

RESEARCH

Received: 28/11/2022

Accepted: 17/02/2023

Published: 13/04/2023

REFLECTIONS OF CONSUMPTION CULTURE IN
ADVERTISEMENTS: A READING ON ELIDOR ADVERTISEMENTS
IN TURKEY

Reflejos de la cultura del consumo en los anuncios: Una lectura
de los anuncios de Elidor en Turquía

 Tuba Livberber¹: Universidad de Akdeniz. Turquía
tubalivberber@akdeniz.edu.tr

 Güneş Kılınc: Universidad de Akdeniz. Turquía
guneskilinc1@outlook.com

How to reference this article:

Livberber, T., & Kılınc, G. (2023). Reflections of consumption culture in advertisements: a reading on Elidor advertisements in Turkey. *Vivat Academia*, 156, 125-151. <http://doi.org/10.15178/va.2023.156.e1462>

ABSTRACT

Consumer culture is generally a reflection of mass culture and popular culture. In this sense, it also includes social changes and transformations. Assuming that consumption is not only limited to 'real needs' but also an act that an individual performs to define himself socially and culturally, it is explained what consumer society means today. Attention is drawn to how individuals in consumer society construct and define themselves through symbolic consumption. In this sense, advertisements in the media are discussed as a tool of consumption culture. The symbols and meanings transmitted through cultural products in the media are analyzed through advertisements. Because advertisements undertake the task of transferring meanings and symbols from the cultural environment to products. In this direction, three commercials of the Elidor brand broadcast in Turkey constitute the sample of the study. The texts of these three commercials are analyzed with the critical discourse analysis method. In the analyzed commercials, it is observed that the brand not only tries to attract the attention of consumers but also tries to gain their trust and respect. As a result of the findings, it is revealed that the advertisements are structured within the framework of 'femvertising' with a representation outside the gender stereotypes of consumer culture. It is seen that while advertising texts seem to reject old ideals, they construct new ideals.

¹ Tuba Livberber: She has a PhD in Communication from Selçuk University. She is currently an Associate Professor at Akdeniz University, Faculty of Communication, Department of Journalism.

Keywords: consumption culture, gender, advertisement, femvertising, discourse analysis.

RESUMEN

La cultura de consumo es generalmente un reflejo de la cultura de masas y de la cultura popular. En este sentido, también incluye los cambios y transformaciones sociales. Partiendo de la base de que el consumo no se limita a las "necesidades reales", sino que también es un acto que el individuo realiza para definirse social y culturalmente, se explica qué significa la sociedad de consumo en la actualidad. Se llama la atención sobre cómo los individuos de la sociedad de consumo se construyen y definen a sí mismos a través del consumo simbólico. En este sentido, se analiza la publicidad en los medios de comunicación como herramienta de la cultura del consumo. Los símbolos y significados transmitidos a través de los productos culturales en los medios de comunicación se analizan a través de los anuncios. Porque los anuncios asumen la tarea de transferir significados y símbolos del entorno cultural a los productos. En este sentido, dos anuncios de la marca Elidor emitidos en Turquía constituyen la muestra del estudio. Los textos de estos dos anuncios se analizan con el método de análisis crítico del discurso. En los anuncios analizados, se observa que la marca no sólo trata de atraer la atención de los consumidores, sino que también intenta ganarse su confianza y respeto. Como resultado de los hallazgos, se revela que los anuncios están estructurados en el marco del "femvertising" con una representación fuera de los estereotipos de género de la cultura de consumo. Se observa que, aunque los textos publicitarios parecen rechazar los viejos ideales, construyen otros nuevos.

Palabras Clave: cultura de consumo, género, publicidad, *femvertising*, análisis del discurso.

Reflexos da cultura do consumo na publicidade: uma leitura das propagandas da Elidor na Turquia

RESUMO

A cultura do consumo é geralmente um reflexo da cultura de massa e da cultura popular. Nesse sentido, inclui também mudanças e transformações sociais. Partindo do fato de que o consumo não se limita a "necessidades reais", mas também é um ato que o indivíduo realiza para se definir social e culturalmente, explica o que significa hoje a sociedade de consumo. Chama-se a atenção para como os indivíduos na sociedade de consumo se constroem e se definem por meio do consumo simbólico. Nesse sentido, analisa-se a publicidade na mídia como ferramenta da cultura de consumo. Os símbolos e significados veiculados pelos produtos culturais na mídia são analisados por meio de comerciais. Porque os comerciais assumem a função de transferir significados e símbolos do ambiente cultural para os produtos. Nesse sentido, dois anúncios da marca Elidor veiculados na Turquia constituem a amostra do estudo. Os textos desses dois anúncios publicitários são analisados pelo método da análise crítica do discurso. Nos comerciais analisados, observa-se que a marca não apenas busca atrair a atenção dos consumidores, mas também conquistar sua confiança e respeito. Como resultado das constatações, revela-se que os anúncios são estruturados no âmbito do "femvertising" com uma representação fora dos

estereótipos de gênero da cultura de consumo. Observa-se que, embora os textos publicitários pareçam rejeitar os antigos ideais, eles constroem novos.

Palavras chave: cultura de consumo, gênero, publicidade, *femvertising*, análise do discurso.

1. INTRODUCTION

Advertising is seen as one of the most effective tools used to create and give meaning to a cultural product. Advertising plays a major role in taking meaning from the cultural world and transferring it to consumer products. Individuals, in turn, acquire these cultural values constructed through advertisements and use them to make sense of and define certain things in their daily lives. Considering that consumption encompasses not only economic needs but also social and cultural needs, which needs are emphasized is shaped by the meanings conveyed by the culture of consumption and advertisements as its medium. By pulling symbols and meanings from the cultural world and transferring them to consumer products, advertisements undertake the task of giving meaning to products that do not carry any meaning. Individuals who try to make sense of daily life receive certain cultural values through the meanings constructed and conveyed in advertisements. In this sense, advertisements are defined as a tool that transfers and disseminates the values of consumer culture.

In this direction, it is aimed to reveal the reasons for the widespread use of advertisements focused on women's representation and gender equality, which are thought to have changed in advertisements. Advertisements are considered as tools that act intending to appeal to the target audience, which is thought to be sensitive to social problems and in this sense tends to consume in line with their values.

The study first explains the literature on consumption culture and consumption conceptualizations. Gender reflections constructed in advertisements are analyzed in the context of consumption and consumption culture. The arguments of thinkers such as Baudrillard and Ritzer, who are involved in the discussions on consumption culture, are given. Then, by using van Dijk's discourse analysis method adapted to advertisements, the commercials constituting the sample of the study are analyzed.

2. CONSUMPTION CULTURE

There are many conceptualizations and debates on consumption and consumption culture in the literature. Discussions on consumption culture have an important place in George Lukács' (1988) "Reification" theory, Max Horkheimer and Theodor W. Adorno's "Culture Industry" theory (1996), and in many works of theorists such as Henry Lefebvre (1998), Jean Baudrillard (2004), Pierre Bourdieu (1996) Georg Simmel (1971) and George Ritzer (1998). Baudrillard, who discusses the phenomenon of consumption in detail from a broad perspective, states that the process of rationalization of the forces existing in the production sector finally gained momentum in the field of consumption in the twentieth century. In the context of this process, he argues that it is a condition that the masses, who are strictly socialized as producers, must be disciplined in their actions and ways of thinking within the framework of consumption. He associates the consumer society with the spread of a system based

on high mass production and says that a style of socialization parallel to the structuring of the economic system is the main feature of these societies (Baudrillard, 2004, pp. 94-95). Stating that capitalism creates a controllable and exploitable "consumer mass" to complete the control and exploitation of the "producer mass", Ritzer argues that advertising and new means of consumption are mechanisms of socializing and controlling consumers, which play an important role in capitalism. The system that exploits the worker to obtain surplus value also performs similar exploitation through consumers. Advertisements serve a similar function as a focal point and appear to lead consumers to consume more than they intend, perhaps more than they can afford (Ritzer, 2016, p. 85).

