

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES**



**THE ROLE OF BRAND EXPERIENCE IN BRAND TRUST AND BRAND
LOVE: A STUDY ON FASHION BRANDS**

MASTER'S THESIS

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**Department of Business
Business Administration Program**

MARCH, 2023

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MARCH, 2023

APPROVAL PAGE



DECLARATION

I abundantly declare that the study, “The Role Of Brand Experience In Brand Trust And Brand Love: A Study On Fashion Brands, which represents my Master thesis to Istanbul Aydin University, is not a violation to the ethics of any policy or regulation, and all the authors of the literature are identified and cited in the Bibliography (24/03/2023).



THAIMA S. I. MAHMOUD

FOREWORD

I wish to express my sincere gratitude and appreciation to Prof. Dr. ILKAY KARADUMAN, for mentoring me throughout my thesis research study. Furthermore, I extend my gratitude to Aydin University and its representatives.

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March 2023

THAIMA S. I. MAHMOUD

THE ROLE OF BRAND EXPERIENCE IN BRAND TRUST AND BRAND LOVE: A STUDY ON FASHION BRANDS

ABSTRACT

Fashion is a fast-growing industry with the latest trends being introduced every month or even every day. Brand experience practices provide an opportunity to build long-term relationships between consumers and brands. Numerous studies have shown that brand experience has a positive impact on brand loyalty, through the quality of the relationship with the brand. Within this relationship, brand trust was shown to motivate customers to make regular purchases, while brand love was shown to positively impact customer's repurchase intentions as well as brand loyalty. Thus, the purpose of this research is to examine the impact of brand experience on brand trust and brand love in the fashion industry in Turkey, possibly suggesting solutions to increase both loyalty and purchases. This study is a cross sectional correlational study, conducted over a sample of 400 participants, surveyed online, using a valid and reliable questionnaire to consequently measure Brand Experience, Brand Love and Brand Trust. The results showed a significant positive correlation between Brand Experience and Brand Trust, as well as another significant positive correlation between Brand Experience and Brand Love. Thus, the results indicated that Brand Experience has a significant role in Brand Trust and Brand Love.

Keywords: Brand, Brand Trust, Brand Experience, Brand Love, Brand Loyalty, Fashion Industry.

MARKA DENEYİMİNİN MARKA GÜVENİ VE MARKA SEVGİSİNDEKİ ROLÜ: MODA MARKALARI ÜZERİNE BİR ARAŞTIRMA

ÖZET

Moda, her yıl veya hatta çeyrek içinde yeni trendlerin tanıtıldığı hızlı büyüyen bir endüstridir. Marka deneyimi uygulamaları, markalar ve tüketiciler arasında uzun vadeli ilişkiler kurma fırsatı sunar. Çeşitli çalışmalar, marka deneyiminin, belirli bir marka ile olan ilişkinin kalitesi aracılığıyla marka sadakati üzerinde olumlu bir etkiye sahip olduğunu göstermiştir. Bu ilişki içinde, marka güveninin müşterileri düzenli alışveriş yapmaya motive ettiği gösterilirken, marka sevgisinin müşterinin geri alım niyetlerini ve marka sadakatini olumlu yönde etkilediği gösterilmiştir. Bu nedenle bu araştırmanın amacı, Türkiye'de marka örneği ile moda sektöründe marka deneyiminin marka güveni ve marka sevgisi üzerindeki etkisini incelemek, muhtemelen hem sadakati hem de satın almaları artırmak için çözümler önermektir. Bu çalışma, 400 katılımcıdan oluşan bir örneklem üzerinde yürütülen, çevrimiçi olarak ankete katılan, sonuç olarak Marka Deneyimini, Marka Sevgisini ve Marka Güvenini ölçmek için geçerli ve güvenilir bir anket kullanan kesitsel bir korelasyonel çalışmadır. Sonuçlar, Marka Deneyimi ve Marka Güveni arasında anlamlı bir pozitif korelasyonun yanı sıra Marka Deneyimi ve Marka Sevgisi arasında anlamlı bir pozitif korelasyon olduğunu göstermiştir. Böylece elde edilen sonuçlar, Marka Deneyiminin Marka Güveni ve Marka Sevgisinde önemli bir role sahip olduğunu göstermiştir.

Anahtar Kelimeler: Marka, Marka Deneyimi, Marka Güveni, Marka Sevgisi, Marka Sadakati, Moda Endüstrisi.

TABLE OF CONTENT

DECLARATION	i
FOREWORD	ii
ABSTRACT	iii
ÖZET	iv
TABLE OF CONTENT	v
LIST OF TABLES	vii
LIST OF FIGURES	viii
I. INTRODUCTION	1
A. Research Overview	5
1. Problem Statement	5
2. Significance of the Study	6
3. Research Objectives	6
4. Research Questions	6
5. Purpose and Hypothesis	7
II. THEORETICAL BACKGROUND	8
A. Electronic Commerce	8
B. Brands and Branding.....	9
1. Branding	10
2. Branding methods	10
C. Fashion Industry.....	12
1. Fashion	13
2. Fashion Industry History.....	13
3. Famous Brands in Fashion Industry.....	17
D. Brand Experience	20
1. Types of experience	23
E. Brand Trust	23
1. Definition of trust.....	24
2. Functions and benefits of brand trust.....	27

.3	Different Levels of Consumer-Brand Relationships.....	28
F.	Brand Love.....	32
1.	Brand Love and Similar Structures	36
2.	The Importance of Brand Love	37
G.	Brand loyalty.....	38
1.	The relationship between brand loyalty and brand satisfaction	42
H.	Word-of-mouth advertising.....	43
1.	Brand image	47
I.	Brand Satisfaction	49
1.	Kano model	51
J.	Social mentality.....	53
III.	METHODOLOGY.....	57
A.	Research Design.....	57
B.	Population and Sampling Design	57
C.	Settings	57
D.	Type of Research.....	57
E.	Data Collection.....	58
F.	Research Instrument.....	58
G.	Validation, Normality and Reliability of Instrument	58
H.	Measurement	58
I.	Time Horizon	59
J.	Research Model.....	59
IV.	DISCUSSION	70
V.	CONCLUSION, RECOMMENDATIONS, AND LIMITATIONS	71
A.	Conclusion	71
B.	Recommendations	72
C.	Limitations	72
VI.	REFERENCES.....	73
	APPENDIXES:.....	84
	RESUME.....	90

LIST OF TABLES

Table 1. Different definitions of trust	25
Table 2. Normality test result of average scale scores	60
Table 3. Reliability Statistics for Scales	60
Table 4. Validity Statistics for Scales	61
Table 5. Gender frequency distribution of participants	61
Table 6. age frequency distribution of participants.....	62
Table 7. Marital Status frequency distribution of participants.....	62
Table 8. Descriptive statistics of the overall score scales	63
Table 9. Descriptive statistics of each question of Brand Experience	64
Table 10. Descriptive statistics of each question of Brand Trust.....	64
Table 11. Descriptive statistics of each question of Brand Love.....	65
Table 12. The relationship between the brand experience and brand trust.....	66
Table 13. The relationship between the brand experience and brand love	66
Table 14. Analysis results on whether there is a significant difference between the gender of the three scales.....	67
Table 15. Analysis results on whether there is a significant difference between the marital status of the three scales.....	68
Table 16. Analysis results on whether there is a significant difference between the age of the participants and three scales	69

LIST OF FIGURES

Figure 1. Type of Loyalties (Dick & Basu, 1994: 109)	40
Figure 2. Kano model of customer satisfaction (Kano, 1984: 148).....	52
Figure 3. Participants' gender frequency distribution graph	61
Figure 4. Age frequency distribution of participants	62
Figure 5. Participants marital status frequency distribution graph	63
Figure 6. The frequency distribution graph of genders and scales	67
Figure 7. The frequency distribution graph of marital status and scales	68
Figure 8. The frequency distribution graph of age groups and scales	69

I. INTRODUCTION

The brand has been considered one of the important issues in marketing management since 1990 and is regarded as one of the important and prominent dimensions in the global industry (Madeline & Sihombing, 2019, 92). Strong brand names provide a set of financial and non-financial benefits to companies. These benefits include greater customer loyalty, company operations flexibility, higher profit margins, and brand development opportunities. The purpose of the research that examined the brand according to the opinions of consumers was to analyze their reaction to the brand, their perceptions, and the overall superiority of the goods or services compared with other brands (Muniz & O'Guinn, 2001: 412). Brands can not only help consumers to express different concepts about themselves, but they can also express cultural values and beliefs (Zhang, 2019: 901).

Brands are considered among businesses' most significant strategic investments and recreate an essential position in consumer behavior in purchasing goods or services (Madeline & Sihombing, 2019, 102). The brand represents the organization's responsibility to supply practical, social, and emotional advantages to the customer. Branding requires years of work and creating a legacy. Branding involves a relationship of love and trust between the customer and the brand. This relationship also occurs over many years and is based on successful experiences with customers after purchasing goods and services from the company (Albert & Merunka, 2013: 904).

In buying products, the loyalty variable is the power of the brand in the minds of the customers of that brand and causes the customer to repeat the purchase of the product. Loyalty to a brand makes a customer recommend a brand's products to others and even pay a higher price to buy a product and wait for that particular product even if it is not in the market, increasing the company's market share and reducing the entry of new competitors (Madeline & Sihombing, 2019, 93). Trust in the brand is defined in the form of confident beliefs of the consumer towards that brand. Trust in a brand is associated with the capabilities of that brand to implement

the presented plans (Atulkar, 2020: 560).

