Cultural Icons of Global Marketing Ideology: Shopping Centers
-A Critical Approach-

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Abstract

This article has three goals: The first goal is to develop a critical approach for the ideological functionality of marketing as the soft power of global/corporate capitalism. It particularly shows by discussing both in individual and social aspects that global marketing ideology is most important apparatus for the management and shaping of cultural production and transformation processes. In this respect, the second goal of this article is not only to remove the self-interest of the corporate capitalism of marketing ideology but also to produce artificial and fascinating consumer products, in other words the cultural icons, and to discuss how they can be legalized. The third purpose of this article is to try to understand how the shopping centers as the cultural icons of marketing ideology are important apparatuses in managing the social consumption perceptions, imaginations, and life styles by benefiting from the conceptual relationships and description.

Keywords: Global Marketing Ideology, Critical Marketing, Cultural Icons, Cultural Marketing, Shopping Centre.

Introduction

From past to present, marketing has reserved its functionality as the soft power and the most important ideological apparatuses at both micro and macro level (see Hardt and Negri, 2001; Papatya, 2003, 2006). Global marketing has made its activity field a significant status with the communication practices in the recent years and it has also legalized its determinative power among the economic, political and social power structures and it plays an important role in determining corporate communication strategies and changing the quality of social relationships by means of its apparatuses. Likewise, the global marketing ideology that functionalized its capital accumulation logic with the transition so-called "from modern period to post-modern period" has become one of the principle actors of social values and cultural production systems by managing the softer transitions (like life style). If the culture is not only a perception of the world but also the way of creating and changing the world (Dirlik, 1997), then global marketing ideology plays an active role in all processes of cultural formation of society by means of its ideological apparatuses/identity legends (film, music, cartoon, series, stories, advertisements, politics, toys, venues, shopping centers, etc.) (see Holt, 2005). Because, this ideology reducing the culture concept by degrading and homogenizing it and it identifies for us entire peoples and eras in terms of the ways in which we think they see or saw the world The universal measurement unit that determines the value is the dosage of the investment that is made onto conspicuous production. All people/consumers have to adapt themselves to the unity of production even in their free times. Paradox of this routine that disguise itself in a natural character is sensed in the manifestations of culture production (Adorno, 1991).

In that case, main goal of the discussion here is to criticize the global marketing as an ideology. (see Hunt, 1994; Morgan, 1992; Morris, 1995; Mort and Thompson, 1994; Holden and Holden, 1998; Brownlie, Saren, Wensley and Whittington, 1994) Because, global marketing is the main apparatus of managing and shaping of culture production and transformation processes. In this respect, constructing shopping centers that are discussed as the cultural icons of global marketing ideology provides not only implementation of consumption in a controlled and systematic way as a concrete spatial establishment but also proceeding of the everyday life and even leisure times of individuals into a social life style in which they will always be immanent to consumption.

Therefore, global marketing ideology conducts the self-interest of global/corporate capitalism culture (1) away from the eyes of society and legalizes the production of the artificial and fascinating consumption spaces/temples (see Jameson, 2008; Sennett, 2007). The shopping centers that are functionalized in this way become an important apparatus in management of social consumption perceptions and everyday life.

From Capitalism to Global Marketing: Consumer, Ideology, and Culture

Today, we need to mention about a few things to explain why triple dialectic of consumption, ideology and culture is difficult to comprehend (Coward and Ellis, 1977). When it is approached in terms Marxist view of point, the social relationships and the truth related to the place of ideology and culture among them are not on the surface of the everyday life and the phenomenon that is called reification (2) and which is created with the fact that all four sides are surrounded with metals conceals the truth. It is true that, if the source of the haze in the everyday life is the commodities and if the responsible of this is capitalism/global marketing, this haze will go from bad to worse as the consumption society grow and spread all over the world. In this respect, development process of capitalism – or metamorphism of capitalism would be a truer expression – in terms of social and cultural life is a unique opportunity that became accessible by the dissolving of feudal community and by the emerging of industrial society but which was covered again and increasingly by *marketing* in the late 19th century and in the twentieth century. It means that all true explanations in terms of the mechanisms or ideological apparatuses that become functional behind the everyday life and experiences will be considered "unnatural" and "contradictory with common sense" (Jameson, 2005; see Arendt, 1968; Harvey, 1982; Harvey, 2003). Therefore, a Marxist presentment that proceeds into marketing from capitalism must be hermeneutical as well as it is self-reflexive and self-conscious; because, one point that is intended to be emphasized in this study – an output from the specialized compartment of the activities of capitalism that seems to separate the subjects from each other and behave as they are isolated on their own – is an unconscious or conscious resistance and a challenge (Jameson, 2005).