At this point, it would be right to address and explain the concept of consumption. According to Baudrillard (2004), consumption is not the consumption of needs but the consumption of meanings. So much so that what is bought or desired to be bought is not the thing itself but the meanings created behind it. He expresses needs as the natural tendency towards happiness. Accordingly, he states that the ideological power of the concept of happiness associated with consumption stems from the fact that it is something that revitalizes the discourse of equality. Baudrillard reinforces this meaning by quoting Tocqueville in his work. He emphasizes that happiness must be measured through "objects, signs, comforts"; happiness that cannot be measured is excluded from the ideal of consumption. In this sense, consumption is the consumption of meanings, not needs. Therefore, what is bought or desired to be bought is not the "thing" itself but the meanings created behind it. What is consumed and what is desired to be consumed is closely related to the meanings that the individual wants to have. This act of consumption is called "symbolic consumption". Burnett explains symbolic consumption by saying: "Don't tell people how well your products perform; tell them how well your products perform them." In this sense, symbolic consumption can be defined as the purchase and consumption of products according to their symbolic values rather than their functional functions. Pierre Martineau characterizes the purchased product as a reflection and symbol of the consumer's personality and self. In this way, the consumer indicates what he/she can be and what he/she cannot be through consumption and products. This is theoretically called "extended self" or "symbolic self-completion" (Odabaşı, 1999, pp. 57-62). With the consumption of symbolic products, individuals try to determine the social class they belong to, define themselves through these products, and protect their social existence in this direction.

Advertising is one of the most effective tools used to create and give meaning to a cultural product. Advertising plays a role in transferring meaning from the cultural world to consumer products. To realize this transfer successfully, it resorts to certain ways. One of the ways it uses in this sense is to transfer an image by bringing together a representative of the cultural world with a consumer product in a particular advertisement (Odabaşı, 1999, p. 45). Another can be explained as trying to control the meanings of cultural commodities by adapting them to the activities of the capitalist economy in the best way possible. With this process, advertising enables symbols and meanings to be drawn from the cultural world and transferred to consumer products.

As a result, the product, which did not carry any meaning before, becomes a carrier of cultural meaning and cultural discourse. In this sense, advertisements are also cultural products. The consumer, who tries to make sense of his/her daily life, receives certain cultural values from advertising, which is a communication practice based on many texts and discourses. Consumption is thought to cover not only economic needs but also social and cultural needs. In this direction, which needs will be emphasized is shaped by the messages spread by the consumption culture and advertisements as its tool. Consumption culture is generally a reflection of mass culture and popular culture. In this direction, it always includes the changes and transformations that exist in society. It is thought that there are certain differences between how gender stereotypes, which have developed from past to present, take place in advertisements.

3. THE IMAGE OF WOMAN IN ADVERTISEMENTS FROM PAST TO PRESENT

There are major differences between the concepts of biological sex and gender, which tend to be confused with each other. The distinction between the concepts of gender and biological sex was first made in Robert Stoller's 1968 book 'Sex and Gender', in which it was stated that gender is constructed based on life experiences (Akkaş, 2019, p. 100). However, the distinction between the two concepts is mainly based on Freud's theoretical explanation of "femininity of the female" and "masculinity of the male". In this theory, Freud explains that gender is acquired not as a result of the biological nature of men and women, but through the culture of the society in which they grow up (Direk, 2009, p. 72).

There are many different distinctions, conceptualizations, and definitions of gender and sex. From this point of view, Foucault argues that the concept of "gender" is artificially and fictitiously put together, while gender is formed by certain external factors. He argues that the body is not a gendered entity before it is determined by a discourse that imposes an idea of gender on it. The body gains the meaning of being a gendered entity in the context of discourse and power relations. According to Foucault, "gender is an artificially produced category, and the main purpose of this category is to conceal and disseminate power relations" (2007, p. 92). Similarly, Judith Butler deals with "gender" in the context of heterosexual bifurcation. She defines gender as the ground or basic assumption of gendering processes. According to Direk (2009, p. 88), "To be gendered is to be subject to certain social regulations. The law governing these social arrangements operates as a principle that shapes the sex, gender, and pleasure of individuals." Another thesis on gender that is still debated today belongs to Beauvoir. Beauvoir explains that femininity is a culturally and socially constructed norm with the words "One is not born a woman, one becomes a woman" (2019, p. 13). At the same time, she argues for the performative existence of gender as opposed to the factuality of biological sex, arguing that while gender is an analytical phenomenon dealt with in the context of the male-female dichotomy, gender is a set of rules that are socially and culturally acquired over time. In this sense, "gender is a mechanism through which masculine and feminine concepts are produced and naturalized" (Butler, 2009, p. 75).

As Roof (2007, p. 616) states, gender identities created to cause the individual to assume specific responsibilities. Social roles are taught to each individual from birth

and individuals are expected to behave by the roles assigned to their gender. Individuals are first exposed to gender norms at birth when given a name according to their gender. Subsequently, behavioral patterns, occupational choices, hobbies, relationships, social positions, and upbringing traditions reinforce these norms. Individuals gradually begin to learn and adopt social values every year. As a result, the behaviors of girls and boys are differentiated from each other and gender identities begin to exist in their behaviors, preferences, clothing, and many visible and invisible areas. In this sense, although the expectations of societies from individuals may differ from culture to culture, it is possible to find gender roles in every society. In this context, it is possible to say that gender is constructed based on stereotypes of femininity and masculinity attributed to biological sex. Gender stereotypes define stereotypical beliefs about women and men and include social expectations that determine how they should or should not be and limit what they can do (Hoyt, 2005, p. 3). These stereotypes emphasize passive and secondary roles and behavioral patterns for women and active roles and behavioral patterns for men (Hoyt and Blascovich, 2007, p. 596; Molinier and Welzer-Lang, 2009, p. 236).

Media organs are very important in learning, disseminating, and reinforcing gender norms. Özerkan (2014, p. 23) points out that the media not only shapes society's perspective and behavior towards women but also affects women's perceptions of themselves. Rather than assuming a function in terms of changing, developing, advancing, and correcting social judgments about sexuality or other areas, the media reflects the existing roles in the existing form to be able to connect and identify with the reader or viewer.

One of the most important media areas that reinforce existing roles is advertisements. Advertising has a significant impact on changing viewers' lifestyles, values, attitudes, and behaviors (Zayer and Coleman, 2015). In this sense, advertisements have features such as reflecting social trends and creating new social trends (Tosun, 2004, p. 125). One of the most important features of television commercials is to provide information about the structure of a country through the social and cultural trends they reflect. In this context, the representations of women in advertisements convey social values and roles to the audience. Advertisements are an important tool and part of the consumption culture due to their effects such as encouraging purchasing and increasing the desire to consume (Elmasoğlu, 2017, p. 33).

When the studies on women in the context of advertisements are examined, it is found that women's representations have changed over time. In this direction, it is deemed necessary to address the change in representations of women in advertisements. Until the 2010s, it is seen that the image of women in advertisements is limited to the domestic sphere or as a sexual commodity. In this sense, commercials mostly display a stance that supports the dominant patriarchal structure. Similarly, when the use of women in advertisements in the context of gender and consumer culture is analyzed, it is seen that women are mostly represented as wives, mothers, and daughters, while women's representations in the public sphere are not frequently encountered. In cases where there are representations of working women, it is noteworthy that women are

usually in occupational groups such as nurses and receptionists, which are considered socially appropriate for women. In this sense, Apak and Kasap convey that women are generally restricted to the domestic sphere and that the image of women in advertisements is generally constructed as a sexual commodity (2014, p. 824). In the past, women have generally been represented as part of the family or responsible for household chores. Similarly, traditional advertisements have created unattainable body and beauty ideals for women and these ideals have been imposed on women for many years. When the studies in this field are examined, it is seen that there are certain debates in the literature on the change in advertisements and women's representations, but the transformation of women's representations in advertisements is concrete. At the point where women started to be included in the public sphere from the domestic and private sphere, the transformation of representations accelerated.