Today, customers expect the brands or products they buy to satisfy them; But more is needed to create a continuous relationship with the brand (Unal & Aydin, 2013: 78). Customers desire to create bonds beyond satisfaction. They are bonds that are based on emotional dependence. Brand love is a degree of a satisfied customer's passionate, emotional attachment to a brand. In recent years, brand love has been one of the crucial topics in brand studies (Madeline & Sihombing, 2019, 95). While attachment is a sensory link between a person and a specific body; In other words, attachment expands when people find closer common feelings (Bilgin, 2018: 130).

Providing memorable brand experiences to customers is critical for companies to survive and gain a competitive advantage. A company's competitive advantage may originate from product innovation, pricing strategy, and strong marketing channels, but competitive advantage resulting from creating memorable experiences cannot be easily imitated or replaced (Tsauro et al., 2007: 51).

Customers attribute brand characteristics to companies in their mental form; this puts the company and its employees at the center of creating its most important assets. The fashion industry is significant due to its increasing attention among different parts of society and the prevalence of the fashion and makeup industry in Turkey. It brings a high mental conflict for consumers (Madeline & Sihombing, 2019, 99).

A brand is a name, design mark, or a combination of them used to identify the products or services of a seller or a group of sellers and distinguish them from the products and services of competitors (Atulkar, 2020: 559). In other words, the brand name distinguishes products or services that satisfy a similar need (Bernarto et al., 2020: 419).

Although brand love and satisfaction are very similar, the two have some differences. Satisfaction can be felt by a customer's one-time interaction with the brand but love for the brand is realized after several interactions. The love for the brand makes the customer feel that his brand is very important and unique and that no other brand can replace it. Love for the brand and its definition in the form of a solid emotional dependence between the person and the brand can affect the customer's loyalty to the brand (Hidaka et al., 2018: 41). Koschmann & Sheth (2018:

107) divide brand love into three main parts: interest, relationship, and enthusiasm. The concept of love for the brand is to help create a favorable situation for the company to reach new customers at the lowest cost and retain the maximum number of customers.

Brand love is an entirely new concept in theory and practice. Brands are notable in people's daily lives, and customers establish an emotional bond with them. In this way, brands' position is determined by their specific customers and characteristics (Westhuizen, 2018: 350). However, having permanent customers in today's competitive world is not an easy goal, and even satisfied and loyal customers sometimes change their brands (Casteran et al., 2019: 63). Therefore, recently, researchers have focused on brand love as an emotional dimension of brand loyalty to maintain long-term relationships with customers.

Although decades have passed since the investigation of customers' attitudes towards brands and their effects on customers' behavior, during the last few years, the research process has moved in a direction where many of these researches have focused on the level of customer fascination and, in other words, the customer's love for the brand (Rubio et al., 2019: 620). In any case, customer satisfaction is not enough to create a long relationship with a brand. Creating an emotional relationship beyond satisfaction is necessary to create loyalty to the product (Atulkar, 2020: 261).

In order to create such an emotional relationship, inseparable loyalty to the brand must be created (Bernarto et al., 2020: 420). Because there is very little information about brand love and the importance that the structure of brand love can have for companies, it is necessary to investigate and identify the dimensions of this variable; by knowing these dimensions, we can get customers with strong feelings towards the brand, which creates a unique competitive advantage for companies (Handarkho, 2020: 370).

Today, investing in consumer brand relationships has become very important for many companies seeking to survive and earn continuous profits through customers. This is because a solid and appropriate relationship between the consumer and the brand creates advantages for the company that owns the brand, which includes (Harwanto et al., 2020: 208):

- Creating entry barriers for new competitors

- Accepting a higher price from the consumer
- Reduce marketing costs
- Increasing the company's market share
- Positive word-of-mouth advertising

This study, which examines the effect of brand experience on brand love and trust, consists of Eleven chapters. The First chapter gives information about electronic commerce concepts. The second one gives detailed information about the literature and explains the concepts used in detail about, brands and branding. In the third chapter, fashion, its definition, and history throughout the years are presented, this section gives information about famous brands in the fashion world in detail. Then in chapter four, brand experience and dimensions of brand experience are emphasized, a comprehensive definition of brand experience is provided, and the different types of brand experience are explained. In chapter five, Brand trust was defined, and an explanation of its effects was provided. Chapter six gives information about brand love and its importance. Chapter seven discusses the relationship between brand loyalty and brand satisfaction. The eighth chapter explains Word-of-mouth advertising and its positive effects on brands and consumers. In chapter nine, brand image and different dimensions to evaluate it can be found. The tenth chapter defines customer satisfaction and its categories, besides explaining Kano model of customer satisfaction. Finally. Chapter eleven defines social mentality and its components.

In the methodology section, general information about the research method and sampling is given. After that, the study was concluded by presenting the analysis, findings, and conclusion. Statistical analysis was performed using SPSS v.22 in this study. As a result of these analyses, it has been determined that brand trust and brand love are affected by brand experience.

The data of this study were collected from the fashion industry in Turkey. The fashion industry in Turkey is massive and generates billions of dollars in revenue for the country. This industry has exported a lot to different countries and has had a lot of income for Turkey in the past years. Fashion productions in Turkey are exported to neighboring countries, Europe, and many Asian countries and have a high foreign exchange rate for the country. The results of this study can be valuable

and profitable for this industry.

The role of brand experience during the process of buying goods in the fashion industry on brand love and brand trust was investigated in this study. Based on the study's results, the brand experience during the product purchase process strongly affects brand love and trust. Business owners must create pleasant experiences for customers to achieve successful branding. Businesses active in the fashion industry must strive to improve the shopping experience for customers. This study investigated the effect of gender, age, and marital status on brand love, experience, and trust. Based on the study's findings, men and women have different perceptions of shopping, and business owners should have different marketing strategies to attract men and women. Marital status also has conflicting effects on customers' views. According to the results of the study, age has no effect. This study shows that for the success of an active business in the field of fashion in Turkey, pleasant brand experiences must be created for the customer. If a company is looking for a successful marketing strategy, it must focus on customer experiences.

A. Research Overview

Previous studies emphasized that brand experience offers a chance for customers to develop a long-term relationship with the brand, positively influencing brand loyalty (Ramaseshan & Stein, 2014: 664). Additionally, brand trust was shown to motivate customers to make purchases (Chaudhuri & Holbrook, 2001: 81), and brand love was shown to impact repurchase intentions and loyalty (Heinrich et al., 2012: 147).

Thus, this research aims to study the role of Brand Experience in Brand trust and Brand Love in the fashion industry in Turkey and answer related inquiries and hypotheses regarding the type and significance of the relationship between those variables.

1. Problem Statement

Brand experience in the fashion industry can impact the customer's loyalty toward the brand based on the type of relationship the customer develops with the brand. Fortunately, the literature has shown that brand trust significantly impacts purchases, and brand love significantly impacts loyalty and repurchase intentions.

Thus, examining the relationship between these variables becomes crucial for a better outcome of purchases and brand loyalty. In this matter, this research aims to examine if brand experience affects brand trust and brand love in the fashion industry in Turkey.

2. Significance of the Study

Since, in the fashion industry, purchase intentions and brand loyalty can be affected by the brand experience, depending on the type of relationship the customer has with the brand, it becomes crucial to find a type of relationship that serves the same purpose, leading to more purchases and more brand loyalty. As evident, brand trust is positively correlated to purchase intentions, and brand love is positively correlated to both repurchase intentions and brand loyalty. Hence, the goal of this study is to examine the role of brand experience in brand trust and brand love in the fashion industry in Turkey, Thus, providing a way to understand better if the brand experience is affecting brand trust and love, which in turn affect purchases, repurchases, and brand loyalty. Additionally, this study aims to help fill a gap in the literature on the field of consumer Behavior and informing action, through implications for implementing better brand experience strategies in the fashion industry.

3. Research Objectives

The objectives of this thesis are:

- a. Examine the impact of brand experience on brand trust in the fashion industry.
- b. Examine the impact of brand experience on brand love in the fashion industry.
- c. Evaluate the relationship between brand experience, brand love, and brand trust in the fashion industry in Turkey.

4. Research Questions

Is there any correlation between Brand trust, brand experience and brand love?

5. Purpose and Hypothesis

This study aims to assess the impact of brand experience on developing brand trust and brand love towards fashion brands in Turkey, achieving better outcomes in customer loyalty and purchase intention.

The hypotheses that are tested in this research are as follows:

H1: Brand Experience is positively correlated to Brand Trust in the fashion industry.

H2: Brand Experience is positively correlated to Brand Love in the fashion industry.



II. THEORETICAL BACKGROUND

A. Electronic Commerce

Commerce is exchanging money for goods and services, including trading, buying, and selling. Electronic commerce (e-commerce) is defined as selling, buying, or exchanging services, products, or information through computer networks and the Internet (Hanson & Kalyanam, 2020: 15). Now, suppose the same exchange takes place electronically on the Internet. In that case, it can be said that commerce has been formed electronically. The European Commission defined e-commerce as follows: e-commerce is based on data transmission and processing, such as image, video, sound, and text (Kim & Sullivan, 2019: 12). E-commerce can be divided into different types in terms of transactions, some of which are (Delgado-Ballester et al., 2020: 155):

- **Business-to-business:** It is called a model of e-commerce where the parties of the transaction are companies.
- **Business-to-consumer:** It is a pervasive and direct business relationship between companies and customers.
- **Consumers-to-companies:** In this case, normal people sell their products or services to companies with the help of the Internet.
- **Consumer-to-consumer:** In this case, it is the buying and selling relationship between consumers.
- **Business-to-government:** This includes all business interactions between companies and government organizations. Payment of taxes and duties are considered as interactions.
- **Government-to-citizens:** It is between the government and the mass of people, which includes economic enterprises, government institutions, and all citizens. This model is one of the components of electronic government.

