new style. In a society depending on competition and brand, advertising is a paradoxical mirror of contempt indicating indifference to everything belonging to public domain” (Baudrillard, 2010: 127).

It is possible, in accordance with what has been discussed thus far, to consider messages conveyed through advertising as a reflection of societal viewpoint. Addition of a highly assertive medium, like social networks, to these processes feeding and transforming one another makes it probable to exert a destructive influence on daily life and cultural codes. Social networks, either as the common ground for individuals’ compensation mechanism or as the free universe of data transfer, stand as the field where the modified codes with softened borders are produced. With their deterrent, active and limitless structure social networks are unique in the placement and circulation of advertising copies. Advertising is relentlessly winking at and seducing its customers for whom social networks have a central position. All the social networks, including the texts, as well, have pervaded the media copies. Moreover, sharing and circulation of the products or brands tried by customers has paved the way for the emergence of the derivatives of all known advertising approaches in terms of manipulating customers’ preferences. In that sense, the brand itself does not directly address anybody, but enables its customer to address its potential customer, and by making the customers share their experiences, like the brand and keep it on their agenda, it converts social networks into an effective medium. Advertising is anywhere at any time in the digital universe, can find itself a place in any text, makes use of the dynamic structure of networks, utilizes the time – space infinity for its own favor, and assesses reactions all the way.

The commercial video we want to analyze was launched by Mey İçki – Binboa brand in 2011 through social networks because of the limitations on the promotion of alcoholic beverages, and has the characteristics of “viral” advertising. Viral advertising is defined as “the word-of-mouth communication on the Internet, the newest platform” (Snyder, 2004: 21). Viral advertising uses the mentality of multi-level marketing and can be resembled to snowball. The message moves like a snowball from one customer to another potential customer with a view to increasing the total number of the people reached. The individual that has consumed the product both enriches her/his consumerism experiences and starts to market the product as soon as s/he begins to share the information about the product with others in her/his social environment. In viral advertisement, brands/products integrate individuals into the process in a suitable way to their needs, expectations and values, and this, in turn, promotes the campaign spread like a virus. The strength of the psychological processes the viral

advertisements rely upon can be understood specifically through "feeling curious". The factor of curiosity is a premise of observation motive, and when we assume that some activities realized through social networks are also based on the motivation of observing - being observed, it may, too, be used as a way of persuading individuals into consumption. Therefore, viral advertising directs individuals towards buying by using visuals, different texts, promotions and distinctive stimuli for the people we name as potential customer.

ANALYSIS OF THE BINBOA "A Social Night" CAMPAIGN

Method

"Every advertisement is a message. Each advert does have a point of origin (the company that the marketed product belongs to), a point of arrival (people) and a channel of transfer (i.e., means of conveying the commercial message)" (Barthes, 2005: 188). "The first precondition to understanding an advertising message is to recognize the linguistic and visual component, that is, to know the language used in the advert, and to be able to match the object the visual refer to with the objects in real life" (Akerson, 2005: 190). The most crucial point in semiotics is the concentration on symbols in the text, and their relationship with one another. While interpreting the symbols, the social media codes in daily life and their position in advertisement are being tested according to semiotic method. In this evaluation process, first of all, the framework of the advertisement has been outlined, and then the analysis of visual symbols and advertising copies has been carried out.

Semiotic Analysis and Interpretation of the Binboa "A Social Night" Campaign

The story of the commercial video is about socialization, life styles and personal tastes changing with entertainment, dancing, female-male relationships, colors and lights of the night life in İstanbul. Its most conspicuous feature is the expression of all these by means of coding systems used in the social media. The 'social night', which begins with the male character pouring the Binboa vodka into a glass, ends with the sight of the meeting with the female character by pursuing her through the social networks. What is striking here is the fact that all the communication is conducted with the social network codes, and that the signifiers unique to each social network are overtly emphasized in the advertising copy. The basic materials of the signifiers are frequently used networks such as Facebook, Twitter, Foursquare, Google maps and YouTube. A narrative context, which recognizes these networks, comprehends the symbols, cognitively attends them, and has a semiotic counterpart, addresses the target population that can readily interpret the advertisement. "All the signifiers depend on the presence of real buyers, and people who make a sense for them and in their belief systems. This field belongs to the individual. A woman or man is not just a simple buyer, but one who deduces a meaning. Thus, by coding the physical world commercials produce a system of puzzles. We are required to find a solution to decode