Armand Mattelart starts his book History of the Planetary Utopia with this sentence: "*Market is to combine all people in a global community which could not be achieved by great empires and founder religions.*" This reprise was repeated by all means by the Crusaders of the economic war in the 1980s and it legalized the epic of the mega-monopolies at the peak point of deregulation and privatization period. (Mattelart, 2005). "*Future of the companies lies on the manufacturing of customers in just the same way as producing products*" (Stuart, 1976; Klein 2002; see also Elkington 1997) sentence was the seed of the reprise that pullulated as a new consumption discourse that had not been seen in the end of the 18th century. Undoubtedly, this discourse and same discourses were intending to dissolve the structure/culture that was created by depending on ancient traditions and patterns of the consumption and spending of habits of this period that were inherited from generation to generation. The effective ideology that suggests that meaning of life is in purchasing something and in the experiences packaged previously or this consumerism ideology was serving both to legalize capitalism and to motivate the people to become consumers in both real life and in their imaginations (Lodziak, 1995; Bocock 1993). Therefore, the individuals should have adapted the existence conditions of the system to maintain their existence and should have dedicated all their all energy to become within the activity of things/commodities (Horkheimer, 2004). Thus, "consumption was a life style that needed to be learned and taught and people should have been deterred from excessive prudence, and they should have been turned into the individuals that spend money easily" (Clapp, 1996). In the end of the 1950s, it was understood that homogenizing of awareness was not productive for growing the capital; new needs needed to be created for new commodities and, for that reason, it was necessary for the negative elements that had been previously eliminated to be accepted at the minimum level. However, since this negativity did not have an indication for the transformation of basic structures of everyday life, it was neither liberating nor shocking. On the contrary, capital, through the cultural production, was melting the dynamics of repudiation in its body by both producing "new" and "different" commodities and provoking the *alternative life styles* (3) (Adorno, 1991; Mattelart 1982). This was properly used in most of the industrial market societies as the control and manipulation of the developments. It was easier to impose a value system that was built on free market economy on the societies that were familiar with the applications. Likewise, Europe reporter of Science D. S. Greenberg quoted from the speech of an American consulter at a marketing meeting held in Europe (Grenberg, 1968):

"Traditional prudence of the Europeans has disappeared and it has been substituted with the habit to spend more and to get into depth without fear. Old, settled habits have been abandoned and people compete to benefit from new products and new services. Everybody has been carried away with the passion to show how rich he is. Planned living habit has been abandoned. Advertisements and other television programs introduce new products to the viewers and invite them to reach higher life standards."

This structuring is also involves the beginning of the marketing thought and ideology (For the history of marketing thought, see Levitt, 1960; Bartels, 1974; Luck, 1974; Kotler and Levy, 1969a; Kotler and Levy, 1969b; Nickels, 1974; Luck, 1974; Applbaum, 2011; Domegan, 2010; Tadajewski, 2012). The analytical practices that lay the foundation of the marketing thought can be interpreted as the indication of an ideological dilemma which exists within the core of absolute powers but not as a challenge against political authority. Similarly, the first thing that comes to mind when talking about ideology is "power." According to Van Dijk, if there is a concept that is related to ideology, it is the power of government. As a definition, power has the competence to shape actions. As the most significant feature of mass communication such as printed media is to carry information and interaction between the receiver and presenter, it is not purified from a domination challenge on any value. Therefore, power exercises are succeeded with ideology (Dijk, 1998; see also Varman and Vikas, 2005; Habermas 1987).

Hence, advertising and the mass media that abide by advertising are the agents that are at the beck and call of culture trade and trade culture. Other services such as public relations, market researches and opinion researches – and particularly the language used in them – are used to increase the efficiency of global marketing event on one hand and they are benefited to seed up the international trade communication flow on the other hand (see Schiller, 1975). According to Kress and Hodge (1993), language is communication and also a control medium. Ideologies will create the social representations of the beliefs and values shared between a group and/or society by means of language and, therefore, the new acquired social opinion organisms and their members will have created the new life styles when they encounter new events and situations (Hodge and Kress, 1993). In this respect, global marketing relies on the role played by the "centralized global network" of the global/corporate capitalism of today which causes reproduction to "spread for culture all over the social world through goods, services, ideas, experiences, anything in social life to the extent it is interpreted as 'cultural". Holt expresses it in his book "How Brands Become Icons" (Holt, 2004; see also Holt, 2002; Holt and et al. 2004; Korten, 1999; Karnani, 2007; Hertz, 2001):

"For brand owners that seek to build iconic brands, the challenge is to develop a cultural activist organization: a company organized around developing identity myths that address emerging contradictions in society; a company organized to collaborate with creative partners to perform myths that have the charisma and authenticity necessary to attract followers; a company that is organized to understand society and culture, not just consumers; and a company that is staffed with managers who have ability and training in these areas."

