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The Concept of Gender and Representation of Women in Advertisements ¹

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Abstract

The concept of marketing is explained as the activity of creating, pricing, distributing and promoting products, services and ideas to enable businesses to achieve their goals. One of the most important tools of promotion within these activities is advertising. Female figures, defined as an indispensable element of advertising, appear as both the initiators and the influencers of the change activity. Feminist advertising, also known as femvertising, which has been frequently encountered in recent years, is one of the advertising activities that place the female figure in the subject position. Feminist advertising is accepted as an example of advertising that emphasizes the power of women in advertising in modern societies and the departure from the traditional male-female role distribution. The concept of gender, which is determined based on the general acceptance of society, determines the place of women in commercial films and shapes women. In the study, the commercial films that won awards in the Mixx Award competition in 2022 under the title of gender equality were examined with semiotic analysis. The first of the commercials is the commercial of the Mor Çatı association, which includes Psychological and Economic Violence Against Women. It has been determined that there are many embedded messages in the commercials of the relevant association. In the other commercial analyzed, titled A Daughter Changes, the World Changes, the message that girls' education is at the request of their father, that is, a man, draws attention.

Keywords: Advertisement, Gender, Femvertising

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Toplumsal Cinsiyet Kavramı ve Reklamlarda Kadın Temsili

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Öz

Pazarlama kavramı işletmelerin amaçlarına ulaşmalarını sağlayacak şekilde ürün, hizmet ve fikirlerin yaratılması, fiyatlandırılması, dağıtılması ve tutundurulması faaliyeti olarak açıklanmaktadır. Söz konusu faaliyetler içinde yer alan tutundurmanın en önemli araçlarından biride reklamdır. Reklamın değişmez bir unsuru olarak tanımlanan kadın figürler ise hem değişim faaliyetinin başlatıcısı hem de etkileneni olarak karşımıza çıkmaktadır. Son yıllarda sıklıkla karşımıza çıkan feminist reklamcılık bir diğer adı ile femvertising olgusu da kadın figürünü özne konumuna yerleştiren reklam çalışmalarından biridir. Feminist reklamcılık modern toplumlarda reklam çalışmalarında kadınların gücüne, geleneksel kadın erkek rol dağılımının dışına çıkılmasına vurgu yapan bir reklamcılık örneği olarak kabul edilmektedir. Toplumun genel kabulüne dayalı belirlenen toplumsal cinsiyet kavramı reklam filmlerinde kadının yerini belirlemekte ve kadını şekillendirmektedir. Çalışmada Mıxx Award yarışmasında toplumsal cinsiyet eşitliği başlığı altında 2022 yılında ödül alan reklam filmleri göstergebilim analizi ile incelenmiştir. Reklam filminden ilki filmi Mor Çatı derneğinin Kadına Yönelik Psikolojik ve Ekonomik Şiddete yer verdiği reklam filmleridir. İlgili derneğin reklam filmlerinde birçok gömülü mesajın bulunduğu belirlenmiştir. Analiz edilen diğer reklam filmi olan Bir Kız Çocuğu Değişir, Dünya Değişir isimli reklam filminde de kız çocuklarının okumasının babalarının, yani bir erkeğin isteği ile olduğu mesajı dikkat çekmektedir.

Anahtar Kelimeler: Reklam, Toplumsal Cinsiyet, Femvertising

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Introduction

Women, one of the main elements of advertising activities, appear as figures that make business purchase decisions and are used for persuasion during sales. The objectification of the female body and the use of women in advertisements, which also brings along discussions on uniformization, has been a topic addressed by many researchers. On the other hand, the presentation of female figures within the scope of traditional role distribution also appears to be a situation contrary to gender equality. Femvertising advertisement studies applied by various brands that want to address this issue from a different perspective also raises another problem in shaping women.

While the human communities created by the media are affected by the media, they can also influence the media. The redefinition of gender roles and the louder voice of women expressing their demands for equal treatment with men in the social and political spheres have brought about the elimination of traditional role distributions and the distribution of new roles in today's modern world. The redefinition of gender roles and the louder voice of women expressing their demands for equal treatment with men in the social and political spheres have brought about the elimination of traditional role distributions and the distribution of new roles in today's modern world. Brands that had to keep up with this change had to adapt to the new social role distribution by changing their advertising setups. The feminist perspective that emerged within the framework of equal rights and freedoms was also reflected in advertisements and paved the way for spreading the women-oriented marketing approach called femvertising. These advertisements, which emphasize the power of women, were formed by combining the French words *femme* (woman) and the English advertising (advertisement) and are defined as the development of an advertising language against gender inequality (Becker-Herby, 2016, p. 18, Drake 2017, p. 593; Kapoor and Munjal, 2019). It still needs to be answered whether the commercials are made to support a social phenomenon in line with the brands' wishes or, due to commercial concerns, keeping up with the current order. While the argument that the advertising activities are carried out due to commercial considerations and that brands keep up with fashion and emphasize gender equality is on one side, some people describe this as a real women's movement and are sure of the sincerity of the brands. In this study, an analysis of award-winning commercials was carried out to try to shed light on this dilemma. An answer was sought as to how much emphasis was placed on gender and role distribution in the commercials of award-winning brands, associations, and foundations and to what extent this emphasis was made correctly.

The Concept of Gender and Women

With advertisements, one of the most important tools of marketing activities, businesses carry out many beneficial activities such as increasing sales and strengthening the brand image. Advertising promotes Products and services to consumers, and a lifestyle is presented. Advertising activities are carried out to encourage the adoption of these lifestyles, and attempts are made to establish a relationship between the audience and the advertising figures (İnceoğlu and Onaylı Şengül, 2018, p. 22). It would not be wrong to say that consumers are served what kind of woman they should be through female figures, which are important elements of the advertisement.

While biological sex defines individuals as men and women, gender roles come into play. The roles and stereotypes we adopt to be accepted in society are related to gender. These gender assignments are made through commercials that are watched and followed by most consumers, and male and female consumers determine their gender by these stereotypes. As can be seen, the concept we call gender emerges due to a cultural construction, not a biological one (Şanay and Şener, 2021, p. 1299).

Advertising activities are also changing with the influence of the feminist movement that emerged and spread worldwide, and brands accept the existence of this effect in gender assignments and change their advertising languages accordingly. With the influence of feminist advertising, messages are given in advertisements that women should not be stereotyped as beautiful in all situations, that physical appearance does not matter, and that women can be whatever they want. In this way, a bond is tried to be established between consumers and the brand. At the same time, this situation opposes the traditional distribution of roles and paves the way for the reshaping of social role distribution (Unlukaya, 2021, p. 5).