Habermas (2010, p. 175) discusses the history of the public sphere, which has been formed in the West since the 18th century, in his work "The Structural Transformation of Publicness". He states that the transformations of the public sphere in history are "representative public", "literary public" and finally "political public". Habermas defines the public sphere as the sphere of life defined by the means, processes, and spaces in which private individuals reason around a common issue that concerns them, engage in a rational discussion, and, as a result of this discussion, form a common opinion, public opinion, on that issue. He argues that publicness can only be secured when economic and social conditions provide equal opportunities for all. In this sense, those who do not participate in the labor force and do not have economic power are excluded from the public sphere and confined to the private sphere. However, the rupture with the Industrial Revolution made women more visible by joining the labor force. This change brought about the gradual emergence of women in the public sphere. It is seen that the representations of women in advertisements and stereotypes about women have changed as a result of women starting to take part in the labor force, changing their roles in the family, and increasing their purchasing power as a result of earning income (Pérez and Gutiérrez, 2017, p. 340). Since the 1980s, changes in the gender sociology of women and men have caused women to be presented more freely and powerfully in advertisements (Bati, 2013, p. 237). As a result of women's alienation from the representations of women in traditional advertisements, which are generally restricted to the domestic sphere, as mothers or wives, companies have turned to representations that aim to go beyond traditional gender roles. In this sense, new representations of "modern women" participating in the labor force and earning income began to emerge. The advertisements, which are produced in the sense of giving women the freedom to break gender roles and be whatever they want to be, actually aim to integrate women into the capitalist system as an economic subject. In this sense, neoliberal values such as entrepreneurship and individualism appear as subtexts in commercials. Similarly, women-oriented femvertising advertisements convey the message that especially women between the ages of 20-30 can have a say in their own lives through consumption. Rather than structurally transforming gender inequality, the main message of the advertisements is that the individual transforms himself/herself and realizes this transformation through consumption (Gill, 2016, p. 613). Ads that emphasize women's abilities and

position women in a powerful position (Abitbol and Sternadori 2019; Becker-Herby, 2016; Drake 2017; Kapoor and Munjal, 2019), challenging traditional female advertising stereotypes (Akestam et al., 2017; Sterbenk et al., 2022; Zeisler, 2016) are defined within the scope of femvertising. In this sense, femvertising focuses on either removing traditional social taboos about women in different cultures or portraying women in a more powerful role in society (Kapoor and Munjal, 2019; Sterbenk et al., 2022; Zeisler, 2016). The discourse of women-focused advertisements centers on the idea that changing gender norms can be achieved through individual desire, effort, and consumption.

Another reason for the change in the representation of women in advertisements and the widespread use of advertisements focused on gender equality is the aim of appealing to the target audience, which is thought to be sensitive to social problems and in this sense tends to consume in line with their values. Thus, traditional representations in advertisements have been replaced by representations of women who do not serve the patriarchal order, who have different appearances rather than being uniform, and who take place in daily life. The representations of "modern women" in advertisements are displayed with a stance that shows that they can break gender-based norms, do not care about socially imposed rules, or mock them. In light of the information discussed, the advertisements of the Elidor brand, which are considered to be an example of women-oriented advertising, shared with the hashtag #dedimolabilir are analyzed.

4. OBJECTIVES

In this study, the reflections of the consumer culture represented in advertisements through Elidor commercials are tried to be revealed in the context of gender. The study seeks to answer the question of whether the construction of consumer society through advertisements is realized through personal care products for women. In this context, it is aimed to determine which strategies are used in commercials.

The reason why the Elidor brand was chosen as a sample is that the brand has developed various strategies to dissolve gender roles in recent years. It constructs new female roles and identities through advertisements. While trying to overcome traditional gender roles through advertisements, the brand constructs new roles and identities of womanhood by creating new gender roles. In this sense, the Elidor brand replaces traditional gender roles with new gender roles through advertisements.

5. METHODOLOGY

In the study, using criterion sampling from purposive sampling, 3 commercials with the slogan "Dedim/Dedik Olabilir" (I/We Said It Could Happen) published on Elidor Turkey Official Youtube page are analyzed using the critical discourse analysis method. In this direction, the critical discourse analysis method developed by Ayvaz and Livberber (2019) based on van Dijk's Discourse Analysis Model is adapted to commercials. In this context, scenario, slogan, location, characters, and social/cultural/class context are analyzed in macro structures; sentence structures and word choices, shoot type, and music/jingle-sound-sound effects are analyzed in micro structures. The reason for the selection of three spots of the Turkish brand Elidor is the

brand's advertising campaigns on subverting traditional gender roles. While breaking down traditional gender roles, the brand also produces "new" gender norms and "new" types of femininity. The analyzed commercials are as follows:

1. Elidor x Ebrar Karakurt #DedimOlabilir² (September 21, 2021)
2. Can one young woman's dream become an NFT and make other women's dreams come true? #DedimOlabilir³ (November 23, 2021)
3. Elidor x Ebrar Karakurt #DedikOlabilir⁴ (April 1, 2022)

6. RESULTS

6.1. "Elidor x Ebrar Karakurt #Dedim Olabilir" commercial movie reading

Macro Structures

Scenario: The commercial consists of thirty-four seconds. The character of the commercial is Ebrar Karakurt, a player on the Turkish women's national volleyball team. The movie starts with the young volleyball player's short pink hair. In the next scene, the character bounces a ball in front of the net on the volleyball court. Across the net, a large screen shows dust cloud explosions in blue, purple, and pink colors. The external voice in the commercial is Ebrar Karakurt, the main character of the commercial. The character asks the question "Did they say there could be a girl with short hair in the Elidor commercial?" as an external voice. In the next scene, the character responds to the question by raising her left hand slightly with a confused and sarcastic expression on her face, saying, "I said it could be", and moving her hand slightly to her temples. Then we see the character again in front of the net and the camera slowly moves away. The camera offers an overhead angle on the volleyball, which the character raises for a dunk. Meanwhile, similarly, the character says in an external voiceover, "Don't be tall in front of your dreams, they said you'll struggle." The character makes a dunk and repeats the slogan of the advertisement in this scene and responds, "I said maybe". In the next frame, the character is seen bouncing a volleyball, and the frame changes and he comes in front of the net again. When the question "Don't fly too high, they said, what kind of a dream is that?" is heard, the character jumps in front of the net and goes over the net. The camera switches to the character and we hear the character say sarcastically and with a smile, "I said it could be". The character laughs in front of a background of silver and gold starry balloons. In the next scene, the character is seen waiting in the middle of the volleyball court, surrounded by nets on all four sides, holding his knees to receive the next ball. After the character says, "They said there can be criticism as well as praise," dozens of volleyballs come at the character from all four sides. The volleyballs remain suspended in the air and the character opens his arms and raises his shoulders slightly in the middle of the court and the camera zooms in on the character. We hear the character

² <https://www.youtube.com/watch?v=-FotxGZaExU>

³ <https://www.youtube.com/watch?v=O7wRpe8nFOM>

⁴ <https://www.youtube.com/watch?app=desktop&v=ZGuCggY5exI>

laughing again and saying "I said maybe". The camera angle shifts and we see the character in front of the net, meeting the incoming ball, and the character defends by saying "We'll meet it" in the voice-over. In the next scene, the character laughs again in front of the background with balloons, holding a volleyball. In the next scene, the character hits the volleyball on the ground quite hard. The scene changes and the character appear a close-up, the character says "If you are ready, all your dreams can come true" and looks at the camera and sticks out his tongue mischievously. In the next scene, the character zips up the duffel bag containing the brand's shampoo, cream, and conditioner. The scene changes to a distant shot and the character wears the duffel bag over her shoulder, saying "We are ready on our way, the hair is already ready!" and lets her hair fly. As the character exits the scene, the main logo of the brand appears on the screen.

Slogan: Among the symbols used for the marketed product to gain permanence in the minds of consumers, the slogan is one of the most important elements. It can summarize the thought that is intended to be conveyed to the audience through the commercial or it can consist of a catchy title of the commercial. Thus, it is ensured that the idea created in the commercial and tried to be conveyed through the commercial becomes memorable (Mengü, 2012, p. 114). In this sense, the slogan facilitates the individual's perception of the brand and its image. A slogan is defined as a catchy and easily remembered phrase to reveal the purpose and main theme of the product. The ideal slogan should be easy to remember, clear, and short (Russell and Lane, 2001, p. 52). In the slogan created by Elidor, it wants to create the image that social norms can be broken by emphasizing "possibility" and bringing this image to the forefront. The slogan "I said it could happen" emphasizes that in the context of the gender rules imposed on women in the patriarchal order, the individual can make statements that they are told or imposed that they cannot or should not do, based on their gender.

Location: There is only an interior space in the commercial. As an interior space, a space related to the character's profession was chosen. A volleyball court was used as a location in the commercial. Although there is an impression that there are different locations in the scenes in the commercial, all of the commercial scenes took place on the volleyball court and in front of the volleyball net. Women, who were limited to the private sphere due to patriarchal ideology in traditional society, started to take part in the public sphere and become more visible with the formation of the modern social structure (Mengü, 2004, p. 98). The emphasis that women, who were generally limited to the domestic and private spheres in the past, now exist in the public sphere is conveyed through the choice of space. In this sense, the choice of space represents the power and status of women in the public sphere.