Consumption supported with marketing ideology is the system that is global and consistent and organized with codes and rules but not meeting/satisfying the natural needs with goods or services. The need is now a need to differentiation rather than a need to a particular object and consumption system is not expressed with a need or satisfaction but with code of indicators, objects and differences (Baudrillard, 1998). The same of the commodities logic and instrumental rational occurring at production stage is now observed at consumption stage (Horkheimer and Adorno, 2002). "Leisure time activities", arts and generally culture are drained by the filter of culture industry; as high goals and values of culture are defeated by the logic of the production process and marketing, reception of culture commands automatism of exchange value. Accordingly, happiness and satisfaction commitment strived to be provided by the best products of high culture as well as the styles of traditional coexistence in family and private life create "a passion to be completely the other" and a atomized, manipulated crowd that participates in the commodities culture that is produced as the ersatz mass that aims the least common denominator. According to Adorno, "the entire community participates in the offense of culture. Culture exists by feeding from the injustice that already exists on the production area. The purpose of culture is to suspend the reified status and to be reintroduced into the real-life processes of society. Adorno mentions how commodities liberalize in a way that they can obtain a second or artificial use value after dominance of exchange value can once eliminates the original usage of the goods.

In such case, commodities liberalize in a way that they will be able to undertake the series of associations and illusions for a wide culture and their relationships with the reality gets lost and fantasies take the place of them. As expressly emphasized by Liz McFall, there is not a mandatory relationship between the material presence of an object and its meaning. For creation of the meaning, either inter-terms difference or a difference between the indicator and indicated must occur (Saussure, 2000; see Coward and Ellis, 1977). In this respect, meanings "are determined within the relationships system that is created socially with other objects." (McFall, 2004). This is interpreted as the "construction of a shallow culture" which is manipulated with global marketing ideology (Jameson, 2003). Similarly, culture has clearly and jauntily become an industry that complies with the production rules within a commodities sector. Cultural production is an inseparable part of global marketing (capitalist) economy as a whole. Now, culture is not a source that relies on perception of today within the framework of a saved future concept; culture production abandons the happiness commitment for the sake of the disrupted utopia of today. This is the ironic representation of today (Adorno, 1991; see Hall, 1997). In this respect, although culture cannot be reduced to ideology, culture problem is entirely ideological. The main success of the ideological war here is either to reestablish, remove the subsidiary of, re-subordinate and re-attach sufficiency to the established subjects or to reproduce them against a challenge (Therborn, 1989).

Aestheticisation of the Existing System: Everyday Life, Leisure Time and Consumption

Today, there is a huge change occurring with the global marketing. Class system that occurs in the working life now makes its presence felt when compared to the past, but the system processes in contrast. All times of people are controlled by including the business times and all other times into the wheel of the global marketing and therefore, a much more profitable marketing sector is created by leaving the control mechanism into the hand of consumer frenzy. On the other hand, this can be interpreted as the transition into the new control methods instead of previous colonial methods by increase in the productivity capacity for the needs of the market. In this respect, this transformation means that labor work psychology has been reproduced that is required for high consumption (Mandel, 1998) and that the repudiation of reality that is established on consumption in any area with greed has been reduced to everyday life. Because, everyday life with the impossible activities included within it is a wide platform on which people maintain their alienation that rooted during the production of capitalist commodities in terms of social reproduction and it is the highest court where wisdom, information and power are judged (Lefebvre, 2002b). Undoubtedly, place of consumption is the everyday life and everyday life is the system of interpretation of everyday events and activities but not a dimension of simplicity or repetition (Baudrillard, 1998). In this respect, aestheticisation of the existing system refers to the rapid flow of the indicators and images that fill in the texture of the everyday life within the modern life (Featherstone, 1990: see Lefebvre, 2002a, Kant, 1911). Aestheticisation of the existing system is a result of jointing of the uni-dimensional people that are motivated to consume the everyday life into the same society just as it is same with making the modern affected by "eclipse of reason" within the iron cages by rationalizing them (see Horkheimer, 2003; Marcuse, 1975; Jameson 2003).