Feminism is an ideology that states that inequality between men and women should be eliminated in political and social life and that both genders should have the same rights (Arat, 2017, p. 29). Based on this, it is impossible to ignore that the feminist perspective, which rejects discrimination against women by eliminating the patriarchal perspective and tries to break the male-dominated perspective, is very influential in society (Kırca, 2007, p. 46). This trend, which emerged in the West and spread worldwide to the advertising industry, has made it necessary for the industry to pay attention to this in its advertising activities. Under the influence of the feminist movement in advertisements, messages began to be given in this direction by going beyond gender stereotypes, and the language of advertising changed. With this movement, a new advertising strategy has been developed, moving beyond the commodification of the female body, its stereotyping, and giving sexual messages. Based on this strategy, women have been removed from their passive position and housewives category and started to appear as stronger, successful, and free individuals. This situation has enabled us to see modern role definitions more clearly (Kocabey, Şener, 2019, p. 32). While the realism of brands continues to be discussed as an ethical issue here, commercials with clichéd and traditional role distribution continue to change.

In Barokas's work in 1994, female figures appear in two ways on the capitalist plane. In the first perspective, women are consumers; in the second, they are tools to increase consumption. At this point, the woman is the buyer who is both used and tried to sell. In today's market, where capitalism reigns, women are consumed while consuming, and their bodies and the roles they represent continue to be used as sales tools. Women are reflected in commercials differently in each period, depending on traditional or modern role distribution. Cultural obligations are imposed in the traditional role distribution, and the body is objectified. In the modern role distribution, this situation is reversed. Much research is being done on this subject, and many valuable scientists examine advertising and sales activities based on modern and traditional role distribution.

Nowadays, making many commercials in which the female body is used as the object of desire is an advertising practice that is met with reactions. It is possible to feel the influence of consumer awareness and women's movements here. Many brands that do not embrace the feminist discourse use this strategy in their advertisements to a greater or lesser extent due to the effect of popularism and fear of attracting reactions. Brands that shy away from reactivity are rebuilding the social role distribution with the influence of feminism. As a result of their research, Papatya and Karaca (2011), who investigated the effect of using female actors in advertisements in a way that creates sexual connotations on consumers, concluded that consumers are uncomfortable with sexual connotations, do not find advertising messages convincing, and do not have the power to make them take purchasing action. In the research conducted by Drake in 2017, the impact of advertisements published with feminist marketing influence on women was discussed. Accordingly, women positively perceive the advertising activities made in a feminist context and establish a bond with the brand. On the other hand, it has been concluded that brands that make feminist advertisements are purchased more than brands that do not and positively contribute to the brand image.

In addition to positive impressions, not every advertisement handled with feminist marketing can achieve successful results. In the study by Hülür and Çat 2018 on female representations in advertising, some commercial films were examined. According to the study results, women's traditional roles were reinforced in the advertisement, and traditional gender roles were imposed by portraying women on the screen in the roles of wives and mothers. In his study in 2020, Sanay mentioned that in the commercials examined, the male figure is depicted as authoritarian and working, while the female figure is defined as taking care of her home and child. In this way, the traditional role distribution is reinforced. According to research conducted on advertising voice-overs conducted by Demirci in 2021, it was concluded that female figures are shown physically in the home in advertisements, while male figures are used more in banking or technology-intensive sectors and appear more as voice-overs. This situation also shows that the traditional distribution of roles continues. In the advertising studies that İnceoğlu and Şengül handled with semiotic analysis in 2018, while women were tried to be shown as strong, the sub-message that masculinized women could be strong if they resembled men was revealed in the advertisements. In a study conducted by Abitbol in 2016, in which the reality of feminist marketing was questioned, similar results were reached, and it was revealed that women were masculinized. In such commercials made for modern role distribution, it is seen that women are masculinized for modern roles. According to a study conducted by Uncu 2018, women are commodified and motivated by the perception of perfection. Reflections of modern perspectives on the distribution of gender roles are frequently encountered in advertisements. Through the new media perspective, femininity roles are constructed, and gender roles are either redefined or made more evident (Öztürk, 2020, p. 78).

Gender is a stereotype that positions individuals by assigning them various duties and responsibilities within society and statuses (Unlukaya, 2021, p. 2). Individuals must adopt these roles assigned by society. People who do not comply with the roles distributed by society and fulfill roles that are not expected of them may face a situation of being excluded and ignored by society (Gürer and Gürer, 2020, p. 632-633). The development level of societies causes changes in the distribution of gender roles. The social role assigned to women in societies defined as relatively developed and where the general culture and education level are high is not the same as the role of women defined in underdeveloped and closed societies. In societies with a dominant patriarchal structure, women have a traditional role distribution and often cannot have equal conditions with men (Unlukaya, 2021, p. 4). The patriarchal structure is defined as a structure in which men have more power and say than women. It is impossible to say if this is the case in traditional societies; it is the opposite in societies defined as modern.

Representation of Women in Advertisements

For years, the most important figure in advertisements used to promote products and services has been a woman. For this reason, media organs and advertisements have become important actors in determining the place of women in society. Due to the importance of female figures, the female body had to be an object at some point and take place in an area drawn based on stereotypes. Women have been targeted as both an object and a consumer due to the influence of female representation through the media. In advertising, messages are given based on the target audience. In commercials that deliver messages based on the target audience, the female figures appear as traditional role models such as mothers, wives, and homemakers (Tosun, Uraltaş, Nas et al. 2018, p. 401). However, the changing world and perspectives have brought a new breath to the understanding of advertising, paving the way for the emergence of the women-oriented marketing approach, referred to as femvertising in our study, and the transition of role distribution from traditional to modern.

Many academic studies have been conducted on the representation of women in the media and examining the female body in advertisements through gender roles. In their research in 1975, McArthur and Resko examined the representations of men and women in television commercials. According to the research results, women are portrayed more negatively than men. Linder (2004) discussed women's representations in fashion

magazines and covered 1995-2002. It has been revealed that there were no significant differences in the depiction of female representation during this period. In consumption culture, consumption is carried out through the media, and media representations constantly change based on the capitalist level. While women are often depicted as helpless, weak, and unprotected in the traditional social structure as a requirement of patriarchy, in modern society, they have begun to be depicted oppositely. According to the results of Güven's (2020) study, which investigated the effects of commercials shot with the theme of femvertising on women, it was concluded that women viewed the advertisements shot with this strategy sincerely. Again, in 2020, in the study by Aksakal, this time focusing on women's representation in the media, it was revealed that Turkey and Saudi Arabia used women's images within the framework of a more liberal attitude compared to Saudi Arabia. This situation supports the difference in social roles between developed and underdeveloped countries. Tan Çakır (2020) researched the roles of femininity stated in advertisements. According to the results of his study, gender inequality is clearly shown in the media, and role distributions are handled traditionally. Koç (2020) reveals a similar result in his study. According to the results of her research, in which advertisements were analyzed from a feminist perspective, gender inequality continues with traditional role distribution.