- Government-to-government: It includes commercial communication between governments in fields such as import and export.

Of course, it should be said that the above types are not entirely independent, and when they emphasize buying and selling, they come in the form of e-commerce.

B. Brands and Branding

A name, phrase, symbol, design, or any other characteristic that identifies a service or seller of a particular product by which it is distinguished from other similar products and services is the legal title for a brand (Mrad et al., 2020: 130). Associating the meanings of images and signs with the brand is one of the benefits of a brand that will be the basis of the decision to buy the brand product. The brand includes all feelings, elements, and concepts related to a name, which is people's perception of it (Keller, 2020: 997). In other words, the brand has a social nature, and powerful brands are those that people have a sense of ownership towards. Top brands can arouse the excitement and emotions of their consumers, and customers also trust these names and expect them to create top ideas and innovate their own products. A strong brand must have these qualities (Bronnenberg et al., 2019: 346):

- Suitability
- Reliable position
- Tolerability
- Credibly
- Inspiration
- Uniqueness
- Attractiveness

From the consumer point of view, the brand means (Nguyen & Mogaji, 2022: 124):

- The origin of the product
- Assigning responsibility to the manufacturer
- Less risky

- Lower query cost
- Quality mark
- Dealing with the product manufacturer
- A symbolic means to express personality

1. Branding

Brand strategy or branding is the process of giving meaning to a name. Branding is a set of strategies that provide a specific identity for a brand name and define and distinguish its position in the market compared to competitors (Kim & Sullivan, 2019: 6). Branding consists of various topics such as brand positioning, choosing a compelling title for the brand, creating a new classification, choosing the color of the brand, designing a logo for the brand, expanding, or limiting the scope of the brand's focus, the depth and value of the brand, public relations, event creation, and advertising (Loureiro et al., 2020: 117). In fact, in branding, the effort is to place the brand's characteristics mentioned in the above section in the customers' minds and have a pleasant place for them. In other words, branding can be defined as the mental position of a brand in the minds of customers and the target market of that business (Keller, 2020: 998).

2. Branding methods

Branding is the result of media messages and reports. The more the number of these messages and the more favorable their content, the stronger the brand will be (Septyani & Alversia, 2020: 195). Branding is not that simple because no two brands are ever the same. In fact, the main purpose of branding is to distinguish a product or a business from its competitors. Therefore, it is not possible to consider a single magic formula for all successful brands. To build an attractive brand, Gajewska et al. (2020: 666) suggest five primary principles:

- Differentiation
- Cooperation
- Innovation
- Validation

- Creating a culture

Also, Hanson & Kalyanam (2020: 18) believe that marketing managers have eight tools to be connected with customers and build a strong brand in the market:

- Public relations
- Advertising
- Direct marketing
- Sales promotion
- Packaging
- Face-to-face selling
- Customer services
- Events and sponsorships

In fact, the central part of the branding process is that the branding manager should never act like a machine. Whitmer (2019: 126) believes that many big brands do not consider the feelings and emotions of customers when they want to do branding work, and they always complain about the ineffectiveness of branding work.

Another branding method is sensory branding. Sensory branding is an idea that is most acceptable to humans when it involves all five senses. Involving the three senses of touch, smell, and taste in branding is a proven way to differentiate and make the brand memorable and establish an effective and strong emotional connection with customers (Nguyen & Mogaji, 2022: 115). Therefore, sensory branding is more effective than its traditional application, which involves only the two senses of hearing and sight, additionally, sensory branding will provide effective marketing communications in the future (Hultén, 2017: 10).

The most complex part of managing a sensory branding project is aligning and creating the proper interaction between design and classic business and marketing management processes (Hepola et al., 2017: 285). This is because two completely different ways of thinking participate in such projects; one is creative and artistic and based on intuitive understanding and inference, and the other is engineering and mathematics and based on rational methods. The lack of

accompaniment and uncoordinated performance of these roles mainly lead to the failure of sensory branding projects (Loureiro et al., 2020: 129). In order to solve this problem, design management plays a primary role, and drafting a brand statement as one of the types of design statements with the direct participation of design managers and business managers in the organization will be very effective in the fate and success of a sensory branding project (Keller, 2020: 996).

Defining the background and generalities of the project, examining the scope and class of the business, examining the target audience, introducing the company, its products and services, business goals and design strategy, timing, and budget may be among the contents of a brand statement (Crane, 2015: 428). The presence of a brand statement makes the final judgment about the sensory outputs of the brand not based on subjectivity and taste but on objectivity and the project's specific goals and avoids differences of preference among the brand trustees (Bronnenberg et al., 2019: 327).

C. Fashion Industry

Fashion is a term that means style, habit, taste, method, custom, and trend. Fashion is a general term in the art of clothing design field, carried out under the influence of society's cultural and social conditions in a certain period (Kim & Sullivan, 2019: 5). Two other definitions are also provided for the definition of fashion: The way of behavior that is temporarily adopted by a particular part of the members of a social group because they recognize that the chosen behavior is socially suitable for that time and situation. Therefore, fashion is a type of clothing that has recently been accepted (Keller, 2020: 999).

Fashion is a unique phenomenon of human society that is closely related to modernism. Fashion has raised with the modernization of communities because, in the past ages, the phenomenon called fashion and fashionism among people did not have a prominent place today (Morgado, 2014: 315). This phenomenon can also be observed in the great civilizations of history, as it has been said about Sumerian women that the use of many ornaments and luxurious clothing among the women of the affluent strata has flourished significantly (Mrad et al., 2020: 116).

Delgado-Ballester et al. (2020: 165) believe that fashion is a decentralized

change in the cultural aspects of human life, which results from a fundamental tension in the social condition of humans. In this way, the design of a dress or a type of facial hair makeup penetrates the upper classes of society. Then its replacements quickly reach the lower classes. Then the upper class turns to a new fashion to maintain its superiority. However, the important point is that fashion is not limited to clothes, hair, and makeup. The way of sitting, talking, walking, using things, living, dishes, and such things have also changed daily with fashion (Craik & Black, 2009: 15)

1. Fashion

The fashion industry is a design, production, distribution, and consumption chain. The fashion system tries to add symbolic meaning to the produced clothes in its structure rooted in the culture. Loureiro et al. (2020: 119) introduce these products as creative product industries, which are also considered a subset of creative industries because these products use local design and creativity. Today, fashion has become one of the most profitable and creative industries. According to Chaudhuri & Holbrook (2001: 83) Considering that the market of this product is developing and growing strongly, the branding process of these products should be examined separately from other products to determine the details of the branding process of these products and their requirements, as well as the differences between this industry and other industries.

2. Fashion Industry History

Before the establishment of the first clothing design house in Paris, fashion was created by unknown people. The great success of these people was due to the provision of many services in the production of clothes (Steorn, 2019: 225). During this period, most clothing design houses started hiring artists who created different designs for clothes. If the customers were satisfied with the design, they would buy the clothes. The tradition of designing clothes began to operate as an economic branch instead of offering ready-made clothes to customers (Petrov, 2019; 26).

In the 1900s, the clothes worn by fashionable women were similar to the clothes that had become popular during the prosperity era. Nevertheless, at the end of the 19th century, the horizons of the fashion industry became wider, which may be the reason for the industrialization of women's lives. From then on, fashionable

women put on their underwear and tops without the help of others (Karra, 2021: 18). Maison was the first fashion design house that made clothes for women according to their requests. Beautiful shirts were the most essential part of women's clothes. After that, well-designed hats also became necessary for women's clothing. Fashion hats were small and thin, placed precisely on the top of the head, and tied with flower ribbons and even feathers. Parasols were still used as decorative tools during this period, especially in summer (Ewing and Mackrell, 2014: 45).

In the early 1910s, fashion became a little more flexible. In Paris, the first designers began to promote fashion throughout society (Steorn, 2019: 228). Customers brought tight pants, hats, and brightly colored kimonos into the shrines and designed the first clothing that women wore without the need for servants. Simple felt hats, brimless hats, and thin fabrics and lace became popular in the 1910s. It is worth mentioning that a women's clothing show was launched for the first time during this period (Ewing and Mackrell, 2014: 54).

In the 1920s and the period between the two world wars, it was the golden age of French fashion. Cars replaced carriages, and princes and queens put away their crowns and wore clothes similar to those of movie stars. Shortly after the First World War, significant changes were made in fashion (Karra, 2021: 16). Puffy hats replaced short umbrellas, and women began to dress like men. Although in the beginning, in some countries, fashions were designed similarly for both sexes. However, until 1925, they welcomed new fashions with open arms (Ewing and Mackrell, 2014: 65). The use of the French style was widespread among young women during this period. The use of sports caps became popular among men and women during this period. American men's clothing became almost informal, reflecting their young, easy-going nature. (Petrov, 2019: 44) In the 20th century, almost no one avoided dressing in a youth style. The long old shirts gave way to short shirts. Men wore sportswear, such as knit shirts and short pants called golf pants, and trailing jackets were no longer common (Petrov, 2019: 45).

In the 1930s, many designers began to preserve feminist styles by criticizing old designs. The fashion of women's clothes changed from rough men's clothes to suitable women's clothes (Karra, 2021: 11). The upper body of the clothes was separated from the lower body with a border, and the use of tight evening dresses became popular in this era. Women began to slim down, and the fashion for women's

clothing gradually evolved into what is now called sportswear (Petrov, 2019: 48).