Because, the system that is created by the simulated and fascinated "reality" within the chaotic system of global marketing ideology functions bidirectionally (Baudrillard, 2008; Debord, 2002; Ritzer, 2010). The first function to asthesize the material creations (architecture works, commoditites, etc.) in which the modern people interact by means of the dominant ideologies and cultures of today. The other function is to shape the value perception styles of people by applying communication activities that will enable positioning of the shallow etic and aesthetic values under the leadership of the market instead of metaphysical values of the people (see Dholakia, Fırat, 2006).In this respect, new capital accumulation regime (economic production method) of the marketing ideology increasingly becomes a sense-making regime (cultural method). Success of the sense-making regime leads to a simulation world where the difference between the reality and the imagination is grayed by the indicators and images by ramification (Featherstone, 1990). According to Baudrillard (1983), this means that "we live within an 'aesthetic' reality delusion" everywhere. Because, fortune creating in the global economy is now increasingly realized within the bio-politic production method (production of the actual social life in which economic, political and cultural areas increasingly match up with each other) and, therefore, production apparatuses and production relationships become more and more cultural (Kumar, 1997; Hardt and Negri, 2001). The political subject that arranges this cultural relationship barter effectively is the hegemonic power that governs the world. In this respect, global marketing undertakes the ideological functionality of this hegemonic power and performs the manipulation of the masses by means of consumption.

Therefore, adaptation of the behaviors of the individuals to the market and the fact that social attitudes are harmonized for the demands of the producers and aims of the techno-structure are the natural results of this system (Baudrillard, 2010; Tabb, 2001).

According to the perspective of the classic economists, under the conditions of individuals to increase the satisfactions to the top point by purchasing an expanding array of goods, single goal of production is consumption, whereas according to the perspectives of some neo-Marxists of the twentieth century this development reveals the audit and manipulation of consumption (Eagleton, 1991). Because, the desire economy that depends on mass production requires organization of a capitalist production as well as the organization of consumption and leisure time (Lasch, 1991; see Veblen, 1994; Kovel 2000). Hence, consumption is no longer a need but it becomes a tool that will maintain and control the system and social texture standardizes the consumption patterns in the standardized consumption patterns.

Reduction of historical changes considered as the result of capital accumulation logic and technological changes is accompanied with the cultural changes period. Because, new apparatuses of the cultural production demand controlled behaviors that are transformed into consumers and restrained from humanness (Bauman, 2009). Thus, with the modern industrialization process and with the social transformation that occur as a result of it, the awareness for the concepts of the culture have been lost and daily commodities produced as industrially have become the basics of the mass culture (Adorno, 1991; Said, 1994). Because, produced systems must be made meaningful in terms of a values system and this values system must be made accepted by all the people as cultural development as well as it is in the aestheticisation of the reality (Baudrillard, 2008). In this respect, the culture and cultural icons that has made the leisure time a retard time and consumption product are not an extension of the ideological functionality of marketing anymore and they are now the core of it. As a result, determining single-selectivity of the post-modern period as the culture is the plunging into darkness of the economic and cultural area, in other words the difference between infrastructure and superstructure and re-formation of the society as the slaves of the consumption icons by making them say the same thing (consumption culture) again (Kumar, 1997).

Cultural Icons: Ideological Apparatus of Cultural Production

Icons generally refer to events, people and/or goals which are known in the area (especially in popular culture, fashion and sports), which have wide public freedom at the same time and to which people attribute an exclusive symbolical/esthetical meaning (Leslie, 2010; see also Goffman 1958; Harold, 1967; Blumer, 1969; McCracken, 1998; Mitchell, 1986). All icons are indicators as meaning generates and the copies of perceptions, and the function of icons is to convey ideas via notifications like all indicators. Thus icons are the signs of meaning aims and provide the conduction of experience -which is particular to the sender- to the person (4). Cultural icons had existed since ancient times and have changed since the middle of the 19th century. Especially after the marketing and the cultural logic -which accompanies with it- changed every glorious value into an ideology object and materialized them, the culture and its objective production (the cultural icons) were set forward to be produced with the marketing ideology (Mandel 1998; Sennett 2007; Zizek 2009b; Hirschman 1983). Because the production of the artistic and industrial objects/icons that express a cultural value to the society has to be related with the aims of the organizations that implement the production as it has to be related with the cultural values of the existing society. In other words, the global marketing is managed not only with an approach that moves only in the direction of the market but also in a point of view which directs the market at the same time and reproduces the all value systems of people accordingly (Kotler, 2001).