Demirci (2021) discusses gender according to product categories, banks, technology, business fields, etc. He pointed out that more male voice-overs are used than females in sectors. According to another study conducted by Çiftçi and Serçelik (2021) in the same year, it is mentioned that there have been changes in the distribution of roles in advertisements with the influence of the feminist movement. As the product or service group discussed changes, men's and women's roles in the media also change. According to the study conducted by Adalı and Aydın (2021), when femininity roles change in advertisements, when women are shown as strong, free, and successful, traditional role distributions may change. The media and intermediary advertisements can transform ideas about gender.

The media create the perception of reality based on consumption culture. Consumers who normalize what is shown in the media change their characters, daily attitudes and actions, and even their views on life and ideologies to adapt to this normality. With this perception of reality presented to the audience through the media, gender, and gender roles are also shaped and changed. A person determines his place in society by behaving as he sees in the media and his general environment and adopting a role that will not attract a reaction (Varghese and Kumar, 2020, p.2). The individual who wants to keep up with the new reality accepts the reality presented by the media. Showing the reality in question from a male-dominated perspective causes women's representation in the media to be served in traditional roles and this reality to be adopted and normalized.

Although women feel the patriarchal order less in the modern social structure than in traditional societies, it is not possible to talk about complete equality. Women's movements since the 18th century have changed women's social roles, but they have not allowed all entrenched judgments to be overthrown. Unlike traditional norms, women can now work and have economic freedom by being involved in business. However, the obligation to fulfill the traditional roles that society expects from them remains the same. Most studies in the context of gender emphasize that gender stereotypes negatively affect women and reinforce women's secondary position (Zeybekoğlu Dündar, 2012, p.121). From birth, the status of being male and female is shaped first in the family and then in other close environments, creating a learned situation. Even girls playing with dolls and boys playing with cars shows that gender distribution is being adopted at younger ages. According to Mitchell and Oakley (1992), the concept of gender is not biological and was created later in an unnatural way.

Various behavioral characteristics that society expects from men and women are defined as gender stereotypes (Franzoi, 1996). These stereotypes also pave the way for the gender discrimination that we encounter in the future and evolve society into the situation we live in. Social stereotypes appear in similar forms in most

societies, even if the development level of the society changes. The fact that the woman is the most important figure in the care of the child, that the father helps the mother when he takes care of the child, that the woman works at the workplace but takes care of feeding her family when she comes home, and that the woman helps her partner when the man does the same situation, and that it has settled into our language in this way, are social stereotypes. It is an example of how it is embedded in our memories.

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Media is an effective tool in determining the way women are perceived by society and their social roles. The media often portrays women in certain stereotypes and roles, thus reinforcing certain roles. We often see independent, accessible, dominant male individuals against female characters shown as weak, delicate, and emotional. This situation supports the traditional distribution of roles and causes the reinforcement of existing gender norms. In addition, portraying women as well-groomed and meeting specific beauty standards also negatively reinforces gender roles.

Emphasizing women's empowerment in the media, giving leadership qualities to female characters, performing body positivity movements, and portraying them as strong, independent characters are important steps to ensure gender equality. On the other hand, the passive presentation of female figures in the media causes reactions to the role distribution defined in today's modern world. The change in the media due to these reactions has caused the phenomenon called femvertising to become more evident. The concept, first used by SheKnows Media's marketing manager in 2014, was defined as empowering women and making a difference in social role distribution. The idea of femvertising, stated in the literature, appears to change the stereotypes between men and women determined by society and reshape the representation of the modern world (Unlukaya, 2020, p. 6).

Effie by Bahçeşehir University faculty members According to the data of the Awards Turkey Gender Equality Report Card Research (Şener and Öztürk, 2022), it was determined that while the number of women working in the banking and finance sector in the finalist commercial films in 2019-2021 was 37%, this rate increased to 63% in 2022. While the female voice-over rate in advertising was 10% according to 2007-2018 data, it reached 38% according to 2022 data. The rate of female characters working in advertisements increased compared to previous years and reached 34%. In addition, according to 2022 advertising data, 18% of female main characters appear in the workplace, and half are depicted at home. While the male main character who deals with housework was measured at 6% between 2019-202, this rate increased to 10% in 2022. In 2022 advertisements, 21% of female characters are reflected on the screen as career women. One in every three Effie TV commercials in the house cleaning category has a male main character.

Although it is seen that there have been changes in the roles of men and women over the years, the media is still far from being successful in achieving gender equality. The continuation of traditional role distributions in advertisements parallels the emergence of similar situations in society. The most considerable portion of the social roles shaped by the visual and written media under the management of the media belongs to the roles of femininity. In Kara and Ulağlı's (2022) study of women's representation in the media, women's representation

in women's magazines published between 1980 and 2020 was discussed. In the 1980s, publications that told women about the clothes they should wear, the make-up they should wear, and the jewelry they should wear were predominant. It is stated that there was a masculine perspective in women's magazines in the 1990s. Magazine contents, in particular, where women are advised on how to be a woman and where the female body and femininity roles are constructed, are becoming widespread. In the 2000s, with the development of technology and the increasing participation of women in active business life, the orientation in print publications has evolved into what a modern and Western female figure should be like. However, even here, the traditional role distribution was continued by not giving up on feminine roles, and even though women worked, they were not assigned to motherhood and housework duties.

The changes in the world show that existing depictions of women will continue to be shaped according to the social and political order. This indicates that he will continue his formalism mainly through female figures.

Purpose of the Research

The research aims to reveal the representation of women in advertisements in the context of gender equality. The selected advertising works discussed whether female figures should be reflected on the screen within the scope of traditional role distributions. According to the research, since it is known that female representation in the media has an impact on traditional role distributions, the importance of female representations emphasized in the selected commercials was understood, and it was investigated whether traditional role distributions were reinforced. After a commercial film is set and released for the research, the remaining commercial films belong to an association and foundation. This leads us to the interpretation that the commercials in question are broadcast not with commercial concerns but with a social message because this is the founding mentality of associations and foundations. The social role of women is vital in commercials that are not motivated by commercial profit because the aim is to give a message in the context of social responsibility rather than to create a brand image and loyalty or goodwill. Accordingly, the questions of the research and the answers it tries to reveal appear as follows.

- Do commercials published in the gender equality category emphasize gender equality?
- Is the traditional role distribution reinforced in commercial films?