In the 1940s, most women's clothing maisons were established in Paris during World War II. According to retraining programs carried out by the French, costume design spread to New York. In Germany, French styles were followed a little. During the hard times of the World War, the number of dresses and their designs were reduced, and evening dresses became simpler. They were made from fabrics that could be found all over the world. From 1940 onwards, it was not allowed to sew clothes with more than 4 meters of fabric for shirts, and blouses were sewn with only one meter of fabric (Petrov, 2019: 52). In the 1940s, Paris allowed Americans to use its unique designs. During World War II, evening dresses were sewn simply and looked like men's work clothes. In 1944, sports-style clothes gradually became popular. This clothing collection consisted of dresses with small breasts, beautiful bodices, and full skirts that covered the entire body. After the Second World War, the use of fabric for sewing clothes became popular again (Ewing and Mackrell, 2014: 75). The 1950s was a decade to improve the economic situation of society. Fashion in these years was much more advanced than in the 1920s and 1930s. During this period, women had the right to participate in elections and drive, and with the return of fashion to previous years, some old designs were also used. Until the 1960s, Italy was the center of fashion in the world (Petrov, 2019: 64).

Between 1960 and 1969, a fundamental revolution took place in the fashion industry. From the 1960s onwards, the tendency to follow fashion was not one-sided but had multiple choices. Young people of high power and culture now wore their own unique clothing of their choice. In this period, young people's fashion was completely separate from that of older people. In the past, not following fashion meant one was old, but in the 1960s, not following fashion meant individual freedom (Ewing and Mackrell, 2014: 81). In the 1960s, women started wearing girls' and children's style clothes. They wore short skirts that resembled the clothes of the 1920s. At the beginning of this decade, the skirts were up to the ankle but gradually became shorter until they reached above the knee in 1965 (Petrov, 2019: 69).

In this decade, there was not much change in men's clothing. The most evident change in men's clothing in the 1960s was the weight of fabrics used in sewing clothes. The clothes were sewn in such a way that the appearance of the body was visible in a completely natural way (Steorn, 2019: 238). The popularization of

jeans in this decade caused men's clothing to undergo general changes. Young men used unique shirts with cheerful colors and youth-friendly t-shirts. In this period, men did not use ties much (Ewing and Mackrell, 2014: 89).

The 1970s is known as the decade of respect for personal taste. Some designers consider this decade as the decade of the best tastes. Jeans were almost ripped and threadbare during this period. Paintings on the fabric of clothes were seen in abundance (Karra, 2021: 21). With the provision of civil law to blacks in America and the reflection of the spirit of black music around the world, a particular fashion style called black culture also came to the market. In this decade, new generations of men's clothes entered the market, aiming to change the hard and uncomfortable clothing of the past. In this decade, men's clothing was different from all previous years of the 20th century (Petrov, 2019: 75). In fact, men's clothing was revolutionized by the Pierre Cardin brand: shirts with small shoulders, tight sleeves without ties, without vests, or dress shirts in ceremonial events that were less formal. Men used clothes that both women and men wore. At other times, designers used clothing designs popular in the 1930s. Old-style clothes gave way to t-shirts with cheerful colors and turtlenecks. Men also used necklaces to cover their necks (Ewing and Mackrell, 2014: 96).

In the 1980s, fashion reached its most glorious form. The fashion industry was very prosperous in this decade. Fashion shows were regularly advertised and broadcast through the media and found a special place in popular culture (Steorn, 2019: 227). Taking care of one's appearance had a special place among all people, especially among young people. When women and men were informed about the fashion of the year, it showed that they were active at that time. Once again, the use of long shirts as evening wear became popular in this decade (Petrov, 2019: 87).

In the 1990s, clothes became almost the basic style. The fear of being unclothed gradually gave way to the fear of wearing too many clothes. Fashion in the 1990s almost reached a universal standard. Contrary to the many efforts made by designers to design beautiful clothes, at the end of this era, fashion went towards using unusual and awkward clothes. The media promoted pictures of mismatched clothes. The financial pressures of this era also significantly affected on the use of shorts and short dresses (Ewing and Mackrell, 2014: 104).

The decade of 2000 onwards is the decade of using fashion instead of art.

High-quality and old clothes of the 60s, 70s and 80s became popular and returned to the collection of designer designs. In the early years of the 2000s, minimalism was still popular. After that, designers started using more colorful designs. High-quality clothing brands gradually became popular in the market, and tighter clothes and long hair became fashionable for both men and women. Rap music also had a significant influence on fashion (Petrov, 2019: 91). For most designers, financial factors were critical. Most of the young people realized that now they should not risk their capital by providing designs and patterns for clothes, so they limited their independence. In the mid-2000s, clothing shifted to a feminine style, meaning women's shirts became fashionable again. Designers began experimenting with tunic-shaped shirts. Bright colors became fashionable, and men's clothing became almost more important than in the 1990s (Ewing and Mackrell, 2014: 112).

3. Famous Brands in Fashion Industry

Giorgio Armani: He was born on July 11, 1934, in Piacenza, Italy. He is one of today's most famous and successful designers and investors. According to Forbes magazine, his wealth is 4.5 billion dollars. He is the most prosperous fashion designer in the world after Ralph Lauren (Laver, 2020: 14). He started his career in Milan as a designer and continued to do so for many years until he was invited to collaborate with Nino Cerruti, a famous designer of that time. After ten years of working with Cerruti and presenting different designs for this company, he thought of presenting clothes with his own style and under his own name. In 1975, he implemented this idea, and in this way, the foundations of the Armani empire were established (Steorn, 2019: 231). His style is unique and primarily masculine, so suits are inseparable elements in his collection of women's clothes. He mainly uses cold colors in his works, and it can be safely said that he made the gray color immortal in his modern fashion. In 1980, by designing the costumes of the American Gigolo movie, he introduced his style to the world on a wide scale (Karra, 2021: 19). He always takes a deep look at the oriental style in his works, and by combining it with the modern style, he creates masterpieces that turn his clothes shows into magnificent and enchanting shows. Without exaggeration, it can be said that he became one of the most popular and famous brand owners in the world because his clothes do not only belong to a specific class, and his fans of any age and social status use all of his products (Leket, 2019: 26).

Pierre Cardin: He is a French and avant-garde designer of Italian origin. The famous designer who has worked for Christian Dior for many years is the founder of the leading fashion style. Most of his favorite designs are geometric and sometimes inspired by space designs (Karra, 2021: 17).

Chanel: It is a famous French fashion house founded in 1909 by Mrs. Chanel, known as Coco. Coco Chanel not only became the first famous female designer of the century but, relying on her extraordinary talent, made women's elegance and values equal to men's in fashion (Karra, 2021: 14). Moreover, its stylish and beautiful designs fed the problematic taste of women of that period from all class. Today, after the death of Coco Chanel, this fashion house is run by the German designer Karl Lagerfeld, but this brand is still a symbol of elegance and fashion for women (Koda & Andrew, 2005: 25).

Prada: It is a famous Italian fashion house, originally known as the Prada brothers and founded in 1913 by Mario Prada. In 1978, Mario's grandson Mocha Prada inherited this company and turned it into one of the world's most expensive and famous brands. Mocha owes this success to his high knowledge of raw materials and their use. His first works were simple shiny bags made of nylon fabric from which parachutes are made (Graves, 2022: 7). However, this simple choice became his launching pad. It held its first fashion show in 1989. Today, Prada is a well-known brand for bags and shoes, clothes, perfumes, stationery, mobile phone accessories, and many other items this company makes, which satisfy its fans worldwide. The making of the Hollywood movie "The Devil Wears Prada" also adds to its popularity (Graves, 2022: 110).

Gucci: is an Italian fashion house founded in Florence in 1921 by Guccio Gucci. Guccio was a skilled leather worker who distinguished his work by decorating it with a green-red band and a small metal piece inspired by the saddle and bridle of a horse. In 1938, he opened a store on Kondutirem street, one of the most famous streets of that time in terms of fashion. After becoming famous in Europe in 1945, Guccio entered the United States and became a global brand by attracting customers such as Grace, Kelly Jacqueline, Kennedy, Audrey Hepburn, etc. (De araujo et al., 2020: 288). After Guccio's death, his sons continued his path. Among their initiatives, the creation of the Guccio logo, the use of bamboo, and so on. In 1990, with the arrival of Tom Ford as a designer, this brand peaked in the clothing field. In

2019, it was the second best-selling brand after Louis Vuitton and partners with a revenue of over 10 billion euros (Steorn, 2019: 232).

Fendi: This is an Italian fashion house founded in 1925 by Adele Casagrande and Edoardo Fendi. These two bag makers started their work in Rome, and within two decades, they could introduce their products to the world (Leket, 2019: 14). In 1946, the founders of this brand entrusted the management of their fashion house to Karl Lagerfeld, who was also the designer of Chanel. In 1966, the logo of this brand, which is two letters F together, was presented, and in the same year, with the perseverance and creativity of Lagerfeld, the first collection of this brand was introduced (Karra, 2021: 19).