Characters: There is one character in the commercial. The character is Olympic volleyball player Ebrar Karakurt. The character in the commercial is a female figure who exists in real life. In this sense, the advertisement is associated with reality and the impact power of the message is supported. The character wears a white t-shirt and white shorts throughout the commercial. In the last scene of the commercial, the character changes her existing clothes and wears an orange and white tracksuit. In the

commercial, the character's clothes are based on his profession. It is seen that the character's hair is pink, short, and shiny. By using a character with short and colored hair, which is thought to be disapproved by society, representation is offered to individuals who are defined as "other" and excluded from the social perspective. Stuart Hall defines representation as "the process of constructing and signifying meaning" (Dinç and Dinçer, 2019, p. 96). Accordingly, they have a great impact on meaning due to the way they are constructed and presented; representations can distort, change and reconstruct meaning (Polat, 2018, p. 48). Meanings and ideologies produced through media texts have an impact on the audience if they are always represented in the same way. In this sense, representations, over time, cause buyers to form attitudes about a subject not with their own beliefs, values, or knowledge, but through the representations in the media. Considering the sexual orientation and appearance of the character used in the commercial, the brand aims to expand its target audience by trying to gain support and sympathy by appealing to the LGBTIQ+ and feminist audience. The preference of a character depicted as "other" in the commercial does not make it inclusive. It is known that modern, young, white, and successful women are mostly represented in advertisements. In this sense, the Elidor brand has chosen a character that fits this representation. In addition, the character's hair color/shade and sexual orientation, which are considered socially "contradictory", are based on the desire to expand her audience.

In this direction, the Elidor brand claims to oppose socially adopted stereotypes with the representation it creates and conveys in the commercial. In this sense, the brand both determines the audience it wants to address and aims to expand its audience through repetitive messages by including a character depicted as "other" in the commercial.

Social/Cultural/Class Context: In the commercial, meaning claims to take a stance against gender stereotypes. It is emphasized that the gender norms created by society and accepted by the individual during the socialization process without questioning can be overthrown by women. The commercial conveys that women can challenge existing stereotypes of women. The commercial can be considered as an example of the new current advertising type called femvertising in the advertising sector with the increase in reactions against negative sexism as a result of the spread of feminism in almost all societies (İnceoğlu and Onaylı-Şengül, 2018, p. 26). In the commercial, it is seen that the character is very successful and talented professionally. In women-oriented advertisements, images of strong, successful, determined, and determined women are used against the traditional image of women in society. In the advertisement, the image of a contrary, free, strong, and successful woman is used and a representation is created in this context. Elidor commercials starring Ebrar Karakurt are also considered as a current example of femvertising with "the representation of a dreaming, successful and self-confident woman" (Koç and Tor-Kadıoğlu, 2021, p. 2278; Yıldız, 2022, p. 158). The findings presented by Akestam et al. (2017) also show that female-focused ads reduce the reaction to the ad compared to traditional ads, which positively affects attitudes towards the ad and the brand, especially among the female target audience. Similarly, it is seen that these advertisements conflict with these

expectations both with the choice of celebrities and their behaviors and discourses in the advertisement. While this conflict caused negative reactions from some consumers, it also led some consumers to embrace the brand and its stance and to support the brand's communication, which was seen as an activism effort (Yıldız, 2022, p. 158).

Accordingly, the commercial claims to be a rebellion against social norms and conveys the message that women can challenge existing gender stereotypes. Women's active role in the public sphere has also led brands to use this as a marketing strategy. The brand aims to establish intimacy with the target audience through the meaning it creates in the commercial. The commercial emphasizes that women who use Elidor will take a stance against social norms. The brand determines its target audience as young women by preferring to use the term "girl". The main message of the commercial is that girls can do anything if they want to and that social norms cannot be an obstacle.

With the sentence "We are ready in our own way, the hair is already ready", it is reinforced with the word "already" that the hair must first be ready for the individual to break these stereotypes. Although the brand claims to take a stance against social norms in the commercial, it creates a new social norm by conveying the message that the hair must be ready first in order to be strong and successful. To reach the image of a determined, determined, successful, self-confident woman constructed in the commercial, it is emphasized that the brand's products (goods and services) must first be used. Considering that there is no relationship between the use of the aforementioned product and success, it is thought that the brand aims to reach the consumer with the meaning created through the aforementioned female figure in order to increase the salability of the product.

Micro Structures

Sentence Structures and Word Choices: When the commercial is analyzed in sections, it is seen that the social norms created by society and forced on individuals to conform to be conveyed through 4 different questions. There are four different discourses: "They said that there is no such thing as a girl with short hair", "Don't be a tall person in front of your dreams, you will have a hard time", "Don't fly too high, that's not the way to dream", "They said that there can be criticism as well as praise". These 4 discourses are seen to be certain socially imposed gender norms. The character responds to all of these questions as "I said it could happen" and breaks down certain socially constructed stereotypes with this answer. The character proves with her actions that these socially constructed and imposed norms can be broken. It is seen that the phrase "I said it could be" is repeated frequently in the commercial. Too much repetition of any concept causes it to become ordinary, normalized, and finally emptied. Except for the situation that needs to be defined, it is seen that the effect decreases with the continuously repeated pattern.

In Turkey, where the LGBTIQ+ community is subjected to widespread discrimination and harassment, it is seen that the Olympic athlete, who declares on social media that he is a part of this community, is dealt with on a heteronormative plane. According to the European Union progress reports, the legislation on discrimination in Turkey

“does not cover sexual orientation discrimination, fails to prevent physical attacks on transsexuals, homophobia can turn into physical and sexual violence, and victims cannot protect their rights due to articles such as 'exhibitionism' and 'behaviors against public morality'” (Yalçinoğlu and Önal, 2014). In Turkey, where homosexuality is legal but there is also opposition against the LGBTIQ+ community in society, the brand tries to identify and expand its audience by choosing a homosexual character. However, the character is assigned the gender of "woman" with the phrase "They said it is not a girl with short hair" in the commercial, and although it gives the impression that women's stereotypes are being destroyed, these stereotypes are reinforced. Considering that traditional advertisements commodify women and aim to increase the sales of goods and services by using women's femininity (Arslan, 2012, p. 93), it is seen that the advertisement does not include the mentioned elements. The Elidor brand presents the image of a strong, successful, and talented woman in the commercial.

Shot Type: The aim is to increase the credibility and sincerity of the commercial by having the character look directly into the camera, be the narrator of the commercial and appear in the commercial with his/her real identity. The commercial starts with a detailed shot. The commercial starts with the character's short and pink hair and it is noteworthy that waist and general plan are generally used in the commercial. There is a constant transition between these two shots throughout the commercial. In the other scene of the commercial, the character is standing on the volleyball court in a full-length shot from the back. There is no opponent in front of the character. The meanings of opposition and power are re-emphasized with the full-length shot from the back. In the other scene, a shooting type was preferred, emphasizing the character's ascension, and a waist plan was used. The character's success is conveyed in front of golden balloons reminiscent of medals and trophies used as a background. After the statement "There will be criticism as well as praise", we see the character in a ring surrounded by four sides. Criticism metaphor is made with the "ball". In the image, which is added to the montage by applying "ecotechnics", the character multiplies while responding to the ball. In this sense, it is possible to say that the character becomes stronger, multiplies, and receives support after criticism.

Music/ Jingle- Sound- Sound Effects: No music was used in the commercial. A jingle thought to be the brand's own was used for the commercial. Throughout the commercial, it was found that the music was turned down and the character's voice was raised during the words "I said it could happen". In this sense, it is possible to say that the message, which is also the slogan of the advertisement and is repeated through constant repetition, is emphasized.

6.2. “Can one young woman's dream become an NFT and make other women's dreams come true? #DedimOlabilir” commercial movie reading

Macro Structures

Scenario: The commercial consists of thirty-seven seconds. The character of the commercial is a mural artist named Kienart (Elanur Yılmaz). The commercial starts

with the text "I Said It Could Happen Stories Elanur Yılmaz"⁵ on a background of colorful spray paints. In the commercial, the main character of the commercial is used as an external voice. The character says, "I came across Ebrar's idea of I Said It Could Happen while browsing Twitter"⁶ and an image of Ebrar Karakurt's tweet dated September 21 appears on the screen. The tweet is an excerpt from the commercial "Elidor x Ebrar Karakurt". The voiceover says, "And underneath, I saw many women sharing their I Said It Could Happen Stories"⁷. Tweets appear on the screen. Most of the tweets contain scenes from Elidor's commercial. More than one tweet appears. The voiceover says "I took courage from this and shared my own I Said It Could Happen story"⁸. In the next scene, a tweet from Elanur Yılmaz, the character of the commercial movie, appears on the screen. "When I was little, people who saw the picture I drew of a girl with pink hair asked me, 'See if there are any women out there with pink hair. The picture I drew that day was unfinished. Today, together with many women, I say #ISaidItCouldBe!'"⁹. The next scene is a recreation of the character's tweet. The background changes to a white and wrinkled drawing paper. The character says "When I was little, I used to draw at school". On the paper first appears a picture of a house with a porch, painted purple and with an orange roof. Then blue clouds, yellow sun, and green grass are added. As the voice says, "And in this picture, I colored the girls' hair pink", a picture of three children in the shape of "stick men" appears on the paper. The scene changes to an outdoor space and a poster "Can there be girls with pink hair?" hangs on a high wall. On the wall behind the poster, a part of Elidor's slogan "I said it could happen" is seen. They had built a wall in front of that dream of mine by saying "see if there are any pink-haired girls out there" says the outside voice. The scene changes and it is seen that the poster is removed from the wall: Elanur Yılmaz, the main character of the ad, is seen standing in front of street art with three female figures with pink hair. One of the characters in the painting is Ebrar Karakurt, who appeared in the commercial for Elidor. The external voice says: "Now, years later, when I look back, I see many women with pink hair not only on this wall but also outside". In the last scene, we see the character of the commercial posing happily and proudly in front of the wall wearing a jumpsuit with paint stains on it. The commercial ends with the words "Elidor x Community Volunteers Foundation" appearing on the screen.