The selected commercial films were chosen through purposive sampling—the relevant competition's brand positioning, campaign effectiveness, social media, influencer marketing, etc. There are many categories such as, but the phenomenon that this study wants to reveal is the place of women in the media in the context of gender. For this reason, the gender equality category was chosen in the study. Three commercials won awards in the relevant category in 2022.

Sampling and Limitations

Mixx, which has been held every year in Turkey since 2012. Award competition was determined as the population of the study. The winning brands in the competition, which includes digital commercials of various brands and organizations, win awards at the gold, silver, and bronze levels. Award-winning advertisements appear before the audience through mass media. As of 2020, the gender equality category has also been included in the competition. Since it is aimed to be related to the subject of the study and to be an up-to-date study, Mixx Commercial films that received various awards in the 2022 gender equality category of the Award competition were determined as the study's sample. Accordingly, three commercials received awards in the relevant year. One of the commercials is branded, and the others belong to associations and foundations. The Vodafone brand's commercial, *I'm Here*, is a campaign advertisement not directly based on a story or scenario. The relevant commercial emphasizes famous people and sponsorship activities. The suitable commercial film,

considered unsuitable for semiotics, was excluded from the sample. The remaining two commercials are *the Violence is Not Just Physical* work by the Mor Çatı association and the commercials titled *A Daughter Changes, The World Changes, published by the Sabancı Foundation*. In this context, the study aims to reveal an important phenomenon. The representation of women in the commercials of these organizations, which do not act for commercial purposes, allows us to show the distribution of social roles in commercials clearly.

Method

Mixx is a competition program in which various brands in the field of marketing are evaluated, and the works carried out in digital marketing communication are rewarded, organized by IAB TR with the IAB US license. Awards Turkey was determined as the population. Since the aim is to examine female representations, commercial films that won awards in the gold, silver, and bronze categories 2022 under the title of "Gender Equality" in the relevant competition were selected as samples.

Semiotics gives meaning to sound, music, pictures, images, and words in many communication channels. According to Saussure, signs are considered according to three essential compounds. The unit called indicator can refer to anything or phenomenon. It is related to the physical dimension through the signifying object or sound. The one shown emphasizes the original meaning. Barthes added two more terms to Saussure's definitions: denotation and connotation. Accordingly, while denotation describes the real meaning of the thing, sound, or word, lateral meaning, figurative sense, means what is implied and expressed under what is shown (İncirkuş, 2020, p. 617).

Semiotic research aims to help objects and events analyzed outside language gain meaning. Semiotics deals with the meaning of displayed signs. We encounter two scientists in the field of semiotics. Charles Sanders Peirce and Ferdinand de Saussure (Çakı, 2018, p. 66). Saussure states that language has a second meaning in which the main message is given, in addition to the meaning accepted by everyone. According to Saussure, who focuses on two dimensions, signifier and signified, signifier is the meaning carried by everyone, while represented is the sharing of the information intended to be conveyed by coding the message by the sender (De Saussure, 2014). Barthes supported and expanded Saussure's semiotic thesis. Accordingly, he added denotation and connotation expressions to semiotics. Denotation is used to express universally accepted truths. Connotation refers to the meaning hidden in the message and encoded by the sender. Barthes also mentioned that culture is critical in semiotic analysis and that signs can change from culture to culture (Barthes, 1979).

The commercial films included in the sample in the study were analyzed with the semiotic method based on the coding developed by Saussure and Barthes.

Analysis of Data

In this part of the study, the commercial films selected as samples were analyzed in the semiotic analysis developed by Barthes regarding denotation and connotation.

Barthes analysis scheme (Kucukşen, 2020, p. 43);

Signifier + signified = semiotics (Relationship between signifier and signified)

The sign means what the signifier and the signified mean together.

Semiotic Analysis of Commercial Films titled "Violence is Not Just Physical" by Mor Çatı

The commercial film prepared by Mor Çatı deals with two different elements of violence. Pointing out that violence is not only physical, the foundation defines discourses fed by traditional norms by society as violence and emphasizes that violence is provided in this way.



Note: Mor Çatı "Violence is Not Only Physical" Advertisement Film Poster, Access address <https://morcati.org.tr/brosurler/> accessed from 19.09.2023.

Figure 1. Mor Çatı "Violence is Not Only Physical" Advertisement Movie Poster

In commercials with the theme that changing the types of violence cannot change the reality of violence, systematic violence against women is featured. Violence is becoming more common day by day because society supports and normalizes men's domination and oppression of women, seen in every aspect of society.

Indicator: Commercial - Economic violence

Showing: Woman, man, large group of people, single chair, sofa, seating area, people with similar clothes

Shown: Oppression against women, peer pressure, male domination, power and authority



Note: Images of the Commercial Film Named "Economic Violence", https://www.youtube.com/watch?v=Rkj_ZzuS4cY accessed from 19.09.2023.

Figure 2. Images of the Commercial Film Named "Economic Violence"

the commercial in question, it is emphasized that women are deprived of their right to work, confined to their homes, and their lost economic freedom. The woman who stays at home and receives money from her husband is now under his protection and is forced to give up the rights she has acquired for her social status.

The semiotic analysis of the first commercial film containing economic violence is analyzed as follows.

Table 1

Semiotic Analysis of the Advertising named "Economic Violence" by Mor Cati

INDICATOR	SIGNIFIER	DEFINITION	CONJUNCTION
Person	Woman	Sad, Nervous and Unhappy	A person who is under pressure and unable to make their own decisions
Person	Male	Manipulative and Authoritarian	A person who exerts pressure and speaks on behalf of women
Person	A Group of People	Domestic Crowd	The community that has a say in and criticizes women's decisions
Article	Armchair	Seating Area	The area where the woman is left alone
Article	Couch	Seating Area	The area where the majority and leading crowd gathers
Article	Sweater	Clothes	Clothing worn by like-minded people
Article	Shirt	Clothes	A female individual's clothing is buttoned and in a different position than others in a way that prevents revealing cleavage.
Article	Deviator	Light Switches	Symbol showing that the decision lies with the man and a group of people
Article	Tables	Decorative Product	A set of three paintings resembling a tombstone, located behind the dominant group

Analysis

The relevant commercial was shot in a gloomy and dimly lit environment, making the woman feel the mood and pressure. The woman sitting on a single chair represents exclusion and loneliness in the commercial. Likewise, the female character's outfit is buttoned and buttoned, which emphasizes how a woman should behave in choosing clothes. The woman's hair is tied tightly, revealing her sad and tense facial expression. An unlit table lamp can be seen in the house's decoration in the woman's background. The fact that the lamp does not light up symbolizes that the woman cannot reveal her ideas. A weak light is reflected from the bulb standing in one piece on the wall. The light is not bright and does not illuminate the environment. A little light is reflected inside through the closed curtains, but the fact that the curtains are drawn prevents the outside light from entering, and the woman is deprived of light. This situation symbolizes an obstacle to the freedom of the door. In the perspective of the male figure, there are light switches on the walls behind him. This shows that the man controls turning on and off the lights, which is depicted as opinion and free will. The man appears to turn the lights on or off as he wishes.