Dolce & Gabbana (D&G): This brand is one of the most famous names in the fashion world, sometimes seen in other areas. This name is the name of one of the famous and high-level fashion salons founded by Domenico Dolce and Stefano Gabbana. Dolce and Gabbana is located near Milan. Domenico Dolce and Stefano Gabbana are very famous for designing clothes in the Hollywood industry (Wei, 2022: 132). They have designed clothes for Madonna, Gisele Bundchen, Monica Bellucci, Isabelle, Rossellini, Kylie Minogue, Nicole Kidman, Demi Moore, and many other celebrities. The two met for the first time in Milan in 1980 while working as assistants for an art studio. They began their professional career together in 1982. This brand soon developed by entering the stretch clothing, swimwear, and accessories field and then launched its menswear and perfume branch in the market (Laver, 2020: 24). It was opened in Tokyo, Japan. After that, stores were opened in Milan and Hong Kong. In 1999, Dolce and Gabbana opened their store in London. Dolce and Gabbana are often inspired by famous Italian movies to design their collections. Dolce and Gabbana have two main brands. One is Dolce and Gabbana, dedicated to luxury and expensive goods, which is more formal and permanent and more responsive to long-term trends than seasonal changes (Laver, 2020: 26). This brand also offers swimwear, underwear, sunglasses, perfume, and bags. The other brand is D&J, the more casual brand that tries to create the season rather than follow trends. This brand is more youthful and glamorous. In addition to clothing, this brand also produces swimwear, underwear, sunglasses, perfume, jewelry, and watches (Steorn, 2019: 235).

Lacoste: This brand is one of the world's biggest and most reliable and old

companies. The activity of this company is in the field of perfume and cologne, men's and women's clothing, shoes, and leather products. The products of this French company are very high quality, best-selling and famous in the world. This old company started working in 1933 (Leket, 2019: 32).

Calvin Klein: This brand started working in America in 1968, and its central branch is in New York. The main activity of this company is in the field of men's clothing for all ages. This company is very active in the field of preparation and production of fragrant colognes. The products of this company have excellent sales in Europe and America (Karra, 2021: 15).

Hugo Boss: It is a company with a relatively long history in the field of cologne. Some of the products of this company are also known and named Hugo Boss. This large company is located in Germany, and its central branch is located in Berlin and operates in clothing, perfume, and cologne. This company has introduced good quality and fragrant colognes to the world market (Leket, 2019: 24).

Zara: The Zara brand belongs to a Spanish company that owns other brands such as Pull&Bear, Massimo Dutti, Stradivarius, and Bershka. All these brands are managed from the Inditex Group headquarters in A Coruña, Spain. In March 2006, this company also bought the Swedish brand H&M, thus becoming the most prominent fashion retailer in Europe (De araujo et al., 2020: 290). The Zara brand has more than 3000 stores in 96 countries. One of the reasons for the popularity of this brand's products is its low and reasonable prices, which, along with the variety of designs, make this brand popular among women and sometimes men (Steorn, 2019: 236). This brand's marketing and advertising model is unique in its own way. Zara does not use giant billboards and glossy and colorful pages of fashion magazines to introduce its products, nor does it have TV ads. This brand does not use famous figures from cinema and music. Instead of all this, Zara uses the windows of its stores, which are the same shape everywhere in the world at the same time, and the body of its clothes trucks to promote and display new designs. The millions of dollars Zara saves this way are used to open new stores (Lopez & Ying, 2009: 280).

D. Brand Experience

Understanding the nature and concept of experience is very important

because it can stimulate the five senses, create a pleasant feeling, and engage the human mind and body. Moreover, if this conscious motivation happens in consumers of a brand, it will cause them to return to the brand again (Zollo et al., 2020: 256). Today's economy is called an experience economy, in which activists see the experience market as the only way to achieve sustainable differentiation and create emotional dependence on their brand among customers. A strong brand is not only the result of a memorable and unique experience at all points of contact with the market but also the foundation of every unique experience (Japutra & Molinillo, 2019: 470).

The number of touchpoints between brands and customers in today's markets is such that many marketers describe managing the four elements of the marketing mix: product, price, place, promotion, as ineffective in creating strong brands. They also have turned to new paradigms, such as experiential marketing, focusing on a wide range of touchpoints to advance their goals (Koronaki et al., 2020: 784). Unlike traditional marketing, which sees its ultimate goal as achieving customer satisfaction, experiential marketing considers satisfaction necessary but insufficient to make customers loyal and focuses on creating emotional belonging to the brand through comprehensive customer experience management (Safeer et al., 2020: 1127).

Most of the studies on experience have focused more on the consumption characteristics of goods and experiences that belong to a specific class and not on the experience that brands achieve. When consumers look for a brand, buy and consume it, they are exposed to the useful features of the product (Prentice et al., 2019: 57). However, they are also exposed to different stimuli specific to each brand, such as colors that identify and represent the brand, shapes, styles of letters, components, slogans, elements of background design, and brand characters. These stimuli of related appear as brand's design and identity, marketing communications, and the environment and place where the brand is sold or marketed (Iglesias et al., 2019: 339). These stimuli related to the brand form the main shape of the personal and mental way of thinking and internal reactions of the consumer, which is called brand experience. Therefore, the brand experience is a concept related to the mental and personal way of thinking of people, the internal reactions of consumers such as emotions and intuition and the five senses, and the behavioral reactions that are caused by stimuli related to the brand, which is part of the design and brand identity

(Chan & Vincent., 2019: 466).

Brand experience occurs when customers use a brand, search for information about the brand, talk about the brand with others, are exposed to promotional activities, or are formed in events and incidents. According to Hartono et al. (2021: 334), the brand experience can be defined based on consumer perception. This experience could happen in every contact they have with the brand, whether it is the perception of the brand's image highlighted in advertising that is achieved during the person's first encounter with the brand or the level of quality associated with the behavior of employees that customers are exposed to. The brand experience is the method by which a brand is formed in the minds of stakeholders (Das et al., 2019: 485).

Brand experience is not just a concept related to an emotional relationship. Brand experience is the five senses, intuitive feelings, and behavioral reactions that are not stimulated and actualized by stimuli related to the brand. Although they may arise through emotional connections and bonds, emotions are only an internal result of the motivation that causes belonging to be called and the ability to experience (Mostafa, 2021: 1034). Therefore, since brand experience is different from brand evaluation, consumer pleasure, and brand dependence, then brand experience is different from personality conceptually and experientially. Consumer pleasure is described by arousal and positive effects and can be considered an individual and internal satisfaction component (Chan & Vincent, 2019: 464). Compared to customer delight, brand experience does not appear just after usage but happens at any time when they have an indirect or direct encounter with the brand. In addition, the brand experience does not need surprise as an element and can be both unexpected and expected (Prentice et al., 2019: 55).

Zollo et al. (2020: 265) believe that brand experience can predict consumers' behavior, so all people in marketing and brand are required to link consumers to the stage of brand experience. In the meantime, the role of employees in creating brand experience is a separate key factor of service brands from manufacturing brands. Brand experience happens throughout exploring, buying, acquiring, and using goods and services, so consumers' perception and brand experience add to their ability to group brands based on their characteristics (Japutra & Molinillo, 2019: 469).

1. Types of experience

Experiences have different categories, but many experiences happen after consumers purchase and use them. Experiences also happen in an indirect manner. For example, consumers are exposed to communications and advertising. Experiences can also be controlled or uncontrolled (Koronaki et al., 2020: 787). Some controlled experiences include store environment, retail staff, product advertising, services, and websites; other uncontrolled experiences include mouth-to-mouth advertising, newspapers, etc. Safeer et al. (2020: 1128) see a good experience as an experience that the customer finds unmatched, meaningful, and tolerable.

On the other hand, Prentice et al. (2019: 51) consider the surprising experience to be experienced that is characterized by a large volume of their own emotions. Some brand experiences occur themselves without any reflection from a particular factor and are short-term, and others are conscious and long-term. These long-term experiences are kept in the memory of the consumer and affect his/her loyalty and satisfaction (Iglesias et al., 2019: 336).

E. Brand Trust

Trust is one of the concepts of a wide range of sciences, such as management, economics, philosophy, and psychology, and there are many different definitions of it. The concept of trust was introduced as a key factor in creating successful marketing relationships by Parasuraman in 1985 (Chaudhuri & Holbrook, 2001: 83). In marketing literature, trust is introduced as a prerequisite for establishing customer relationships. These studies suggest that customers should be confident in their behavior and be able to trust the service providers because all this attention is essential to obtain customer loyalty (Becerra & Badrinarayanan, 2013: 381).

The importance of brand understanding, and especially brand trust, is not hidden. Many studies have examined the background and the consequences of trust or the impact of trust as an interventionist variable in the surveyed systems (Ha, 2004: 344). In addition to the background and consequences of confidence, there are other definitions of confidence in customer relationships between sellers and buyers, organizations, attitudes, and behaviors, as well as the roles of the trust of different channels and distribution members, the willingness to maintain a relationship, like

relationship marketing, and industrial social exchanges (Becerra & Badrinarayanan, 2013: 383). Extensive research has been done on brand trust, but trends show a decline in trust-related indicators. Reducing trust involves trusting companies that supply branded products, business trust, trust in business leaders, and trust in specific industries (Sung & Kim, 2010: 645).

Trust occurs when a person assures the reliability and correctness of the partner's interactions. Due to its obviousness in non-confidence environments, it plays a vital role for service providers. It is also worth noting that the marketing of the service sector depends on trust management, as customers have to buy some service before the experience. Economic and social experts believe that when a commercial commodity with its particular brand in the consumer markets has gained buyers' trust, it has led consumers to continue to buy it (Delgado-Ballester et al., 2005: 21). Therefore, trusting a brand means loyalty to the manufactured product and is a good tool for continuing its purchase demand. On the other hand, when consumers of a particular product trust the quality and type of supply, they remain loyal to the brand and guarantee the sales and wealth of the product for the manufacturer. So, brands are trustworthy for their manufacturing industries (Delgado-Ballester et al., 2003: 4).