Slogan: It is seen that the commercial is a continuation of the "#DedimOlabilir" campaign launched by Elidor. In this direction, in order to reinforce and continue the meaning, the slogan in the commercial is "I Said It Could Happen" (Dedim Olabilir). It is possible to analyze the slogan in the first analysis.

⁵ "Dedim Olabilir Hikayeleri Elanur Yılmaz"

⁶ "Twitter'da gezerken Ebrar'ın Dedim Olabilir fikrine denk geldim"

⁷ "Ve altında birçok kadının Dedim Olabilir Hikayelerini paylaştığını gördüm"

⁸ "Ben de bundan cesaret alarak kendi Dedim Olabilir Hikayemi paylaştım"

⁹ "Küçükken çizdiğim pembe saçlı kız resmini görenler "Bak bakalım dışarıda pembe saçlı kadın var mı?" diye sormuşlardı. O gün çizdiğim resim yarım kalmıştı. Bugün ise birçok kadınla birlikte #DedimOlabilir diyorum!"

Location: Twitter, a social media platform, was used as the location in the commercial. It is seen that the commercial film is fictionalized through tweet images obtained from Twitter. Based on the exterior image of a building, which is seen in the 23rd second of the commercial and continues to be seen until the end of the movie, it can be said that an exterior space is used in the commercial.

Characters: Elanur Yılmaz is the main character and the voice of the commercial. Elanur Yılmaz is a doctor and works as a postdoctoral researcher on rare genetic diseases at Koç University Translational Medicine Research Center (KUTTAM). The commercial does not include any information about the character's profession and career. The character, who has a successful career, is described in the commercial only through "the picture he could not complete" and the meaning is narrowed. In this sense, it is seen that Elidor includes advertising elements in line with the campaign it launched rather than representations of successful and strong women. It is not coincidental that "girls with pink hair" are included in the picture that the character could not complete as a child. The campaign launched by Elidor with Ebrar Karakurt "with pink and short hair" was supported by this commercial.

Social/Cultural/Class Context: The commercial tries to convey the message that the "I Said I Could Happen" (Dedim Olabilir) campaign launched by Elidor is appreciated on social media, embraced, and loved by women. Although the brand seems to be trying to convey that women share their dreams and stories with the tweets selected for the commercial, it seems that most of the tweets in the commercial are praise for the Elidor brand and the brand's advertisement. It is seen that the praise and likes directed to the brand are readable in the commercial, but the stories they claim to convey are not possible for the audience to read. With this commercial, the brand aims to prove that the campaign it launched with this commercial has a great resonance by concretizing it with the content obtained through social media. There is a limited number of contents that can be described as "success" in the tweets in the commercial. The fact that the character Elanur Yılmaz's career as a doctor is completely ignored supports this view. The meaning of the commercial is based on showing that women can only break social norms. With this meaning, which is constructed around the picture that the character cannot complete, the real achievements of women are pushed into the background. In this sense, when the character poses happily and proudly with a jumpsuit with paint stains on it in the last scene, the viewer gets the impression that the character painted the mural, but the mural in question was painted by a mural artist who continues his activities under the name KienArt.

The commercial ends with the words "Elidor x Community Volunteers Foundation" appearing on the screen. Accordingly, it is seen that the brand is conducting a social responsibility campaign. The brand wants to convey that it is institutionally involved in the social responsibility campaign. However, due to changing consumer behavior and market conditions today, it does not seem sufficient for brands to operate only with goods and services. With the consumer profile becoming more and more conscious, brands emphasize that they take part in social responsibility projects with a "pretentious sense of charity", thereby increasing both the brand image and the

affordability of goods and services (Lembet, 2016, p. 14). In this sense, the aim is to create an impact on the consumer and direct them towards consumption rather than providing social benefits. With the commercial, the brand aims to expand its consumer base. Then, by providing this audience with meanings and reasons such as gender and social responsibility campaigns, it renders the act of consumption “appropriate, correct, and legitimate”.

Micro Structures

Sentence Structures and Word Choices: In the commercial, the character's statement "I took courage from this and shared my story" conveys the message that the character goes against social norms thanks to the campaign launched by the brand. In this sense, Elidor positions itself as a "leader" in breaking social norms. As a result of the relationship of opposites established between fast-moving consumer goods and social norms, it is conveyed to the audience that the prerequisite for breaking these norms is to consume. As in most examples of women-oriented advertising, the advertisement emphasizes that women can do anything if they want to, but in doing so, it also makes visible the obstacles that women face and indicates that gender stereotypes also play a role in these obstacles.

The tweets in the commercial film seem to go far beyond the brand's aim of "breaking the existing social norms". It was found that the tweets had no context with the subject. If we consider these tweets: "There are people who watched Ebrar's Elidor commercial and decided to dye their hair phosphorescent pink. I Said I Could Happen"¹⁰, the meaning is constructed through the character of the brand. It is underlined that the stereotypes existing in society can be overthrown thanks to the commercial. Similarly, in the other tweet, "I will now change my hair care products to #elidor. Because it is a vertebrate stance."¹¹ By including this tweet in the commercial, the brand defines the people who use the products. By conveying that consumers are conscious and therefore consume the brand's products, it aims to appeal to the consumer masses and thus expand its audience. The other tweet is: "I got married at the age of 19, took care of my mother-in-law who had a stroke for 19 years; I have a 13-year-old daughter. I graduated from high school with open education. I won the university 2 years in a row and preferred History. I am in the 3rd year and graduated this year. My 2nd unit preference will be SOCIOLOGY"¹². The tweet conveys a story in summary form. Although the statements in the tweet claim to be based on breaking gender rules, it is conveyed that factors such as marriage and children are not in front of success. The phrase "See if there are any pink-haired girls outside" repeats an opinion that is considered socially contradictory. For this reason, the advertisement can confront the audience with a gender-based stereotype that they carry, perhaps unwittingly. On the other hand, by expressing a prejudice such as colored and short hair, which is not as

¹⁰ "Ebrar'ın Elidor reklamını izleyip saçını fosforlu pembeye boyamaya karar verenler varmış. Dedim olabilir"

¹¹ "Ben artık saç bakım ürünlerimi #elidor ile değiştireceğim. Omurgalı bir duruş çünkü."

¹² "19 yaşında evlendim, 19 yıl felç geçiren kayınvalideme baktım; 13 yaşında bir kızım var. Bunların arasında liseyi dışardan bitirdim. Üniversiteyi 2 yıl üst üste kazanıp tercihim Tarih'ten yana kullandım. 3. sınıftayım sene MEZUN. 2. üni tercihim SOSYOLOJİ OLACAK"

popular in society as it used to be, the advertisement can serve the reproduction of this prejudice.

Shot Type: The commercial is a fictionalization of the elements in the social media environment. In this sense, no shots were used in the commercial. Only in the last scene of the commercial, there is a full-length photograph of the character in front of the wall. The camera offers a look at the character from below. Meanings such as highlighting achievements and emphasizing the rise are reinforced with the shot.

Music/ Jingle- Sound- Sound Effects: No music was used in the commercial. A jingle thought to be the brand's own was used for the commercial.