The group, mostly men, appearing behind the male figure, is wearing similar type sweaters in matching colors. This shows that the group giving these directives has the same mindset. The group dictates in a tense and directive tone that women should not work. Three objects hang side by side above the light switches on the wall behind the group. From the camera's perspective, there are no figures on the objects. The objects, depending on the wall, are dark and resemble tombstones. This situation emphasizes that the woman can be killed if she does not submit to the pressure and that the power of this, like the buttons, is in the hands of the group that has the right to impose it. When the camera moves to a wide angle, the single chair on which the

woman is sitting and the crowd in the group are seen more clearly. As stated in the study of Köseoğlu and Çelikkayalar (2016), red is associated with women. It is observed that there is a red seat in the seating arrangement, but the woman sits on a gray seat instead. Sitting on a gray sofa, which is a colder color, instead of red, which is a more vibrant and bright color, shows that the woman cannot make her own decisions and choose the things she desires.

In the commercial where psychological violence is discussed, we see an oppressive and guiding example of the father figure.



Note: Images of the Commercial Film Named "Psychological Violence" <https://www.youtube.com/watch?v=b-zpMSIK4dg> accessed from 19.09.2023.

Figure 2. "Psychological Violence" Advertisement Film Visuals

Indicator: Commercial film - Psychological violence

Showing: Young girl, father, stair steps, wall corner, group of people, stair railings, paintings.

Shown: Oppression against women, neighborhood pressure, imposition and pressure within the family, marital status pressure, emphasis on honor.

Table 2

Semiotic Analysis of the Advertising named "Psychological Violence" by Mor Cati

INDICATOR	SIGNIFIER	DEFINITION	CONNOTATION
Person	Young girl	Trying to Remember and Talking	Nervous and memorizing
Person	Father	Listening	Approving, directing, and using gestures
Article	Stairs	Building materials	Determining the superior-subordinate relationship between the youth and the community
Article	Wall	Building materials	The corner where the young girl is oppressed and intimidated
Person	A Group of People	Domestic Crowd	People who manipulate and exert peer pressure
Article	Tables	Decorative Product	Portraits of sad and dull women
Article	Stair Railings	Building materials	Invisible trust divide between young girl and group

Analysis

As in the other commercial, a group of mostly men appears behind the father. The crowd says that if a divorced woman does not return to her father's house, she will be poorly spoken of and that meeting with that woman will harm the young girl and tarnish her honor, indicating the social place of women. If a divorced woman has two children, she has to return to her father's house. If he builds a new life for himself by not returning, he makes people talk behind his back. The honor of other women who meet him may be tarnished, and society may label them as evil women. Society wants women's place in society, and even a divorced woman, to be as if she never existed. A woman is not an individual on her own. If she is divorced and no longer has a husband, she must come under the protection of her father. A man should always be in charge of the woman. The idea that if a woman does not have a father or husband, her honor will be questioned by people, and she will be excluded from society is clearly stated in the advertising message.

In the commercial where psychological violence is discussed, a young girl talks to her father next to a wall. The fact that the young girl raises her eyes to the upper right while speaking shows that she is trying to remember the sentences she has memorized (Köseoğlu and Çelikkayalar, 2016). The young girl's father ties his hands to his bosom and listens to the sentences his daughter says from the top step of the stairs. The fact that the young girl is in the stairwell, while the father and the crowd behind him are on the upper steps of the stairs, symbolizes their superiority over the young girl. During the conversation, the young girl is against a wall, which refers to the pressure placed on her and being stuck in a corner. A beam of light is reflected from the windows in the stairwell and the stairs, but the part where the windows are located is designed in a way that does not allow opening and does not have a handle. There are also bars on the windows. This situation is reflected on camera in a way that prevents the girl from going out and, simultaneously, does not allow her to go out because of the father and his crowd, who expect obedience. The pressure in question can be pressure on the young girl and the crowd. The roles shaped, and the pressures exerted by society permeate each individual and group, and individuals are shaped and shaped accordingly.

At the end of the speech, the young girl puts her hands together in front of her like a criminal, while the crowd and the father figure put their hands together on their sheep, emphasizing power. This reflects the body movements between those who expect obedience and those who obey. Most of the crowd behind the father, with their hands folded on their bosoms, are men, and two women in the crowd are standing behind the men. This situation indicates the place of women in society and the secrets behind it. Men are in front of women, and the woman in the corner of the wall in front of the men is expected to obey. When the camera angle widens, we see the paintings hanging on the wall on the side of the crowd. There are two visible female figures on the wall where three paintings hang. The little girl figure, whose face is visible in the first painting, is sad, and the background color is dark gray-black. This situation depicts the darkness in which the little girl is imprisoned. The female figure in the painting next to it has lost its clarity. The woman in the unclear painting is older than the girl in the first painting, but her face and features are blurred. In another painting, an old door and a vaguely visible person standing before the door wait with his head bowed. The gradual fading of the female figure in the paintings emphasizes the fading and disappearance of women over time, who are oppressed within the framework of social impositions and traditional role distribution.

The walls and railings on the sides of the stairsteps where the crowded group is standing and the railing bars where the young girl stands are not reflected on the camera. These bars are the protection that can prevent the crowded group from falling, and the young girl does not have the same protection. The blocked group constitutes a large segment of society with the thoughts and directions it imposes and is secured. He can express

his ideas freely and benefits from the power of unity. On the other hand, the young girl does not have the same security and is in danger of falling if she struggles with the loneliness of being alone. This danger of falling is symbolized as being excluded from society or harmed.

In the psychological violence-themed commercial, the frequently emphasized issue is male hegemony and the intimidated female figure. This situation is also an effective example of traditional role distribution.

Semiotic Analysis of Sabancı Foundation Commercial Film Named “A Daughter Changes, The World Changes”

In the commercial, which states that it is based on a real-life story, a campaign is being carried out to encourage girls to study. The commercial, organized by the Sabancı Foundation, features the change in the village when a girl enters medical school. A father showing off to other fathers about his daughter's success in getting into school starts a trend in the town of taking girls away from housework and directing them to study. Girls who take care of animals at home leave these jobs upon the instructions of their fathers and start studying, and most girls enter medical school and go on to study.



Note: The access address is <https://www.youtube.com/watch?v=jS9tx2oU9E8> accessed from 20.09.2023.