According to Becerra & Badrinarayanan (2013: 380), a brand's trust is created by years of working, communicating with customers, fulfilling, and acting on what is promised to customers. Trust is also created by providing superior quality services and goods for customers that have resulted from the company's ability and expertise. This trust is created and became clearer over time through repetitive customer-company interactions. If confidence in the company is destroyed, the brand will also disappear quickly (Chaudhuri & Holbrook, 2001: 86).

1. Definition of trust

It is not easy to give a precise definition of trust. According to the Oxford English dictionary definition, trust means the ability to rely upon and the ease of accepting an attribute of a person or a thing or the truth of a statement (Delgado-Ballester & Munuera-Alemán, 2001: 21). The difference of opinion in the definition of trust and its multiplicity can be due to two reasons: First, that trust is an abstract concept and is sometimes synonymous with concepts such as authenticity, reliability,

and convenience. Second, trust is a multifaceted concept with different emotional and behavioral dimensions (Lantieri & Chiagouris, 2009: 79). Table 1 shows some definitions of trust made by different researchers. In this table, the difference between the definitions can be seen.

Table 1. Different definitions of trust

Reference	Definition of Trust
Reast (2005)	Trust means believing that a person's statements are reliable and that he/she will not fail to fulfill his/her obligations in a business relationship.
Chaudhuri & Holbrook (2001)	Trust occurs when a person feels comfortable establishing a business relationship with another.
Lantieri & Chiagouris (2009)	Trust means that a person accepts the risk of harming another in a business transaction with the expectation of success.
Delgado-Ballester & Munuera-Alemán (2001)	Trust means a psychological state that includes accepting the risks of harming others in a transaction, trading with positive expectations
Mrad et al. (2020)	Trusting internet sellers means accepting possible damages with a sense of security.
Sung & Kim (2010)	Trust means believing that another person will act in order to fulfill our wishes

All the different definitions of the brand trust state that for a relationship between the brand and the consumer, the existence of an internal desire to trust the brand's characteristics is vital for the consumer (Becerra & Badrinarayanan, 2013: 378). Sung & Kim (2010: 643) define trust as the expectation of regular, correct, and helpful behavior in a society that is formed based on the typical criteria of some of the members of that society. They believe technological developments will always make trust more prominent in understanding business behaviors such as marketing.

Based on a more precise definition, brand trust means the customer's willingness to trust the brand's abilities and capabilities in performing specified tasks (Delgado-Ballester et al., 2005: 24). Chaudhuri & Holbrook (2001: 87) found that trustworthiness and credibility of the company had a powerful effect on other views

of the brand and purchase intentions. In another description, trustworthiness is the credibility of an institution's intentions and goals at a particular time, and it is assumed that it has two main parts: trust and expertise (Delgado-Ballester et al., 2003: 7). In other words, for a brand to be trusted, it must be willing and can deliver what is promised. Expertise means a brand can deliver what is promised, while trust means that a brand is willing to deliver what is promised (Chaudhuri & Holbrook, 2001: 88).

Delgado-Ballester & Munuera-Alemán (2001: 21) defined brand trust as follows: Expectation of trustworthiness and intention related to the brand. As a result, the concept of trust in the brand is manifested as two distinct dimensions that reflect different points of view through which the relevant brand can be considered trustworthy. The first dimension of brand trust, credibility, has a technical or meritocratic nature, which plays a role in the ability and willingness to maintain commitment and meet customers' needs. The second dimension, intention, consists of the characteristic of goodwill towards the brand concerning the interests and well-being of the consumer, which will be an example of when unforeseen problems occur in the field of the relevant product. As a result, a reliable brand is a brand that consistently fulfills its value commitments to consumers through product development, production, sales, service delivery, and product advertising (Delgado-Ballester & Munuera-Alemán, 2001: 19).

Even in unfavorable times and when some brands are in crisis, the mentioned items must be provided. Because in fact, trust in the brand plays a significant role when consumers feel vulnerable, and it reduces the doubt and indecision of the consumer and leads to repeating the behavior of repurchasing the brand. Based on various studies, trust can be classified into four categories (Lantieri & Chiagouris, 2009: 85):

- The evident desire of each party in the interaction
- The need for each party to believe that the occurrence of an event can affect the future of their relationship
- Creating relationships that can create a favorable situation
- Believing in each other's words, promises, and activities in the ordinary course of business

Lantieri & Chiagouris (2009: 84) stated that trust exists when a party to a transaction believes in the correctness and reliability of its partner. Chaudhuri & Holbrook (2001: 90) state that trust is a category of mutual assurance in which neither party should take advantage of the other's vulnerability. Becerra & Badrinarayanan (2013: 374) believe trust can be ambiguous and two-sided because it relies on past information. However, it focuses on future behavior, and they pointed out that trust requires a stable relationship and ultimately ends in commitment.

Trust can be one-dimensional, two-dimensional, or three-dimensional. If multi-dimensional, the trust would include the dimensions of competence, honesty, and altruism (Delgado-Ballester et al., 2005: 185). The model proposed by Hartono et al. (2021: 339) also uses the three-dimensional trust model but with different components. Chaudhuri & Holbrook (2001: 90) define brand trust from the consumer's point of view as follows: A variable related to the field of psychology that reflects an accumulated set and includes integrity, benevolence, and credibility consumer attributes to a brand. Credibility describes the brand's ability to meet the expectations of a consumer. The benevolence dimension also focuses on the good intention and the brand's effort to meet the customer's wishes and needs according to his wishes in a long-term relationship. The integrity dimension also shows the company's adherence to its commitments and promises to the customer (Delgado-Ballester and Munuera-Alemán, 2001: 22).

The credibility importance stems from asymmetric and incomplete information that causes the consumer to be uncertain about the characteristics of the product. Consumer uncertainty may exist even after effective data collection, for experiential attributes, or after consumption, for the long-term experience or belief attributes. This leads to the perceived risk of the consumer (Lantieri & Chiagouris, 2009: 79). A brand's credibility reduces the perceived risk by increasing consumer trust in claims for a product of the company. Credibility also reduces the costs of information, as consumers could use reputable brands as knowledge sources to save on costs for gathering and processing information (Delgado-Ballester et al., 2005: 24).

2. Functions and benefits of brand trust

-Trust creates business benefits in four areas:

Lower customer acquisition costs: trust, in two ways, lowers customer acquisition costs. First, it reduces the cost of attracting new customers. Instead of wasting money on expensive advertising, trusted companies benefit from word of mouth. Second, with trust, companies no longer have to find new customers to replace dissatisfied customers (Carroll & Ahuvia, 2006: 82).

Higher profit margin: trust increases the price companies can offer customers. Customers are willing to pay more for a high-quality product from a well-known and reliable supplier (Albert & Merunka, 2013: 905).

Growth: Trust also assists the company in expanding its share of satisfied customers. Although pressure-based companies can succeed in one-off sales, trust-based companies will only succeed if the customer trusts their suggestions and recommendations. Companies based on trust understand each customer better and offer more meaningful propositions leading to higher growth rates (Carroll & Ahuvia, 2006: 79).

Long-term competitive advantage: Trust provides the long-term competitive advantage foundation. A more collaborative relationship with valuable customers could assist the company in innovating toward market leadership. Instead of guessing about customers' possible demands, trust-oriented companies better understand customers and their buying patterns. When conditions are turbulent, customers stick to reliable institutions (Albert & Merunka, 2013: 904).

Trust is one of the factors that distinguish relationships from transactions. Any personal relationship, whether formed between people or between a person and a brand, is based on trust (Unal & Aydin, 2013: 79). Trust acts as a bridge between satisfaction and personal relationships, which leads the positive transaction orientation towards stable and committed close relationships of people with the brand. Trust and perception are essential in creating a competitive advantage (Gumparthi & Patra, 2020: 95).

3. Different Levels of Consumer-Brand Relationships

Brand Trust: Trust reflects the honesty, ability, and reliability that consumers attribute to a brand in the relationship between a brand and a consumer. Brand trust is the average consumer's desire for a brand because it can do what it claims to do. Brand trust has two dimensions (Huang, 2017: 925):

- Cognitive dimension: it shows the technical and competency-based nature. This dimension indicates a brand fulfilling its promises and meeting consumers' needs.
- Emotional dimension: it originates from consumers' perceptions of the good intentions and honesty of the brand in the relationship between the interests and well-being of consumers.

Trust in the brand is the degree of capacity and ability to fulfill promises. Trust is vital in building solid customer-brand relationships and can create consumer loyalty (Bagozzi et al., 2017: 5). Trust in the brand from the customer's point of view is a psychological variable attributed to a set of assumptions regarding the praiseworthiness of the brand from the customers' side. Brand trust is the most crucial feature of a brand. The basis for brand trust by encouraging companies to be honest in their product claims could occur through brand investment in advertising or sponsorship of sports teams (Bagozzi et al., 2017: 3). It also increases the compatibility of marketing mix strategies with stated goals and the stability of strategies over time. Finally, brand trust reduces the risk perceived by the customer when buying goods, the cost of obtaining information to buy it, and the perceived quality (Sanjit et al., 2013: 328). These three factors increase the customer's expected utility from buying goods and encourage him to buy the brand. The expected utility underlies the value offered to the customer (Bauer et al., 2009: 19).