the system if we want to get into it. The signifiers in advertisements make a reference to a reality in our lives; they represent real things. However, these are organized as a semiotic system that does not indicate the real place these things have in our lives. They are reset, given new positions ideologically, and become able to signify a new meaning” (Williamson, 2001: 41-76). It appears that the codes used in advertising cannot be arranged independently of customers’ habits; besides, it establishes a connection between the product/service advertised and its real life use, and adds value, image and respect to a brand by giving it different layers of meaning. Namely, ‘the previous data’ carried into an advertisement is of vital importance in reaching the target customers and catching their attention. In the light of all these comments, it is possible to analyze the campaign as follows:

Table 2: The Outlines of Binboa “A Social Night” Campaign

Main Characters		Nil Deniz- Ata Akel (The story begins with the male character calling the female character, continues with his pursuit of her, and end with the sight of their meeting)
Social Network Symbols	Color	The Facebook Blue (Dark) The Twitter Blue (Light) The Red used in positioning The Google Maps Yellow The Yellow Color of Foursquare crown
	Symbol	The Facebook – f, the view of the home page, tagging, adding a friend, (hands) liking, being online, offline The Twitter bird, searching The Foursquare crown The YouTube font, loading the video, rating numbers
Music		Electronic Music (Loud music, Energy, Action, Crowd, Excitement, Adrenalin, Dynamism)
Place		Club (Socializing, Dance, Making friends, Female - Male Relationships, Drinking, Flashing lights)
Time		Night (Dark, to be emotionally open to everything, the story doesn’t end, but will continue)
Logo		Binboa Bottles, glasses, different places at the club (wall, dj desk)

Table 3: Analysis of the Visual Symbols and the Text in Binboa “A Social Night” Campaign

		Display	Signifier	What is signified
Picture 1	Symbol	Album, Binboa bottles, slices of lemon, Vodka glass with ice	The start of music and the cocktail to be served with colorful Binboa bottles	Binboa as object starting fun, night life, action, dynamism and liveliness
Picture 2	Symbol	Computer screen	Symbols being represented electronically	The start of social networks and socialization
	Text	Nil is at Jet Club Facebook (1)	Texts appearing on the blue-white Facebook page	
Picture 3	Symbol	Lane, Map	The yellow road tag and the yellow-white map with the names of streets and avenues appearing simultaneously	The start of the night trip
Picture 4	Symbol	Male character-symbolic balloon	Red-white symbolic balloon	Being in the social night, being present right on that occasion
Picture 5	Symbol	The crown Bird	The yellow crown appearing on the male character's head, and the blue bird flying off the iPhone of the woman behind	Being a part of the night life and the place, getting familiar with night life and being right in its center
Picture 6	Symbol	The club, Symbolic Hands	Hand visuals appearing as a reflection of the male character's body language over his entrance into the club	Every part of the night life (club, music, drinks, dance) being emphasized and perceived as a life style
	Text	Like	The writing that appears beside the blue-white hands	
Picture	Symbol	The figure with the magnifier	The figure that appears over the	Being pursued in night life, observing