Figure 3. Visuals of the Advertising Film titled “A Daughter Changes, the World Changes”

Display: Commercial film

Showing: Young girls, fathers, village life, envelope, geese, chickens, barber shop, sheep, laundry, uniform, white apron, books.

Shown: Ambitious fathers, reading campaign, happy daughters, hope.

Table 3

Semiotic Analysis of Advertisement Named “A Daughter Changes, The World Changes” by Sabancı Foundation

INDICATOR	SIGNIFIER	DEFINITION	CONNOTATION
Person	Young girls	Young Girls Living with Their Families in the Village	People who are directed to study by their fathers
Person	Fathers	Male People Living in the Village	Fathers competing with each other and educating their daughters
Article	Envelope	Official paper	News that changed the social life of a young girl
Animal	Geese and Chickens	Animals Screaming and Running	A community that insists on traditional roles tries to establish social dominance, shouts, and runs away
Article	Table	Picture of Ataturk	Founding leader fighting for women's rights
Article	Hanging Clothes	Wet Laundry	Symbol of the transition of social roles from traditional to modern

Analysis

In the commercial prepared for the campaign to educate girls, a young girl enters the room with an envelope containing her university exam results. The fact that he is nervous and anxious shows that the result in this envelope is significant to him. Seeing the positive result, the young girl throws herself out of the house with great happiness. Meanwhile, a female figure, whom we understand to be the girl's mother, appears in the kitchen in a traditional role as a housewife. The young girl running away from her mother symbolizes her escape from home life, a traditional role assigned to women. The girl does not share joy with her mother and leaves the house. This situation is a shocking reflection of the role assigned to women in society; the good news should be given to someone else before the mother figure at home. As the young girl runs happily through the village square, people look at her in surprise. Since it is not considered appropriate for a woman to run like this in the traditional social structure, people look at the young girl with astonishment. Meanwhile, when they see the girl running joyfully, the chickens and geese run away, screaming. This situation symbolizes the loud voice, weakness, and escape of the imposing society while the young girl opposes the role assigned to her in society. When the young girl enters the barbershop where her father is and shares the news with her father, we see the picture of Ataturk hanging on the wall behind the father. Ataturk is a national personality who supported the education of girls and the success of women in social life throughout his life, and the image symbolizes that the reflection of the society he targeted was built before his eyes. The father, who is proud of his daughter, acts superior to other fathers over his daughter.

In the following scenes, we watch the fathers' power race. While another father goes to his daughter with care, the geese enter the scene again, screaming. The phenomenon of obstruction imposed by society on the father figure still maintains its existence with decreasing numbers. However, the decreasing number of geese causes their calls to become less vocal. This is an emphasis that if people who are listened to in society and try to keep the role assigned to women at the traditional level are listened to, they will decrease, and their voices will be strong. The father comes to his daughter while she is hanging the laundry and is left alone with the laundry while sending her daughter off to study. Finding the situation strange and looking around, the father attempts to hang the laundry himself. Here, we see that the roles of femininity and masculinity determined by society

have changed places. As the young girl spreads the laundry and leaves the frame, the father is reflected in the frame with the laundry in his hands. Here, the exit from the determined social roles is symbolized. In the last topic, when the young girl announces that she won while running screaming through the village square, we see that there are no geese left in the square anymore. This shows us that over time, traditional roles collapse, and the crowds that think this way disappear. Throughout the commercial, we see the real-life professions of the young girls we see reflected in their uniforms and family tables. In addition, while young girls are doing work, hanging laundry, and herding animals throughout the commercial, in the end, the young girls are studying and not doing housework.

When a father tells all the fathers in the village that his daughter's admission to school is good, it helps girls gain the right to education. Considering that the opposite of the same situation occurs: If a father does not send his daughter to school, takes away her right to education, and this situation is imitated by other fathers in the village, we will encounter a situation where girls cannot study. We see male dominance and direction as the basis of the advertisement. It happens this way because fathers, that is, men, want it this way. Girls' fate is on the tip of men's tongues, and their guidance determines their fate regarding studying or doing household chores at home. This is a striking example of a traditional social structure.

Conclusion, Discussion and Recommendations

Although the impact of advertisements on society is indisputable, it should also be considered that they shape social value judgments. The individual is shaped according to his environment by learning the general values and acceptances of the society in which he lives. Whether an individual is a girl or a boy from the moment of birth is a biological factor; the judgments and teachings developed by society based on gender reveal gender stereotypes. The media continues these gender stereotypes shaped by society. In his study on women's representations in the media, Alabay (2023, p.235) mentioned that feminine roles related to the traditional social structure are continued in commercials. There are studies in which the sincerity of advertisements is questioned if women are used in traditional or modern roles. In their research where Topsakal and Şardağı (2021) discussed the changing role of women in advertisements in terms of gender, they found that while the roles of femininity were revealed traditionally in advertisements published during periods such as Mother's Day, in women's day advertisements, this discourse was expressed in the context of breaking boundaries and freedom. Although the study emphasizes the periodic nature of advertising activities and gives the message that a modern social role definition is given, it is seen that traditional social roles are not abandoned. A similar situation exists in the commercial film *A Daughter Changes the World Changes*, one of the commercials examined. While the message that young girls should study and have a career can be defined as a modern social role, the message that this should be done with the consent of their fathers is an indication that the traditional role distribution is still in place in advertisements. The issue of gender equality or inequality is a subject that has been frequently discussed in the literature in recent years. Factors such as the increase in women's participation in business life and the strengthening of the feminist movement have forced brands to take action on this issue and organize their advertising activities in this direction. It will be inevitable that brands that insist on traditional role distribution and do not emphasize gender equality will face a reaction after a while and damage their brand value (Levi and Turfanda, 2023, p. 40).

In the first commercial analyzed with the semiotic method, the Mor Çatı association talks about psychological and economic violence against women. In addition to the male figure, he discusses the pressure he puts on women in the oppressive society with the same thoughts. The commercial deals with the submissive situation assigned to women in social role distribution from the perspective of society's imposition and men's guidance.

In the relevant commercials, there is both traditional role distribution and an emphasis on gender inequality. In the crowded group, the female figures, who are oppressive people, are behind the men, and the female characters, who are already the leading figures, are forced to obey. This shows that no matter which side a woman is on, she cannot escape the traditional role of being left behind by the male individual.

The last commercial, "A Daughter Changes, The World Changes" is a film prepared for educating girls. Especially in Anatolia, the advertisement's main element is that girls employed in housework and animal husbandry should study and enter medical school upon their father's request. Even though it is a supportive and emotional commercial for girls, we see in this commercial that girls should study in line with the wishes of men. Fundamentally, there is still male domination and a patriarchal order. Fathers send their daughters to school to compete with each other. Although the result is excellent, the young girl's social role changes with the man's permission and request. Social roles also appear in this commercial, and the traditional role distribution is reinforced in many commercial frames. For example, in one shot, when the young girl learns that she has passed the school, the mother figure is in the kitchen taking care of the housework, and the girls hang the laundry or herding the animals.