Brand Satisfaction: Keeping customers satisfied is a challenge in today's competitive business world. Satisfaction is a person's feeling of desirability, which is determined by comparing the received product or service performance and perceptions from the anticipated performance of the service or product (Palusuk et al., 2019: 99). According to one definition, the satisfaction of a consumer from a brand is the collective result of the consumer's evaluations, perceptions, and psychological reactions after having an experience of a service or product consumption (Unal & Aydin, 2013: 79).

Among the customer satisfaction benefits for a brand, we can mention an increase in transactions, a desire to increase purchases, and a decrease in sensitivity to prices and transaction costs. Customer satisfaction means that they are satisfied with how the organization treats and provides services and has succeeded in

attracting and retaining them (Huang, 2017: 921). These customers expect high-quality services as much as they spend more time and money on the organization. Overall, customer satisfaction is evaluating and judging the customer from the last purchase situation and his contact with the service or product manufacturer (Bagozzi et al., 2017: 11). Studies have defined customer satisfaction with a brand as their general emotional evaluation of a brand's products and services at any moment in time. In general, customer satisfaction can be considered a process of cognitive judgment and positive feeling of the customer towards the brand (Bauer et al., 2009: 16).

Brand Loyalty: Companies have learned that attracting people is easy but converting them into loyal customers is challenging. Today, research has shown that customer satisfaction is no longer enough, but retaining customers and increasing their loyalty is essential (Gumparthy & Patra, 2020: 102). Today, the marketing goal is managing demand through growth and driving the customer to maturity in the loyalty ladder of the organization. The loyalty concept was first created in the 1940s as a one-dimensional concept (Bagozzi et al., 2017: 14).

Then, two separate concepts about loyalty were formed in 1944 and 1945: Market share, which is also known as behavioral loyalty, and brand preference, which is also known as attitudinal loyalty today. In the 70s, the loyalty concept as a combination of attitudinal and behavioral loyalty was accepted in academic literature (Sanjit et al., 2013: 325). Consumers showed that they were willing to pay more for the quality and benefits that their favorite brand offers them than other similar brands. Brand loyalty could help organizations to gain more market share because loyal customers buy the brand repeatedly and resist competitors' marketing efforts and situational factors. Loyalty is a positive attitude towards a product that arises from repeated use, which psychological processes can explain (Gumparthy & Patra, 2020: 109).

Brand Commitment: The commitment of the customer to a brand is a novel concept, and it affects the expected consequences of the customer from the company's offerings to the market, such as the purchasing consequences, the identity feeling for a brand name. (Bagozzi et al., 2017: 12). The commitment of customer is a type of stable desire or attitude to a specific brand or company when customers, as an organization member, feel a psychological dependence to a brand, an

organization, or its products and through the continuous desire to maintain membership, they strengthen their relationship with the organization (Carroll & Ahuvia, 2006: 89).

Commitment can be referred to as a psychological state in which the consumer desires to maintain a valuable relationship and has a positive attitude toward the brand. Emotional and continual commitment are two types of brand commitment (Huang, 2017: 925). Continual commitment is a consumer's weak feelings toward a brand. Continual commitment originates from the economic costs of switching and the lack of proper brand alternatives. Emotional commitment is also an emotional connection with a brand that originates from the identity of shared values, attachment, and trust (Bagozzi et al., 2017: 1).

Commitment is a psychological dependence on a brand name and is considered an accurate reference to behavioral loyalty. Commitment is expected to motivate the individual to seek support (Bauer et al., 2009: 20). Also, it is expected that the motivation of support, created through commitment, will cause selective and cognitive processing and review of information that will separate the aspects that threaten the individual's attitude (Palusuk et al., 2019: 103).

Brand Love: Brand love was described and explained in the late 80s and early 90s and the 20th century with the theories of Shimp & Madden (1988) and Ahuvia (1993), and during the first decade of the last century, it was further investigated by conducting significant field research (Unal & Aydin, 2013: 78).

According to Palusuk et al. (2019: 105), the concept of love is a kind of attitude of the lover towards the beloved, which includes specific desires, feelings, and behaviors towards the beloved. Sternberg (1986) considers the concept of love as a multi-dimensional concept in terms of a relationship-oriented approach to explaining this. In explaining its dimensions, he refers to the love triangle, which includes a passion for something, intimacy, and commitment. According to these ideas, love does not always have a romantic meaning, and this concept can be expressed towards family members, friends of a cultured person, and even a brand (Huang, 2017: 924).

According to the opinions of Fournier (1998), people establish solid emotional relationships with brands, which remain in a person's mind even for years

as love for a particular person, and so to speak, make them loyal to the mentioned brand (Sanjit et al., 2013: 324). In the last decade, the attention of many marketing experts has been drawn to brand love as a new and exciting concept. Brand love refers to emotional and passionate connections between consumers and brands. Brand love is defined as a two-way purposeful, dynamic relationship between consumers and brands with cognitive, emotional, and emotional characteristics (Bauer et al., 2009: 19).

F. Brand Love

Ahuvia (1993) initiated research to determine the details of consumers' ability to love consumer products and activities. Using an interpretive paradigm, he found that many consumers have a strong emotional attachment to some romantic objects, defined as anything other than another person, for example, playing a musical instrument, a pet, a personal computer, a painting, and so on. He also studied the consumer's mental model of interpersonal love with his definition of the object of love and found a good fit between the two. However, some differences were observed. Ahuvia (1993) stated that there are fundamental differences between interpersonal love in consumer contexts. Other research shows that people can become dependent on different objects (Palusuk et al., 2019: 108).

Gumparthy & Patra (2020: 109) stated that the object-consumer relationship structure is very similar to the structure of interpersonal love that Sternberg presented in 1986. The dimensions they determined for the consumer-object relationship are desire, eagerness, and decision/commitment, which are entirely in line with the intimacy of desire and commitment in Sternberg's (1986) theory, which he had mentioned as the dimensions of interpersonal love relationships. In their model, desire refers to the feeling of belonging to the brand, and being eager refers to the passion for a brand that leads to one of the different types of arousal. The decision to recognize people's desire and enthusiasm for a brand in the short term is the commitment to repeat the purchase of a particular brand in a short time. All these three dimensions lead to brand loyalty (Gumparthy & Patra, 2020: 104).

Customers evaluate goods and services based on rational calculations and their emotional needs, desires, and experiences (Palusuk et al., 2019: 109). The concept of love has entered the field of the brand based on Aaker's (1997: 350)

theories that some human personality traits can be attributed to the brand, and researchers have investigated it in different ways (Bauer et al., 2009: 25). The purpose of initial research on brand love was to define and conceptualize it, and the purpose of subsequent research was to measure and examine its relationship with other variables in the marketing literature, such as customer loyalty and satisfaction (Sanjit et al., 2013: 332).

Palusuk et al. (2019: 115), in determining the indicators of love for goods, services, or brands, refer to twelve indicators, some of which are not part of the concept of love for a brand but are part of its products and achievements. They focused on the structure of brand love and defined it as the long-term relationship between the customer and the brand. Bauer et al. (2009: 24) defined brand love as the emotional attachment of a satisfied customer to that brand, which comes from his desire and is very similar to interpersonal love. Therefore, this concept in the study of brand-consumer relationships provides the possibility of achieving the following:

- Creating a deeper view of the consumer's feelings toward the brand and how it is formed
- Creating a better understanding of consumer behavior and its favorable prediction

Consumer love for a brand includes the following features (Delgado-Ballester et al., 2020: 158):

- Passion for the brand
- Brand affiliation
- Positive evaluation of the brand
- Positive emotions in response to the brand
- Declaring and expressing love for the brand

Brand love is a mutual, dynamic, multifaceted, and purposeful relationship between satisfied consumers and the brand (Unal & Aydin, 2013: 84). Love for a brand is a deep and lasting relationship, so in this relationship, the brand is considered irreplaceable, and the customer feels annoyed if he is deprived of that brand for any time (Bagozzi et al., 2017: 14). This relationship also leads to a

positive and directional understanding of the brand. Brand love is an inner and romantic feeling that a person has toward a brand and theoretically has two dimensions: intimacy and passion (Bagozzi et al., 2017: 9).

Brand love is a purposeful and dynamic two-way relationship between consumers and a brand with cognitive and emotional characteristics. Brand love refers to the level of interest and enthusiasm of the consumer toward the consumption of brands (Septyani & Alversia, 2020: 189). The level of affection, enthusiasm, expressing love, and positive evaluation of a brand indicates the level of love for the brand in the product. Brand love is an intense relationship between the customer and the brand, similar to interpersonal love (Huang, 2017: 926).

Love for the brand means that in addition to depending on the functional aspects, customers are sometimes emotionally dependent on their desired brand. (Gumparthi & Patra, 2020: 106). In this case, customers establish an emotional relationship with brands and show different behaviors due to their passion and fascination for the brand. Consumers use brand love to describe their feelings toward a brand to have an emotional connection (Safeer et al., 2020: 1122). Brand love is a multi-dimensional structure that originates from customer satisfaction over time, resulting in loyalty and a deep emotional relationship (Unal & Aydin, 2013: 79).

The two concepts of brand personality and brand love focus on the idea that consumers understand brands because they have quasi-human characteristics, and based on the characteristics they create for the brand in a quasi-human way, they form their expectations from the brand and communicate with it (Gumparthi & Patra, 2020: 103). Any rich memory and accessible existence determine love for the brand, and the strength and extent of this love depend on the brand's associations in the consumers' memory. The most important sign of the relationship between brand personality and brand love can be found in the studies of Fournier (1998), who says that to form a relationship between a person and a brand, the brand should be understood with quasi-human characteristics (Albert & Merunka, 2013: 906).