6.3. "Elidor x Ebrar Karakurt #Dedik Olabilir" commercial movie reading

Macro Structures

Scenario: The commercial consists of 40 seconds. The commercial starts with the words "Elidor x Ebrar Karakurt" appearing on the screen. The main character of the commercial is Ebrar Karakurt. The character is standing in front of a neon sign that reads "I Said I Could Happen". She says, "Well, I said it could happen". The camera zooms in on the word "I said" on the sign. The letter lights up and turns into the text "we said it could happen". The character says "But I saw that we are much more" and stands in front of a neon sign that says "we said it could happen". The character is in the foreground and behind him are 8 women. The women stand proud and confident. He spreads his hands to the side and points to the women behind him. The camera moves away so that the women become visible. The scene changes. We see the character in a set-like space with high ceilings and windows. The camera approaches the character. The character pushes the camera to the left with his hand and the scene changes. Another character with short green hair appears on the screen from the background. The character smiles and turns to the camera, holding a trumpet. The main character says, "So how many of us have hair like that?" and points to the character with green hair. The character turns around and smiles. He is thought to be playing the trumpet at this time. When the character returns, the scene changes to a background shot of Ebrar Karakurt, the main character. The character gets on a bus saying "Let's go". The scene changes to inside the bus. The character jumps slightly, points to the female bus driver and says "Or like this?" The bus driver is holding the steering wheel and smiling. The main character turns to the driver. She makes an "approval" sign with both hands with his thumbs open and says "Ebrar likes this one". The driver tucks her hair behind her ear and continues to smile. The scene changes and another woman appear in the bus. It can be seen that the woman's hair is short. He strokes her hair with his hands. The camera moves away. The character is sitting on a bus seat. An old woman with white hair is sitting next to her. "It's very good," he says, turning to the old woman sitting next to her, "Isn't it great?" she asks. The old woman nods in agreement. The scene changes and a close-up of the character appears on the screen. The character says "Your hair is yours and so are your dreams". The scene changes. The women in the commercial appear one by one in front of a neon sign that reads "we said it could happen" in the background. When the character says, "Grow

your hair", it's the bus driver, the woman with the green hair when you said cut your hair, and when she says "shave your hair", the woman passenger on the bus comes on stage. The scene changes. It is vaguely visible that women are standing behind the character. When the character says "But never give up" and draws the symbol of the brand in the air with his hand, reminiscent of the letter "S", the image of another scene appears inside the symbol and the scene switches to it. The brand's products appear on the screen. "May your hair always grow healthily with the new Elidor Healthy Growing Hair Series" says the voiceover. The scene changes again. In front of the signboard, which is also seen in the first scene of the commercial, the other female characters in the commercial are seen with the focus on the main character. The characters walk towards the camera. The camera switches to wide angle and the main character says "We are ready in our own way; the hair is already ready". And she smiles at the camera. The commercial ends.

Slogan: The commercial is a continuation of the "We Said It Could Happen" campaign launched by Elidor. However, unlike the existing slogan, the brand used the slogan "We Said It Could Happen" in this commercial. In this sense, the discourse expressed in the first person in other commercials has been made public. By emphasizing "we", the consumer is enabled to define and position himself/herself. On the other hand, it can be said that the changed slogan conveys meanings such as growth, multiplication and unity.

Location: There are multiple locations in the commercial. There are indoor and outdoor spaces in the commercial. The commercial starts with an interior space. It is a space with high ceilings and high windows reminiscent of a television studio. The interior of the bus is used as another interior space in the commercial. The use of space in the commercial is aimed at eliminating class privileges. In this sense, the main character getting on the bus and traveling on the bus conveys the meaning of destroying the hierarchy. In addition to this, with this choice of location, the commercial tries to convey a message about the social. The brand wants to convey to the audience that its products are used independently of all factors such as social class, class privilege, age and appearance.

Characters: The main character of the commercial is Ebrar Karakurt. In this sense, the brand is in continuity. It is possible to find the analysis of the character in the headings above. The main character wears a yellow neon cardigan throughout the film. In addition to the main character, 4 different characters appear in the commercial. The characters in the advertisement are a woman with medium-length green hair, a bus driver, a woman with short hair that is considered "masculine" by society and an elderly woman with white hair. It is seen that the two characters with green hair and short hair wear very colorful clothes. The green-haired character wears a jacket in pomegranate blossom color. The short-haired female character is seen wearing a green fur coat. In this sense, these two characters differ from the characters of the bus driver and the old woman. Among these characters, the bus driver is seen wearing a blue shirt. The impression is given that the outfit is a standard uniform. The old woman

character on the bus is seen wearing a powder-colored shirt. In this sense, it is expressed that there is a class and social distinction between the mentioned characters.

Social/Cultural/Class Context: The commercial transformed its slogan, which is a continuity, from "I said it could be" to "We said it could be". In this direction, it is noteworthy that a positioning is made that will serve the individual to create existential representations in social and individual terms. The audience using the brand's products is positioned as "us" with the first person plural suffix and in this sense, an "other" audience is defined. van Dijk (1991, p. 238) argues that the separating and marginalizing framework does not emerge spontaneously in daily life practices, but rather the discourses created by mass media are determinative. In this direction, the brand has produced a meaning for the audience to position themselves.

Based on the characters in the commercial, it is seen that the brand is not inclusive. Only young and white women are represented. The image of a bus driver, one of the characters of the commercial, conveys the meaning that women are visible in the public sphere in an occupational field that is not generally considered by society to be suitable for women. Another female character in the commercial is an elderly woman traveling on the bus. It is seen that this character embodies social norms in the commercial. The old woman is presented as the representative of social pressure and rules. Considering the meaning produced in the commercial, it is seen that the character is not included in the commercial in the sense of inclusiveness. On the contrary, by establishing a meaningful relationship between these two concepts, the social norm and the representation of the old woman are surrounded. Social approval is obtained when the older female character approves and appreciates the character who is thought to be short-haired and "masculine". The commercial creates a new norm by gaining social approval in the context of the character it constructs in the commercial it claims to be able to break social norms. While conveying to the audience that they can do anything they want, it also conveys the necessity of getting approval from society.

In addition, the commercial features female characters with different hair types such as short, medium and long. However, it is understood that the product subject to the commercial is "Elidor Healthy Growing Hair Series". In this sense, with the expression of the voiceover "May your hair always grow healthily", it is conveyed that people with short hair should grow their hair by using this product. From this point of view, the brand overrides the message that social norms constructed in the context of haircut and length can be broken and constructs the meaning that women with short hair should grow their hair by using this product.

Micro Structures

Sentence Structures and Word Choices: The commercial contains only the dialogues of the main character. Apart from this, there is the slogan on the signboard and dialogues voiced by an external voice. When the sentence structures and word choices in the commercial are analyzed, it is seen that the dialogues are based on everyday language. In the movie, which is seen to be a sequel within the scope of the campaign launched by the advertisement, the slogan was continued with continuity. In this

sense, the transition from "I said" to "We said" conveys the meaning that the brand and its audience have grown. In addition, the meaning of "we" constructed by the main character addressing the audience by asking questions in his dialogues was reinforced and emphasized.

Shot Type: The commercial starts with a shoulder shot of the character. Then the angle and scene change rapidly. When the main character says "But I saw that we are much more", the camera switches from close-up to wide shot. In this sense, other characters in the background are included in the scene, emphasizing the message of strength, unity and community. In the commercial, it is generally seen that waist plan and long plan are used. In the shots inside the bus, a female character with short hair is seen in shoulder plan and then the scene changes to wide plan. The character is seen standing on the bus. In the last scene of the main character, shoulder plan is used and the character looks directly at the camera. In this direction, it is seen that there is a way of directly addressing the audience and reinforcing the meaning. In the scenes where the characters in the ad appear on the screen respectively, the characters first appeared in the waist plan. However, it is seen that their hair is emphasized with a close-up. In this sense, it is thought that the brand applies this in order to emphasize the meaning in connection with its products.

Music/ Jingle- Sound- Sound Effects: No music was used in the commercial. There is a jingle, which is thought to be specially produced by the brand for the commercial and campaign. In the scenes where the meaning of togetherness is desired to be conveyed in the commercial, the volume and tempo increase. It was found that the music continues in the scenes where the main character speaks but is heard stably in the background.

7. CONCLUSION

There are many classifications, conceptualizations, and discussions in the literature on consumption culture. Baudrillard, with his theories on consumption culture, argues that it is a condition that the masses, who are strictly socialized as producers, must be disciplined in their actions and ways of thinking within the framework of consumption. Ritzer, another prominent figure in this field, argues that capitalism has created a controllable and exploitable "consumer mass" to complete the control and exploitation of the "producer mass". In this sense, he argues that advertising and new means of consumption play an important role in capitalism as mechanisms for socializing and controlling consumers. Advertisements are an important tool and part of consumer culture with their effects such as encouraging purchasing and increasing the desire to consume. In this sense, this study examines commercials in the context of consumer culture.