Thus, global marketing is the producer of the dominant ideology and meaning which is included within the content of the processes that proceeds from production of any object or communication value (artistic production, commodities, etc.) to presentation of it to the society (Hirschman, 1983; McCracken 2005). Global marketing ideology forms the basis in the use of the symbolical formulas, sensual dialogs and communication media in the production of the cultural icons that will attract the society and creating the subjects that will interiorize these icons (Marion, 2006).

In this respect, the main point here is marketing must determine the acceptance area of consumers and thus develop interaction activities that will hide the capital accumulation ideology by means of cultural meanings, in other words produce new cultural icons (Papatya and Papatya, 2003). Because, cultural icons represents a story style – a identity myth – that is used to remove the worries and identity desires of the consumers of them. Cultural icons undertake the mission of inoculating comfort and illusion by targeting the most advantageous contradiction in the society and the right myth at the right time (Adorno, 1991; Holt, 2005). Therefore, popularizing of the cultural icons all over the world under the discourse of globalization can be functionalized to spread and sublimate the values and habits of a foreign culture at the cost of a native culture.

In this respect, apparatus of the cultural production (cultural icons) involve ideological discourse. Similarly, according to Tomlinson, marketing of the third world countries are therefore in a more sensitive situation against this ideology (Tomlinson, 2002; also see Witkowski 2005). Because, cultural production is dominant in the attempts of multinational companies to spread their global marketing ideologies, while the meaning transfer that is created by the cultural icons which are the apparatus of it spreads rapidly with the efforts that seems to be innocent and artificial life styles are imposed on the society with rituals/sacraments of consumption that are reproduced by means of nostalgic contents, experience desires, myths and legend such as exchange rituals, spossession rituals, grooming rituals, divestment rituals and shopping rituals (McCracken, 1986). Here, cultural production is the process of creating and transformation of the new value structures (visual and experience objects, artistic structures, product, etc.) that will be created within the consumption culture and formatting new symbols and meanings for the consumption that will support the existing culture structure (in Venkatesh, Meamber, 2006). Cultural production also includes the "invented traditions" as mentioned by Hobsbawn and Ranger (5). Because, the invented traditions are interrogated by the first generation while they may turn into a ritual that will not be interrogated by the next generations(6).

There are the apparatuses that have the opportunity to reshape the culture structure and that are examined within three different categories are on the focus of the cultural production process (Kozinets, 2001). The apparatuses of the first category are the producers class of designers, artists, architects, etc. that will produce the cultural products with new symbolic, physiological and social meanings. The apparatuses of second category are the mediators that will provide the interaction and distribution of the produced artistic, cultural and aesthetic meanings. And the last category apparatuses are the consumption society that transforms the meanings by the help of the experiences produced during the consumption of the cultural products and that contributes in the re-generated of the meaning.

Marketing is the apparatus that performs the transfer of the generated meanings in the traditional cultural production sense. In this context, global marketing is defined as a system that loads symbolic meanings on a created cultural product and that ensures interaction with the consumers (Schroeder and Borgerson, 2002). It is the supposition that as an alternative to this sense, global marketing undertakes wider roles that proceed from the production of the cultural products to meaning transfer and from this point to the consumption (Meamber and Venkatesh, 1999; Venkatesh and Meamber, 2006). According to this notion, global marketing is the scenarist of the cultural production game. All rules of the game are shaped by the marketing ideology. Therefore, marketing that affects all stages of cultural production process functionalize the production, acceptance and legalization of the new social meanings for the production and consumption of cultural products. As a result of this functionality, cultural production system necessitate the existence of three differentiated processes that are involved within and integrated interaction with each other (Solomon, 2007; Solomon, 1983). The first of them is the creative process and providing formation of new symbols, meanings and products for future directions. The second process is the managerial process and focuses on the strategies that will be developed for the selection, production and distribution of these created values.

The last process is the communication and/or interaction process and in this process symbolic and hedonic meanings are reconciled with the products and the new products are created. In this context, it is certain that a global marketing understanding and prates that has the capability to reproduce the social and communal value understandings today and that has passed beyond the "customer focus" are involved as the ideology within these three processes.

Because, it is compulsory that each meaning that will be created for a cultural product must be created in the direction of the market acceptance and consumer expectations; global marketing orientated precaution pricing and distribution processes must be performed in management stages; and establishing an advertisement and media affectivity activity to provide communication in the popular culture atmosphere (Holbrook and Schindler, 1994).