In commercial films, which attempt to go beyond the social roles assigned to women in traditional societies, women are reflected in the cameras outside the roles assigned to them. According to the study conducted by Aktaş (2020, p. 183), which investigated the changing roles of women in advertisements, in some product advertisements, women began to be depicted from business life by removing them from traditional roles. Similarly, in the study on gender stereotypes conducted by Çiftçi and Şerçelik (2021, p. 23), it was mentioned that representations of men and women in advertisements were changed. Representations outside gender stereotypes began to be created, according to the results of the study conducted by Özbükerci in 2023 on gender in advertisements, before 2018, mothers, wives, etc. Female figures whose traditional roles are emphasized began to appear as strong, successful individuals in advertisements after 2018. Likewise, he mentioned that male figures who appeared in oppressive and rude roles as the head of the house were positioned as polite and egalitarian men after 2018. There may still be a male dominance situation in some of the commercials that claim to destroy the traditional role structure. In the commercials examined within the sample, a situation was opposite to those encountered in these studies. There was no direct positive emphasis on women's freedom in these commercials.

In future studies, the social roles of female figures in commercials can be depicted at different scales. Searching for an answer to whether advertisements based on women aim to oppose traditional roles or reinforce new roles will provide valuable contributions to the literature. On the other hand, the roles assigned to women in commercial films that have won national and international awards and reached many people through traditional media and social media should be discussed in detail. The power of advertising to shape society should be addressed. The stance of the media, and therefore the brands that hold this power, regarding femininity roles and gender equality/inequality should be revealed through comprehensive studies. It would be appropriate to investigate the effect of this traditional role distribution given to adults and children through advertisements. For example, in the advertisements made by Öz in 2022, research on the concept of gender was included in an advertisement that appeared on the screens in the form of animation. In the commercial, the cartoon character who portrays the legend of Sleeping Beauty wakes up and cleans the surroundings before the prince arrives at the castle. In this commercial, the fact that the woman has to clean and organize the surroundings gives a message to adults and children who will watch it due to its visual elements. In today's modern world, where efforts are being made to change gender and traditional role distribution, traditionalized

roles continue to be instilled in girls and boys. In addition, a detailed discussion of the effects of commercial films focused on gender equality or inequality in society will make valuable contributions to the literature. In the study by Ünver and Demirli (2022) on the distribution of roles within the family, it was observed that the weight of the distribution of domestic duties of married individuals is on women, while responsibilities outside the home are on men. According to the research, gender distributions have been internalized and accepted as such. Studies investigating this situation's validity will shed light on social role distribution and enrich the literature.

Every stereotype served through the media is adopted by society. The media has a great responsibility in ensuring gender equality. Investigating to what extent this duty has been fulfilled will also provide valuable contributions to the literature.

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Genişletilmiş Özet

Amaç

Reklam faaliyetleri aracılığı ile ürün ve hizmetlerin tanıtılması ve tüketicilerde satın alım faaliyetlerinin gerçekleştirilmesi için çeşitli yol ve yöntemlerin kullanıldığı bilinmektedir. Öteden beridir reklam filmlerinin ana figürü olarak kadınlar kullanılmaktadır. Sıklıkla ev işleri ve çocuk bakımında yer alan kadın figürler geleneksel rol dağılımlarını pekiştirecek şekilde servis edilmektedir. Modernleşmenin getirisi ile beraber toplumsal rol dağılımlarının çeşitlendiği ve modern rol dağılımlarının da reklam filmlerinde yansıtıldığı bilinmektedir. Örnekleme dahil edilen reklam çalışmalarında kadın figür geleneksel rol dağılımları kapsamında mı yoksa modern bir bakış açısı ile mi ekrana yansıtılmaktadır sorusuna cevap aranmaktadır. Yapılan incelemelere göre medyada kadın temsiliinin geleneksel rol dağılımları üzerinde etkili olduğu bilindiğinden seçilen reklam filmlerinde vurgulanan kadın temsillerinin önemi anlaşılacak geleneksel rol dağılımlarının pekiştirip pekiştirilmediği araştırılmaktadır.

Tasarım ve Yöntem

Araştırma kapsamında öncelikle toplumsal cinsiyet konusunu ele alan ve konu hakkında çeşitli araştırmacılar tarafından ortaya konan veriler incelenmiştir. Söz konusu araştırmalara bir yenisini eklemek ve farklı bir perspektiften bakmak amacı ile de göstergebilim yöntemi kullanılarak seçilen reklam filmleri incelenmiştir. Araştırma medyada kadın temsillerini ortaya çıkarmaya çalıştığından pazarlama alanında çeşitli markaların değerlendirildiği ve IAB ABD lisansı ile IAB TR tarafından düzenlenmekte olan dijital pazarlama iletişimi alanında gerçekleştirilmiş çalışmaların ödüllendirildiği bir yarışma programı olan Mixx Awards Türkiye anakütle olarak seçilmiştir. Amaç kadın temsillerini incelemek olduğundan ilgili yarışmada Toplumsal Cinsiyet Eşitliği başlığı altında yer alan 2022 yılında altın, gümüş ve bronz kategorilerinde ödül alan Vodafone markasının Ben Varım, Mor Çatı'nın Şiddet Sadece Fiziksel Değildir ve Sabancı Vakfı'nın Bir Kız Çocuğu Değişir, Dünya Değişir isimli üç reklam filmi örneklem olarak belirlenmiştir. Örnekleme dahil edilen markalı reklam filmi olan Vodafone markasının *Ben Varım* isimli reklam filmi doğrudan bir öykü ve senaryoya dayalı olmayan bir kampanya reklamı olduğundan örneklemden çıkarılmıştır. Kalan iki reklam filmi Mor Çatı Derneğinin *Şiddet Sadece Fiziksel Değildir* isimli çalışması ve Sabancı Vakfı tarafından yayınlanan *Bir Kız Çocuğu Değişir, Dünya Değişir* isimli reklam filmleridir. Çalışmada örnekleme dahil edilen reklam filmleri Saussure ve Barthes tarafından geliştirilen kodlamalar esas alınarak göstergebilim yöntemi ile analiz edilmiştir.