The advertising landscape has changed dramatically in recent years. Advertising agencies in particular have resorted to different strategies in recent years to meet the changing needs of their clients. Demands such as the optimization of existing resources, specialization or the ability to offer new services demanded by clients present both new challenges and new opportunities to the practice of advertising.

Themes related to these changing scenarios include message personalization, interactivity, the changing role of the consumer in consuming these messages, and new tools that are more effective in a complex advertising environment (Parreño et al., 2012). In light of all this information, this study aims to reveal the reflections of consumer culture in commercials. The elements in the advertising texts were analyzed and their ideological structuring was investigated. In the analyzed commercials, it is observed that the brand is not only trying to attract the attention of consumers but also to gain their trust and respect. Therefore, it designs and adapts some communication strategies such as femvertising. Firms use femvertising as a strategic marketing practice for several reasons. First, companies can appeal to the public by positioning themselves as politically and culturally conscious and committed to gender equality. Second, companies that promote themselves as advocates for women use the trend to establish a strong emotional connection with female consumers. Companies are thought to capitalize on femvertising in the hope that it can increase sales and profits (Um, 2021, pp. 67-68). In other words, brands are trying to make a formula out of women's empowerment and are experimenting with innovative ways to associate their brands with women. Therefore, femvertising is seen as a highly effective strategy for marketers to understand what women really want and how to market their products (Kapoor and Munjal, 2019, p. 151). This strategy, which is rapidly gaining momentum in the advertising industry, is also seen as the practice of 'brand responsibility' or 'brand advocacy' where brands and customers align themselves with social issues to appear more socially responsible, transparent, and ethical (Champlin et al., 2019; Champlin and Sterbenk, 2018; Sheehan and Morrison, 2018). However, McCleary (2014) argues that without authenticity and genuine commitment to feminist values, brands adopt feminist themes and reinforce old ideologies associated with women's appearance and social status. Whether femvertising is practiced solely as an exploitation of women's collective struggle for equality or whether it works as a catalyst for social and ideological change depends on its basis. But it has the potential to drive social change (Varghese and Kumar, 2022, p. 453).

In this context, the discourses in the commercials are a rebellion against gender stereotypes and represent women's struggle and emancipation. With these discourses and representations, the brand seems to support women on their path to emancipation. Similarly, the commercials imply that social stereotypes can be overthrown by the brand's products and services. Through the relationship of opposites established between fast-moving consumer goods and social norms in the commercials, it is conveyed to the audience that the prerequisite for breaking these norms is to consume. Considering that there is no significant relationship between the use of the aforementioned products and success, the brand aims to reach the consumer with a meaning created based on gender to increase the sales of the product. In the commercials, as in most examples of women-oriented advertising, it is emphasized that women can do anything if they want to. However, it was concluded that the characters in the commercials do not carry the principle of inclusiveness. It was observed that the characters in both commercials were white and young women. In this sense, the brand determines the boundaries of the audience it wants to address.

In the analyzed commercials, stereotypes existing in society are repeated and it is conveyed that these stereotypes can be broken. The commercials unwittingly confront the audience with a stereotype. Stereotypes are put into circulation through repetition, which brings with it the danger of spreading social stereotypes. Similarly, the brand creates a new social norm by constructing the meaning of "hair should be ready" in its commercials claiming to break gender stereotypes. In this direction, it is seen that the brand contradicts the value and meaning it wants to convey. Thus, the struggle against social norms is melted by making it a part of it. The similarity of the slogan in both commercials analyzed draws attention. In this sense, through constant repetition, the concept is hollowed out and loses its meaning. Considering the existing discourse structures in the commercials, a representation based on "us" and "the other" is included. In this sense, van Dijk (1991, p. 238) argues that the separating and marginalizing framework is not formed spontaneously in daily life practices and that the discourses constructed by mass media are decisive in marginalizing discourses. Based on this, while the characters in the commercial and the audience addressed by the brand are represented as "us", social norms are placed in the position of "other". Accordingly, the brand positions consumers with certain boundaries and realizes the meaning of production in this way. In advertisements, the brand aims to establish intimacy with its target audience through the meaning it creates and conveys. In this way, the meaning is created so that the audience using the brand's products will take a stance against social norms.

In conclusion, this study analyzed commercials in the context of the concepts of gender and consumer culture. In this sense, the study aims to reveal how ideologies are constructed through discourse structures in commercials. When the advertisement films and advertisement texts constituting the sample of the study were analyzed, traces of ideological construction were found, and when the findings were interpreted, the ideological meanings of advertisement films as a tool of consumer culture were revealed. While advertising texts seem to reject old ideals, they construct new ideals.

8. REFERENCES

- Abitbol, A., & Sternadori, M. (2019). Championing Women's Empowerment as a Catalyst for Purchase Intentions: Testing the Mediating Roles of OPRs and Brand Loyalty in the Context of Femvertising. *International Journal of Strategic Communication*, 13(1), 22-41. <https://doi.org/10.1080/1553118x.2018.1552963>
- Akestam, N., Rosengren, S., & Dahlen, M. (2017). Advertising "like a girl": Toward a better understanding of "femvertising" and its effects. *Psychology & Marketing*, 34(8), 795-806. <https://doi.org/10.1002/mar.21023>
- Akkaş, İ. (2019). Cinsiyet ve toplumsal cinsiyet kavramları çerçevesinde ortaya çıkan toplumsal cinsiyet ayrımcılığı. *Ekev Academic Review*, 97-118. <http://dx.doi.org/10.17753/Ekev1038>
- Apak, K. H., & Kasap, F. (2014). Türk televizyonlarındaki gıda reklamlarında kadın ve erkek imgesi üzerine bir inceleme. *Journal of International Social Research*, 7(34), 814-832. <https://bit.ly/3lajDJu>

- Arslan, E. (2012). Reklam Söyleminin İdeolojik Düzlemde Örnekler Üzerinden Değerlendirilmesi. *Culture and Communication Journal*, 15(2), 63-98. <https://dergipark.org.tr/en/download/article-file/1934817>
- Ayvaz, S., & Livberber, T. (2019). Reklamlarda toplumsal sınıf: otomobil reklamları üzerinden bir söylem analizi. *Erciyes Communication Journal*, 6(2), 1141-1164. <https://doi.org/10.17680/erciyesiletisim.518553>
- Batı, U. (2013). *Reklamın Dili*. Alfa Basım.
- Baudrillard, J. (2004). *Tüketim toplumu*. Ayrıntı.
- Beauvoir, de S. (2019). *İkinci cinsiyet*. Koç University.
- Becker-Herby, E. (2016). *The rise of femvertising: authentically reaching female consumers*. University of Minnesota. <https://bit.ly/3LfRzyQ>
- Bourdieu, P. (1986). The Forms of capital. In: J. Richardson (Ed.), *Handbook of theory and Research for the Sociology of Education* (pp. 241-258). Greenwood Press.
- Butler J. (2009). Toplumsal cinsiyet düzenlemeleri. *Cogito: Feminizm*. Yapı Kredi Kültür Sanat.
- Champlin, S., Sterbenk, Y., Windels, K., & Poteet, M. (2019). How brand-cause fit shapes real world advertising messages: a qualitative exploration of 'femvertising', *International Journal of Advertising*, 38(8), 1240-1263. <https://doi.org/10.1080/02650487.2019.1615294>
- Champlin, S., & Sterbenk, Y. (2018). Agencies as agents of change: Considering social responsibility in the advertising curriculum. *Journal of Advertising Education*, 22(2), 137-43. <https://doi.org/10.1177/1098048218807138>
- Dinç, M. A., & Dinçer, Z. (2019). Yeni medyada temsili anlamlandırmak. *The Fourth Power Journal*, 2(1), 91-102. <https://bit.ly/3Lm7wUp>
- Direk, Z. (2009). *Cinsiyetli Olmak Sosyal Bilimlere Feminist Bakışlar*. Yapı Kredi Kültür Sanat.
- Drake, V. E. (2017). The impact of female empowerment in advertising (femvertising). *Journal of Research in Marketing*, 7(3), 593-599. <https://core.ac.uk/download/pdf/229163714.pdf>
- Elmasoğlu, K. (2017). Tüketim kültüründe etkili bir araç olarak reklamın işlevlerine dair genel bir değerlendirme. *Abant Journal of Cultural Studies*, 2(4), 27-42. <https://bit.ly/3ZHtRQj>
- Foucault, M. (2007). *Cinselliğin tarihi*. Ayrıntı.