Shopping Centers as a Cultural Icon

Shopping centers have started to become a entertainment center and even recreation activity since Hugh Prather opened the first shopping center in 1931 in Dallas and Texas. As a matter of fact, shopping centers which were thought to serve as a social and cultural center beyond a commercial center for modern urban life are now not only centers of just consumption products but also "consumption cathedrals" where social and cultural activities are carried out and even new life centers. According to Walter Benjamin, each of these centers is an efficient "dream world". As a part of capitalist and modernist competency impulsion, wide phantasmagoria created by the commodities which are continuously renewed and exhibited are the result of source of dream imaginations which empower associations and newly forgotten illusions and the aestheticisation of everyday life of big cities (Featherstone, 1990). On the other hand, Debord observes this situation as follows: "newly regulation periods which have not been completed yet in relation to the city are focused on the surrounding place of "distribution factories" which are huge shopping centers established on waste lands; and these crazy consumption temples move away within the centrifugal movement as soon as they become overcrowded secondary centers due to the fact that they cause formation of a partial crowd once again. However, technical organization of consumption is nothing than organization of general solution which has caused the city to consume itself in the first plan" (Debord, 2002).

Thus, it is tried to transform everything to display industry through global marketing ideology media and stimulants, and newly constructed shopping centers are focusing on enriching visual experience rather than providing ease of living. In this respect, visuality of shopping centers which are made aesthetic develops simultaneously with the efforts of creating a fairy world. Shopping centers which are the living centers of the recreated fairy world brings shopping which is made for enjoyment together with this world (Barnet and Cavanagh, 1995; see also Ortega, 2000; Johnston, 2008; Hollein, 2002), reduces everyday life to consumption and ritualize the consumption. Likewise, according to Rene Girard, culture develops with rituals and it takes a form of learning by repeating the same scapegoat mechanism – the writer shows Prometheus myth as an example – on the same victims (Girard, 2011). In this respect, today's shopping centers enable everybody reach the same objects/goods, reduce conflict and competition causes among individuals and create a feeling of "tedium" at the end. Therefore, a consumption society preparing its own destruction would have been built. As Thomas Frank says, "a world, a life style where dissatisfaction is objectivized" (Frank, 2004).

Global marketing ideology which transforms life styles into a kind of standard code of a shopping center product have entered into a kind of "classification" category formed through likes and pleasures of certain social classes rather than their methods of specific life and designing/interpreting the world at this last stage. Naturalizing effect of classified and classifying likes not only makes indistinct the borders separating social classes from each other but also serves in the goal of "secretly adopting the advantages which have not been distributed equally to the world" (Bourdieu, 1979). Thus, it is enabled for the classified individual to see parts of capitalist totality rather than all of it. On the other hand, making a totality blurry is the task of ideology. The fact that cultural construction capital in relation to consumption; that is, hedonism possessed such an essential role from today's status is the indicator of the capital activities' dependence on global marketing ideology rather than production's being beside the point (see Dirlik, 1997).

In this sense, new shopping centers themselves which are the cultural production apparatus of global marketing ideology possess an utterly different meaning; shopping center does not lay goods categories together, but it applies the compound of all goods categories as part of the indicator totality. Cultural center turns into a complementary part of shopping center. This does not mean that culture is put up for sale in the shopping center: culture is culturalized in shopping center. Commodities are also culturalized there simultaneously; because they are transformed into playful and exclusive goods, luxury accessories and one of the general elements of consumption goods (Baudrillard, 1998).

Undoubtedly, it is possible to interpret this situation as the construction of a new life art, a new life style. On the other hand, construction of a new life style is completely ideological. (see Herman and Chomsky, 2002) Likewise, according to Althusser, ideology makes representation, but the thing it represents is the relationships and life styles of an individual as a whole. This is not an issue of accuracy or falsity. Ideology is a specific way of regulating interpretation practices producing lived relationships which establish human beings as a social subject and connect these subjects to the hegemonic production relationships within a society (Eagleton, 1991).

In this respect, construction of shopping centers which have turned into a public sphere today means creating indispensable environments in which individuals live their relationships with social structure. (Habermas, 1991) Since, these environments are also the production centers of meaning, indicator and values in social living. Undoubtedly, these centers are the means of directing perception forms and even dreams of the consumers within everyday life of marketing ideology (Papatya, 2007; Papatya, 2008; Leslie, 2010). On the other hand, the ability to direct dreams provides the strength of directing behaviors.