Bulgular

Göstergebilim yöntemi ile analiz edilen ilk diğer reklam filminde Mor Çatı derneği kadına yönelik psikolojik ve ekonomik şiddetten bahsetmektedir. İki farklı reklam filmi olarak yarışmaya katılan ve beraber değerlendirilen bu reklam filmlerinde toplumsal baskıdan ve erkek egemenliğinden bahsedilmektedir. Zaten kâr amacı güden bir kuruluş olmayan Mor Çatı'nın reklam filmlerinin temelinde doğrudan kadına yönelik şiddet türleri ana unsur olarak karşımıza çıkmaktadır. Bu reklam filmlerinde kadın geleneksel rol dağılımına uygun olarak gösterilmektedir. Diğer reklam filmi olan Bir Kız Çocuğu Değişir, Dünya Değişir isimli reklam filmi kız çocuklarının okutulmasına yönelik hazırlanan bir reklam filmidir. Özellikle Anadolu'da ev işlerinde ve hayvancılıkta çalıştırılan kız çocuklarının babalarının isteği ile okuması ve tıp fakültesi kazanması reklamın ana unsuru olarak karşımıza çıkmaktadır. Kız çocuklarını destekleyici ve duygusal bir reklam filmi olsa da bu reklam filminde de erkeklerin isteği doğrultusunda kız çocuklarının okuması ele alınmaktadır. Temelde yine bir erkek egemenliği ve pederşahi bir düzen söz konusudur. Babalar birbirleri ile yarışmak amacı ile kız

çocuklarını kullanarak onları okutmaktadır. Modern rol dağılımına dayalı olarak kız çocuklarının meslek sahibi olması durumu yine erkeğin izni ve isteği ile gerçekleşmektedir. Burada da geleneksel rollerin pekiştirilmeye devam edildiği sonucuna ulaşılmıştır.

Sınırlılıklar

Araştırma medyada kadın temsillerini ortaya çıkarmaya çalıştığından pazarlama alanında çeşitli markaların değerlendirildiği ve IAB ABD lisansı ile IAB TR tarafından düzenlenmekte olan dijital pazarlama iletişimi alanında gerçekleştirilmiş çalışmaların ödüllendirildiği bir yarışma programı olan Mixx Awards Türkiye anakütle olarak seçilmiştir. Amaç kadın temsillerini incelemek olduğundan ilgili yarışmada Toplumsal Cinsiyet Eşitliği başlığı altında yer alan 2022 yılında çeşitli derecelerde ödül alan Vodafone markasının Ben Varım, Mor Çatının Şiddet Sadece Fiziksel Değildir ve Sabancı Vakfının Bir Kız Çocuğu Değişir, Dünya Değişir isimli üç reklam filmi anakütle olarak belirlenmiştir. Diğer kategorilerde ödül alan markalar ve reklamlar doğrudan kadın figürü ele almadığından, sıklıkla bir ürün veya hizmet tanıtımı gerçekleştirdiğinden reklamda ana unsur olan kadın figürün incelemesinin yapılması zor ve tarafsız olamayacağı düşünüldüğünden doğrudan toplumsal rollere ışık tutan toplumsal cinsiyet eşitliği kategorisi ele alınmıştır. Çalışmanın güncel olması amaçlandığı içinde 2022 yılı esas alınmış daha önceki yıllarda yayınlanan aynı kategorideki reklam filmleri örneklem dışı bırakılmıştır. Yanı sıra Vodafone markalı reklam filmi bir senaryoya dayanmadığından göstergebilim yöntemine uygun olmadığına karar verilerek örneklemden çıkarılmıştır.

Öneriler

Kadın figürün reklamın ana unsuru olarak karşımıza çıkması sıklıkla karşılaştığımız bir durumdur. Reklamların toplum üzerindeki etkisi tartışılmaz olmakla beraber toplumsal değer yargılarını şekillendirdiği de göz önünde bulunmalıdır. Yanı sıra reklam filmleri aracılığı ile toplumsal rollerin yeniden belirlenmesi durumu da söz konusudur. İnsanların görsel iletişim araçlarını (film, dizi, reklam, video klip vb.) sıkça kullandığı günümüz dünyasında kadın temsiliyeti daha çok önem kazanmaktadır. Kadınlık sunumunun geleneksel toplum düzenine dayalı olarak yansıtıldığı reklam filmleri toplumun kadınlık ve erkeklik rollerine bakış açısını da belirlemektedir. Medyanın toplumsal rol dağılımı konusunda belirleyici bir unsur olması da son derece önemli ödevleri olduğunu göstermektedir. Bu bağlamda medyada kadın temsili konusu ayrıntılı olarak ele alınmalı, medyanın toplumu şekillendirme gücü tespit edilmeli ve medya temsillerinin toplumdaki yansımalarının ayrıntılı olarak incelenmesinin önemli olduğu düşünülmektedir.

Özgün Değer

Yapılan göstergebilim analizi sonuçlarına göre medya aracılığı ile geleneksel rollerden çıkılma gayreti olsa da toplumsal kimlik tanımlamalarında uzaklaşamadığı görülmektedir. Bir reklam filminde kadınların okuma ve kariyer yapma imkanlarının yine erkek bir figür tarafından tayin edildiği dikkat çekmektedir. Şiddet türlerinin ele alındığı reklam filmlerinde verilen gömülü mesajların bilinçli izleyiciler tarafından tespit edilme imkânı varken toplumun büyük çoğunluğunca anlaşılamayacağı görülmektedir. Medyanın toplumun şekillenmesindeki etkisi göz ardı edilmeden reklam faaliyetlerinin denetlenmesinin faydalı olacağına inanılmaktadır. Çalışmada birçok gömülü mesaj tespit edilmiştir. Konunun izleyiciler tarafından fark edilemeyen alt metin mesajlarının tespitinde önemli ipuçları sağladığı düşünülmektedir. Araştırmada ele alınan reklam filmleri bir vakıf ve derneğe ait reklam filmleridir kısacası ticari bir kâr amacının güdülmediği düşünülmektedir. Söz konusu reklam filmlerinin özellikle birinde mesajın geleneksel rol dağılımından ve

ataerkil bakış açısından çıkılmadan verilmesi olumlu bir mesaj iletme amacıyla verilen bir reklamın bile geleneksel rolleri yeniden pekiştirdiğini göz önüne sermektedir. Bu açıdan araştırmanın medya sektöründe bilirkişilere farklı bir bakış açısı ve perspektif kazandıracağı ve reklam metinlerinde ana amaca bağlı senaryolaştırma sürecine katkı sağlayacağı düşünülmektedir. Aynı zamanda izleyicilere de gömülü mesajları ve yönlendirmeleri daha net anlayabilmesi noktasında farklı bir bakış açısı kazandıracağına inanılmaktadır.

Araştırmacı Katkısı: Ahmet SONGUR (%50), Duygu YAMAN (%50).