7			male character's head with a photo of the woman and a blue-white name	the place and people
	Text	Search: Nil	The text in the blue-white image	
Picture 8	Symbol	Binboa bottles, cocktail glasses	Binboa bottles in different colors and colorful cocktail glasses	That Binboa types, colors and tastes make a significant part of fun and night life
Picture 9	Symbol	Woman dancing with vodka glasses in their hands, and symbolic hands	The blue-white hands that appear over women's heads when they see the male character	That the male character is admired by the women
Picture 10	Symbol	iPhone screen and Binboa types	The Binboa types appearing on the iPhone screen with a touch	That Binboa offers countless cocktail options and different tastes, and guides the night life
	Text	Binboa Satsuma	The text that appears next to the drink that male character has chosen on the screen	
Picture 11	Symbol	The man and woman chatting, and the Binboa glasses	A couple drinking Binboa at the bar	That the Binboa vodka is preferable not only for the single women and men, but also for couples
	Symbol	In a relationship with Uğur Tepe	The blue-white text that appears over the woman's head with the image of the man inside it	
Picture 12	Symbol	Sight of the woman	The woman appearing alone at the bar	That Binboa vodka and the night life is open to any surprise
	Text	It's complicated	The blue-white text over the woman's head signifying the image of an animal	

			with horns	
Picture 13	Symbol	iPhone screen, a photo of the woman	The visual of the woman that emerges with the message appearing on the iPhone screen	The speed of the night life and the difficulty of being in different places and being pursued
	Text	Nil D. @ Club Avenue Taksim Beyoğlu 01:30 A.M.	The black text with information about the woman character	
Picture 14	Symbol	The man and woman chatting	The couple drinking Binboa at the bar	That night life is open to any kind of transformation
	Text	In a relationship with Uğur Tepe	The blue-white text appearing over the woman's head and indicating the reloading of the image of the man	
Picture 15	Symbol	The male character at the club	The sight of the male character going to another place	Action in night life, agility after drinking Binboa, energy, continuation of the entertainment, the motivation to follow
	Text	Ata Akel is at Club Avenue a few seconds ago	The text appearing over the male character's head with a photo of his in it	
Picture 16	Symbol	The video of the woman dancing being loaded	The woman dancing at the stage in the club	The truth that wherever Binboa is, there is dance, the motive of following and visuality
	Text	YouTube, commercials		
Picture 17	Symbol	Female character-male character	The male and female characters seeing each other	The influence of Binboa on the start and continuation of male-female interactions
	Text	Facebook Nil Deniz	The blue-white Facebook screen and the red flashing number 1	
	Symbol	The scene on the screen: The	The woman and man are	That there is always

Picture 18		woman and man being photographed while dancing with vodka glasses in their hands	photographed while dancing and framed on the blue-white screen	excitement, intimate relationships and fun
	Text	Nil Deniz- Ata Akel	After they are photographed, their names appear on the photos	
Picture 19	Symbol	The picture of woman and man on the screen , symbols of a house and cab	The male female characters hugging each other on the blue-white screen, the yellow cab and the visual of a white house in a blue circle	That the night is not limited only to this place and that the excitement will continue
Picture 20-21	Symbol	The woman and man after they get into the cab	The female and male characters getting into the cab and going out of the focus	That the entertainment, delight and excitement continues to the end of the night
	Text	Online/ Offline	The green online text changing into red offline text	

Picture 1



Picture 2



Picture 3



The night in the commercial begins with the male character turning up the music and continues with the scene where the Binboa vodka is poured into a glass with ice in it. The character’s positioning on the computer screen appears in *Facebook colors and signifiers*, and thus starts his travel into the night with the intention of following the female character. At this point, the *Google maps* visuals and map show where the character is heading. To a club...

Picture 4



Picture 5



Picture 6



When the male character comes in front of the club, he ‘checks in’ his position through social networks; thus his friends or anybody following him can see where he is. Meanwhile, a crown symbol (*Foursquare- Mayor*) appear over his head, signifying that he has come to the same place many times before, and at the same time a blue bird (*Twitter*) flies off the head of the woman waiting in line at the entrance. In this way, it is emphasized that she is not familiar with this place. Once again, with the entrance of the male character, the club is features as a highly “liked” (*Facebook*) place.

Picture 7



Picture 8



Picture 9



The male character, browsing, is curious about the woman he is following (*search/Twitter*). The place, quite lively, amusing and with loud music, has been designed in a way suitable to the night and of course to the “value” the Binboa brand aims to add. Then, Binboa vodka bottles and cocktails the barman has prepared appear on the screen. In the meantime, the women dancing in the club with cocktails in their hands are seen “liking” (*Facebook*) the male character.