Moreover, the used cultural images control consumer experiences and the consumers may be designed through providing perception management with environmental signals. In other words, marketing ideology manufactures its own product: this is always unsatisfied, anxious, uneasy and bored consumer (Christopher, 2006).

Shopping centers as the cultural icons of marketing ideology have internalized the consumption culture within the present location and by this means; they are formed with the loading of symbolic and hedonic stimulants increasing consumption (Kirby and Kent, 2010). On the other hand, stimulants' gaining meaning is connected with the consumers' aesthetic perception forms. Because, consumers' perception forms which are structured with the help of cultural act apparatus and market enable shopping centers to come out of an object (Bauman, 2009; Bauman 1992). In this way, shopping centers get the role of a supreme consumption object which direct, fascinate the consumers and make their everyday life more aesthetic (Ritzer, 2010). Therefore, shopping centers become the most significant part of consumers' everyday life and they gain ideological functionality in order to encourage people to consume unnecessary goods. Debord says that "when economic obligation submits to unlimited economic development obligation, continuous and so-called requirements arise instead of meeting basic and generally accepted requirements of individuals". It is clear that it is impossible to resist false needs imposed by marketing ideology with none of the real needs and demands which have not been able to be shaped by the society and history. However, meta-abundance and continuous consumption in shopping centers is just like absolute disengagement in the organic development of social needs. Mechanic accumulation of commodity frees _an unlimited artificiality_ in which living desire becomes helpless. Accumulation strength of independent artificiality naturally causes _falsification of social life_ everywhere (Debord, 2002).

The desire for shopping centers which are iconized in the eyes of consumer with a new life style statement does not start with entering into the present location, but arises as a result of reflections of popular culture formed through advertisements in everyday life. Shopping centers may attract people to an extent that they turn into a consumption icon due to the fact that desire depends on certain brands, logos and indicators. Similarly, the more global marketing ideology can create shopping centers directing societies to consumption and blurring this through trans-aesthetic and illusion, the more shoaled cultural production can be realized. Unfortunately, a society that continuously hobnobs with this kind of culture will be deprived of ideational and intellectual production. Habermas explain this situation as follows: _Hobnobbing with culture provides habit and experience; consumption of mass culture does not leave anything behind; it causes a regressing experience rather than an increasing one by accumulation_ (Habermas, 1991). Likewise, another face of the global marketing ideology may be assessed as creating societies which are deprived of high culture and not producing any thought; in other words the struggle for creating continuous and profitable markets. Shopping centers serve as a functional tool set to work for transforming production to consumption and thus, transforming of the capital (Harwey, 2001; Yırtıcı, 2009).

Therefore, the purpose of a shopping center's construction is to form instrumental shift between seller and buyer mostly for the interest of the first one and to ease consumption processes by wakening customer fantasies and happiness. Shopping centers which have become consumption tools also enable people to be taken in hand through people's meta consumptions as in the case of modern periods where production tools took the working class under control and enabled them to make meta production.

However, this supervision provides a perception management within aesthetic illusion in addition to the iron cages applied in modern periods and fascinates people (Weber, 1997; Ritzer, 2010). Then, shopping centers which try to direct society towards consumption integrate rationalization function of modern period with fascination function of marketing period (see Bauman, 1992).

Social Results and Applications of the Transformation of Global Marketing Ideology to a Hegemonic Ideology: Assembling Statements

Global marketing ideology describes shopping centers with their existence situations within social life through cultural hegemony and makes them acknowledged; thus, it turns into a hegemonic ideology (see also Gramsci, 2011 for more detail). Since, the feature of marketing ideology is both its existence as descriptive and possessing elements which present prescriptions concerning how to behave in the related issues. Therefore, it possesses a function of value instillation itself. Global marketing ideology which is directly connected with everyday life is flexible, open to change and global contrary to popular belief in order to become a hegemonic ideology and then to carry out the functions loaded as s hegemonic ideology. However, marketing ideology is not global in terms of non-difference of all cultures, civilization and religions. Global dimension of marketing ideology can be formulized within the context of "reality not possessing meaning"; that is, it is the "real form" of global marketing mechanism. In other words, it is the recreation of exploitation and power relationships under multi-cultural cover of global marketing ideology; because, as the close relationship (homogeneity) between cultural and economic values, exploitation and power relationships settle within the global politic pincer. In this respect, global marketing ideology not only defines and configures global economy politics but also determines *"global culture"* through popularizing shopping centers which hold values and life philosophy of global/corporate capitalism and consumerism within this process. As a result, this is perceived as a so-called cultural integrity, an imposed life style and "a development way/ideology" which should be followed by developing nations (Tomlinson, 1999).