- Gill, R. (2016) Post-postfeminism? New feminist visibilities in postfeminist times. *Feminist Media Studies*, 16(4), 610-630. <https://doi.org/10.1080/14680777.2016.1193293>
- Habermas, J. (2010). *Kamusalığın Yapısal Dönüşümü*. İletişim.
- Horkheimer, M., & Adorno, T. W. (1995). *Aydınlanmanın Diyalektiği*. Felsefi Fragmanlar.
- Hoyt, C. L., & Blascovich, J. (2007). Leadership Efficacy and Women Leaders' Responses to Stereotype Activation. *Group Processes and Intergroup Relations*, 10(4), 595-616. <https://doi.org/10.1177/1368430207084718f>
- Hoyt, C. L. (2005). The Role of Leadership Efficacy and Stereotype Activation in Women's Identification with Leadership. *Journal of Leadership and Organizational Studies*, 11(4), 2-14. <https://doi.org/10.1177/107179190501100401>
- İnceoğlu, İ., & Onaylı-Şengül, G. (2018). Bir Femvertising örneği olarak Nike Bizi Böyle Bilin reklam filmine eleştirel bakış. *International Journal of Public Relations and Advertising Studies*, 1(2), 20-36. <https://bit.ly/3ZG2k1Q>
- Kapoor, D., & Munjal, A. (2019). Self-consciousness and emotions driving femvertising: A path analysis of women's attitude towards femvertising, forwarding intention and purchase intention. *Journal of Marketing Communications*, 25(2), 137-157. <https://doi.org/10.1080/13527266.2017.1338611>
- Koç, E., & Tor-Kadioğlu, C. (2021). Cinsiyet eşitliği kültürüyle femvertising akımının değerlendirilmesi. *Neşehir Hacı Bektaş Veli University Journal*, 11(4), 2273-2284. <https://dergipark.org.tr/tr/pub/nevsosbilen/issue/67629/1025248>
- Lefebvre, H. (1998). *Modern Dünyada Gündelik Hayat*. Metis.
- Lembet, Z. (2006). Markalar ve kurumsal sosyal sorumluluk. *HÜSBD*, 3(2), 1-24.
- Lukács, G. (1971). *History and class consciousness (HCC)*. Merlin.
- McCleary, C. M. (2014). *A Not-So-Beautiful Campaign: A Feminist Analysis of the Dove Campaign for Real Beauty* [Honors Thesis Projects, University of Tennessee]. <https://bit.ly/3YCFQ0h>
- Mengü, Ç. S. (2004). *Televizyon reklamlarında kadına yönelik oluşturulan toplumsal kimlik*. İ.Ü. Communication Faculty.
- Mengü, M. M. (2012). Reklam sloganları ve tüketici zihni. *Istanbul University Faculty of Communication Journal*, 0(25), 109-121. <https://dergipark.org.tr/tr/pub/iuifd/issue/22864/244145>
- Molinier, P. & Welzer-Lang, D. (2009). Kadınlık, Erkeklik, Erkeksilik. En: Gülnur Acar-Savran (translator). *Eleştirel Feminizm Sözlüğü*, 236-243.

- Odabaşı, Y. (1999). *Tüketim Kültürü, Yetinen Toplumun Tüketen Topluma Dönüşümü. Sistem.*
- Özerkan, A. (2004). Bir toplumsallaştırma aracı olarak, medyanın kadın imajına yaklaşımı. In: Güçhan, A. (Ed.), *Kadın çalışmalarında disiplinlerarası buluşma*, 21-31. Yeditepe University.
- Parreño, J. M., García-Ochoa, Y. C., y Manzano, J. A. (2012). La publicidad actual: retos y oportunidades. *Pensar la publicidad*, 6(2), 327. https://doi.org/10.5209/rev_PEPU.2012.v6.n2.41219
- Pérez, M., & Gutiérrez, M. (2017). Femvertising: Female empowering strategies in recent spanish commercials. *Revista de Investigaciones Feministas*, 8(2), 337-351. <https://doi.org/10.5209/INFE.54867>
- Polat, H. (2018). Geleneksel medyada temsil sorunu: Alternatif bir mecra olarak yeni medya. *Karadeniz International Scientific Journal*, 38, 45-60. <https://doi.org/10.17498/kdeniz.383516>
- Ritzer, G. (2016). *Büyüsü bozulmuş dünyayı büyülemek.* Ayrıntı.
- Roof, J. (2007). Gender roles. *Encyclopedia of Sex and Gender*, 2, 616-622.
- Russell, T., & Lane R. W. (2001). *Kleppner's Advertising Procedure.* Prentice-Hall.
- Sayılgan E., & Yılmaz E. (2004). Yazılı basında kadınlara yönelik bilgilendirici haberler ve medyanın sosyal sorumluluğu. In: Güçhan, A. (Ed.). *Kadın çalışmalarında disiplinlerarası buluşma*, 51-59. Yeditepe University.
- Sheehan, K., & Morrison, D. (2018). Advertising leadership and climate change: the efficacy of industry professionals to address climate issues. *Advertising & Society Quarterly*, 19(1), 1-51. <https://doi.org/10.1353/asr.2018.0009>
- Simmel, G. (1971). *On Individuality and Social Forms.* University of Chicago Press.
- Sterbenk, Y., Champlin, S., Windels, K., & Shelton, S. (2022). Is Femvertising the New Greenwashing? Examining Corporate Commitment to Gender Equality. *J Bus Ethics*, 177, 491-505. <https://doi.org/10.1007/s10551-021-04755-x>
- Tosun, N. B. (2004). Reklam Ortamı Olarak Medyada Kadın İmajı. In: Güçhan, A. (Ed.), *Kadın çalışmalarında disiplinlerarası buluşma*, 125-135. Yeditepe University.
- Um, N. (2021). Antecedents and consequences of attitude toward femvertising. *The Journal of the Korea Contents Association*, 21(1), 66-74. <https://doi.org/10.5392/JKCA.2021.21.01.066>
- van Dijk, T. A. (1991). *Racism and the press.* Routledge.

- Varghese, N., & Kumar, N. (2022). Feminism in advertising: Irony or revolution? A critical review of femvertising. *Feminist Media Studies*, 22(2), 441-459. <https://doi.org/10.1080/14680777.2020.1825510>
- Yalçınoğlu, N., & Önal, A. E. (2014). Eşcinsel ve biseksüel erkeklerin içselleştirilmiş homofobi düzeyi ve sağlık üzerine etkileri. *Turk J Public Health*, 12(2), 100-112. <https://doi.org/10.20518/thsd.51979>
- Yıldız, S. (2022). Duyarlılık mı? Duyar kasma mı? Marka aktivizmine yönelik tepkilerin kullanıcı içerikleri üzerinden değerlendirilmesi. *Etkileşim Journal*, 10, 156-185. <https://doi.org/10.32739/etkilesim.2022.5.10.174>
- Zayer, L., & Coleman, C. A. (2015). Advertising professionals' perceptions of the impact of gender portrayals on men and women: a question of ethics? *Journal of Advertising*, 44(3), 1-12. <https://doi.org/10.1080/00913367.2014.975878>
- Zeisler, A. (2016). *We were feminists once: from riot Grrl to CoverGirl, the buying & selling of a political movement*. Public Affairs. <https://bit.ly/3YFBPbq>

AUTHOR CONTRIBUTIONS, FUNDING AND ACKNOWLEDGMENTS

Conceptualization: Livberber, Tuba, Kılınc, Güneş. **Methodology:** Livberber, Tuba, Kılınc, Güneş. **Software:** Kılınc, Güneş **Validation:** Livberber, Tuba, Kılınc, Güneş. **Formal analysis:** Livberber, Tuba, Kılınc, Güneş. **Data curation:** Livberber, Tuba. **Writing-Preparation of the original draft:** Livberber, Tuba. **Writing-Revision and Editing:** Livberber, Tuba. **Visualization:** Kılınc, Güneş. **Supervision:** Livberber, Tuba. **Project management:** Livberber, Tuba. **All authors have read and accepted the published version of the manuscript:** Livberber, Tuba, Kılınc, Güneş.

AUTOR/S:

Tuba Livberber:

She has a PhD in Communication from Selçuk University. She is currently an Associate Professor at Akdeniz University, Faculty of Communication, and Department of Journalism. Her main research area is new media and digitalization.

Orcid ID: <https://orcid.org/0000-0002-9879-2135>

Google Scholar: <https://scholar.google.com/citations?hl=tr&user=iJyh8GsAAAAJ>

ResearchGate: <https://www.researchgate.net/profile/Tuba-Livberber-2>

Güneş Kılınc:

She holds a bachelor's degree in Communication from Akdeniz University. She is currently doing her master's degree at Akdeniz University, Faculty of Communication, and Department of Journalism.

Orcid ID: <https://orcid.org/0000-0002-2312-1548>