Picture 10



Picture 11



Picture 12



As the male character approaches the bar, different types of Binboa vodka flow on his iPhone screen, and he chooses and orders one. Then appears a couple chatting at the bar (in a relationship with Uğur Tepe/ Facebook), but the woman, with both her body language and the things in her mind, show that she likes our male character (it’s complicated/Facebook).

Picture 13



Picture 14



Picture 15



Right at that moment, a message comes to the male character's iPhone, which is the information the place of the woman he was looking for (*Foursquare*). The male character decides to take some action and this also makes the couple sitting at the bar turn back to their previous position (*in a relationship with Uğur Tepe/ Facebook*).

Picture 16



Picture 17



Picture 18



The pursuit continues with the male character being informed about the position of the female character and getting there. This interrupted by the scene of a dancing woman. The scene, representing the "Youtube" video site, proves to be quite remarkable with a graph of increasing rating. The pursuit that has continued all night is finally over, the female and male characters have met, and, as could be understood from the "friendship request" message (*Facebook*), have started to become friendly at once. The female character accepts the friendship request and keep pace with the rhythm of the night, fun and excitement as they sip their vodka together. The dancing couple is photographed, "tagged" (*Facebook*), and their names appear on the Facebook screen.

Picture 19



Picture 20



Picture 21



The couple pose intimately and candidly, and with the home page (*Facebook*) message, the male character offers to go home and adds a picture of a cab, tagging thus that the night is not over yet. while they are getting into the cab they are "online", but at the end of the night they become "offline".

It is obvious that when we also consider the symbols in the advertising copy, we see that the social media codes permeating into the daily life are internalized by individuals in a very efficient and directive way, and transformed into behavior patterns. Advertisements, creating strategies through the habits of the target market evaluate this in terms of product/ brand, and address their customers in this way.

DISCUSSION AND CONCLUSIONS

We tried to explain how the perceptions in daily life change, codes are transformed, and these are reflected in advertising discourse using social network applications. While doing this, we stated that communication technologies determine where individuals should be headed to seeing where they are headed. We also made an attempt to bring to the fore that this is a significant part of the economic system, which needs data to maintain the interests of the system and continuation of the dominant ideology. This is because the data collected through social networks function as the library of the consumption culture. The more information is gathered about individuals, the easier it is to appeal to them, which implies that there is a segmented group of customers. Fictional realities are created for individuals to adapt to the digital universe mentioned for these purposes, and these are activated through signifiers. Together with all these, language is being degraded, activism is converting into inertia, communication forms have changed, memories have been frozen with photos, symbols or videos, and objects fitting into images have appeared. This new existence also brings with it a discussion on what public domain is. The indefiniteness of what is to be stored and displayed in the virtual universe causes the private or confidential things to be “shared”, which contributes to formation of new values and patterns.

In the study, social networks were additionally assessed in terms of the circulation of advertising discourse, and it was observed that traditional media consumption habits (e.g. listening to the radio, reading newspaper, watching TV.) are also realized through this new media, making it an indispensable factor.

Therefore, its easy accessibility, individuals' attempts to prove themselves in the digital universe, and its structure suitable for game and fun have enabled brands to identify the social networks as an indispensable medium, too. Moreover, the codes being transformed, changed or reproduced in social networks have flown into daily life, and the advertising language has efficiently presented this to customers. In the study, the viral campaign of the Binboa brand was investigated in this sense. The most striking point is that the media, in order to be able to get closer to the customers, proves to them that it uses the same codes and language, and mainly that “it is like them” using social networks.

In conclusion, social networks offer many facilities, and when used properly, they can be functional in producing true outcomes. It is doubtless that the number of people using the virtual media is increasing every day, and individuals are communicating through social networks. The criterion of whether this process is in favor of or against individuals and society must be whether the reality should be destroyed or not.

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