This situation undoubtedly can be evaluated as an economic unit of huge modern establishments arising with industrial revolution or not being content with applying pressure to politic area and also trying to capturing all values of social practical lives (Lebefvre, 2007). In other words, it is the result of market direction strategies and political orientations of global corporations. Similarly, circulation of shopping centers from global to local all around the world and their development of activities is the indicator of this situation.

Global marketing ideology not only responds the conditions but also creates the necessary conditions for success. However, firstly it has to comprise social, political and cultural relations within all complication in order to realize this situation. The purpose of this resolution is not social need but the purpose of marketing even though it is necessary to transfer this purpose to local languages in order to acquire global legality. Therefore, a radical slogan belonging to the past, "think global act local or glocalization" has been assimilated with a bigger success than a radical strategy by global companies. Along with this, recognition of local within ideological strategy of marketing does not necessarily mean the recognition of autonomy of locality seriously; it generally means recognition of locality in order to combine the compulsories of global with locality. Therefore, the view giving a lead to today's global marketing ideology homogenizes the world under its own guide with cultural icons. Locality in the perspective of global marketing ideology is not a salvation area, but a manipulation area. That is to say, it is an area where it is compulsory to save themselves in order for the capital to become homogenous with global culture (so as to rebuild identities suitable to them) (see Dirlik, 1997).

Since, sustainability of global marketing ideology depends on the ability of creating new commodities and commodity relationships and also commoditization of all values (such as friendship, love, generosity, honor, virtue, morality and culture) belonging to people through the domination of these commodities on people (see Bewes, 2002; Barsoc and Cristian, 1997; Bauman 1989; Papatya, 2010). Naturally, this situation reflects on social relationships, rationalizes material relationships among individuals with meta-fetishism (see Woods and Grant, 2006) and causes reproduction of life as well as creating idea world which is ideology of the individuals. This process which is affirmed with an extreme individualization (see Eckhardt and Houston 1998) of behavior becomes a "final identity crisis" formed with a cultural hegemony (Zizek, 2009a). For all that, development of social movement which can show the struggle against marketing ideology/corporate capitalism is seen possible only with the creation of "statement as a producing power and action styles" which can transform social mentality.

Notes

1. In capitalism, there have been three fundamental moments in capitalism, each one marking a dialectical expansion over the previous stage. These are market capitalism, the monopoly stage or the stage of imperialism, and global/corporate capitalism which is called as "post-industrial" with a wrong term. Marketing is the action that is functionalized and legalized as the soft power of capitalism in business organization and which is re-cataloging and interactive-coding of the period we live socially, economically, politically and culturally. In this respect, global marketing ideology is used synonymous with the global/corporate capitalism. See Jameson (2008).
2. The pre-acceptation of the reification concept is that all cultures are assimilated in one culture and as result of this, these cultures situated in a line lying on a collapse placed to the twilight age of the world from a naïve innocence placed to the dawn of the world. See Adorno (1991).
3. Lifestyle represents for the change of the material consumption of an aesthetical category which included repudiation element formerly into a feature. The increase in lifestyles rival to one another, the penetration of these styles into homes, the popularity of music, the change of the productions into the direct extension of images in the advertisements… All these phenomena point at the removal of the gap between the cultural production and the everyday life, and the aestheticisation of reality as a result of this. See Adorno (1991).
4. After Pierre Guirand emphasized the natural language as a subject of linguistics, he holds the semeiology as the science of communication forms which are nonlinguistic in a generel approach. In this respect the icons express the nonlinguistic communication forms. See Pierre (1975).
5. The invented traditions are the a series of applications that are managed by the rules accepted expressly and or implicitly in the ritual or symbolic characteristic and that try to place values and criteria by means of repetition and they express a continuity automatically with the past. They attempt to establish a continuity with the historical background normally as a basis as far as possible. See Hobsbawm and Ranger (1992).
6. People that are born under oppression are grown and trained within slavery/servitude. These people confine themselves with maintaining their lives as they are born without looking the future and they accept the situation in their status of birth as the natural stations without considering that they may have other rights and properties other than they have. In addition, they unreservedly and willingly serve as slaves/servants. They serve without feeling regret as they have never seen and known the freedom and carry out willingly what former people did. See La Boetie (1997).

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