Believing in the words, promises, and activities of others is very important in a regular flow of business. Trust can be expressed as credit received and good thinking about a product. The clear intentions of each part in a transaction show trust, and the trust of each party in the other party is necessary when something affects the relationship's future (Carroll & Ahuvia, 2006: 83). Trust occurs in activities that

involve risk and adverse outcomes for the buyer. In such a situation, brands act as a guarantee for buyers and reduce the potential risks of buying using a product for people. If buyers trust the brand, they prefer it and buy it frequently. Consumers' greater awareness of commercial relationships with the brand leads to trust in the brand and love for the brand with high intensity, and this trust in the brand and love for the brand helps customers' attitudinal and behavioral loyalty (Bauer et al., 2009: 21).

On the other hand, word-of-mouth advertising is one of the most effective communication methods and is one of the most important post-purchase behaviors. Customers usually engage in word-of-mouth communications for reasons such as anxiety relief, advice seeking, product involvement, and altruistic motives (Sanjit et al., 2013: 324). In examining the consequences of brand love, it was concluded that brand love directly leads to loyalty and word-of-mouth advertising. It also plays a suitable mediating role in the relationship between brand self-expression and pleasurable products with loyalty and word-of-mouth advertising (Bagozzi et al., 2017: 11).

Brand love means loyal customers accept the brand and become supporters or influencers of the brand. When consumers fall in love with a brand, they increase their loyalty toward that particular brand. Personality and love of the brand are determinants of brand loyalty (Unal & Aydin, 2013: 77). In recent years, studies have shown a strong interest in consumers' feelings toward the brand and have begun to examine the emotional and sensory responses and the entertainment aspect of consumer behavior. Consumers interact with thousands of brands in their lives but develop strong emotional bonds with very few of these brands (Bagozzi et al., 2017: 13). Consumers with more brand attachment become loyal customers more efficiently and are willing to pay a higher price for their favorite brand. A higher level of this attachment occurs when love for the brand is created. From this point of view, improving the brand's position in the buyers' hearts and turning it into brand love becomes the organization's strategy in many cases. Love for a product causes consumers to volunteer to help other customers and provide recommendations and feedback (Unal & Aydin, 2013: 77).

1. Brand Love and Similar Structures

The newly emerging structure of brand love in brand-consumer relationships is new and separate and is different from similar structures such as liking, loyalty, satisfaction, and brand dependence. Brand love and liking are different (Albert & Merunka, 2013: 906). Bagozzi et al. (2017: 12) have defined brand love as the emotional attachment of a satisfied customer to a particular brand that comes from his desire by expressing the differences between love and liking, and they consider love to have capabilities and conditions that liking lacks. Liking is limited to its lowest limit, which means not liking, while loving the brand prevents all negative feelings towards it, such as not liking and hating.

The lover of the brand sees himself as one with the brand, which does not require any simple and ordinary feeling. Loyalty is not the same as love for a brand, and loyalty is a solid commitment to repurchase a superior product or service in the future so that the same brand or product will be purchased despite competitors' influence and potential marketing efforts (Delgado-Ballester et al., 2020: 159). However, brand love is a degree of passionate, emotional attachment that a satisfied customer has with a particular brand. Loyalty is the result of love for the brand and the most substantial relationship between the customer's brand, which, despite having two components of love for the brand, also has a third component called commitment (Gumparthi & Patra, 2020: 130).

Brand love is separate from brand satisfaction. When a consumer becomes emotionally attached to a brand, he is likely to be satisfied with that brand, and this satisfaction, in turn, provides a basis for further attachments. Despite this relationship, satisfaction and emotional attachment to the brand are not synonymous (Carroll & Ahuvia, 2006: 86). While satisfaction can be understood using the interaction effect of a customer with the brand, the feeling of love should be evaluated after several customer interactions with the brand. The level of satisfaction is in the form of a basis and background for emotional attachment that not all, but only some customers, experience emotional attachment to the brand (Albert & Merunka, 2013: 908).

Sanjit et al. (2013: 331) emphasize that brand love differs from satisfaction. This structure has a solid emotional focus, while satisfaction is generally depicted as a cognitive judgment. Brand love is often the result of a customer's long-term

relationship with the brand, while satisfaction results from a single transaction and short-term relationship (Unal & Aydin, 2013: 83). In the definition of brand love, there is neither necessary expectation nor adaptation, which means that the consumer experiences this positive emotional reaction without knowledge; The consumer knows very little about what to expect from the brand. Although non-compliance occurs, satisfaction is expressed by the pattern of non-compliance with expectations (Huang, 2017: 927).

Finally, the love for the brand includes the desire to express it and the consumer's identification with it, none of which are necessary for satisfaction. Brand love is not the same as brand attachment. Dependence on a brand reflects brand relationships formed over time and can be caused by discomfort and sadness when not accessing the brand (Bagozzi et al., 2017: 11). Satisfaction with the brand and trust in it leads to brand dependence. Brand loyalty develops if the brand leads to satisfaction and the consumer trusts it. When a person becomes attached to a specific brand, he has a desire and pulls to have it at any time, and this desire and pull can be the beginning of love for the brand (Delgado-Ballester et al., 2020: 155).

2. The Importance of Brand Love

In today's era, organizations need a brand to be recognized and distinguished from the flood of other organizations. The abundance of brands, in other words, the abundance of competitors, has caused people to be exposed to multiple brands with various strategies, promotions, and tools more than ever before (Sanjit et al., 2013: 326). Therefore, in order to maintain survival and gain more market share in an environment that has become increasingly competitive, specialized, and globalized, organizations should seek to discover better and more effective relationships with customers and better manage their brand relationships with customers (Bauer et al., 2009: 22).

Brand love is one of the essential factors for establishing a better relationship with customers, and it affects various aspects of behavior, including loyalty and word of mouth (Delgado-Ballester et al., 2020: 161). A relationship based on love is possible in the most stable and lasting state, and when this relationship is established between a person and a brand, a person falls in love with a particular brand (Palusuk et al., 2019: 125). In this case, he does not think about choosing other brands and, as

a result, replaces the brand, reducing the pressure of competition for the brand. Consumers interact with many brands in their lives. However, they establish a strong emotional attachment with only a few (Bagozzi et al., 2017: 13).

The findings show that the emergence of strong emotional attachment between the customer and the brand has many positive consequences, which can be mentioned as reducing price sensitivity, increasing amnesty, and even forgiving customers for commercial branding failures and sometimes reduction of brand quality, transferring their interest to colleagues and influencing their buying behavior, reducing marketing costs, and increasing market share (Safeer et al., 2020: 1132). As long as the relationship between the brand and the consumer is not based on love, it takes on a transactional state. In this relationship, obtaining economic benefits and benefits for the individual is prioritized (Unal & Aydin, 2013: 85). The compulsion to maintain the relationship overcomes the desire to keep it, and it is possible to break the relationship. Brand names that cannot create love and establish a romantic relationship with the customer will be defeated by the competitors' brands. In recent years, with the increasing importance of brand love structure, marketers have considered emotional branding one of their priority strategies in brand-consumer relationships (Gumparathi & Patra, 2020: 117).

G. Brand loyalty

In recent years, the research on recognizing influential factors in customer satisfaction and loyalty has expanded. In most cases, customer loyalty is vital for the success of organizations because it is usually more expensive to attract new customers than to keep existing customers (Atulkar, 2020: 263). In most of the studies, it has been suggested to maintain loyal customers as a competitive asset. Many marketing researchers emphasize the vital role of interpersonal relationships between customer and seller in adequate customer satisfaction, creating favorable attitudes toward the brand, and strengthening the bond between customers and the brand (Shimp & Madden, 1988: 163). Customer loyalty is considered the key to business success, and it is stated that with a 5 percent increase in customer loyalty, profit increases by 25 to 85 percent (Bernarto et al., 2020: 421).

Mostafa (2021: 1051) has proposed a definition of loyalty: Brand loyalty is a solid commitment to repurchasing a superior product or service in the future so that

the same brand or product is purchased despite the potential marketing efforts of competitors and their influences. Brand loyalty is related to repeat purchases by customers. However, repeat purchases may only reflect the immediate satisfaction of customers with the brand, so the concept of brand loyalty has been developed into both attitudinal and behavioral loyalty (Casteran et al., 2019: 64). Behavioral loyalty is when customers repurchase the same brand. It seems that attitudinal loyalty is more durable than behavioral loyalty, and it shows the commitment to prioritizing customers when the unique values of a brand are observed. Koschmann & Sheth (2018: 114) showed that attitudinal loyalty might increase behavioral loyalty.

Dick & Basu (1994: 105) present a model of customer loyalty in which two behavioral and attitudinal components are used together. These two researchers state that customer loyalty is based on a mixture of repeated purchase stages and relative attitude. The relative attitude is obtained from strengthening and differentiating the attitude. In addition, Dick & Basu (1994: 104) note that the lower the motivation of loyal customers to search for other options, the more resistance they will show when facing other brands. From this, in the past, it is more likely that loyal customers will recommend the company to others and favor it.

Dick & Basu (1994: 106) advise companies to reduce their distance from competitors using three main approaches:

- Trying to reduce the advantage of distinguishing the first-class trademark
- Improving brand distinction
- Creating fake loyalty in customers

In addition, they have provided four classifications of loyalty (Dick & Basu, 1994: 107):

- Latent loyalty
- Spurious loyalty
- No loyalty
- Loyalty

Latent loyalty is formed when the customer has a positive attitude toward the company's brand more than competitors. However, due to some environmental or

situational variables, the customer does not show much support or does not show much desire to make a repeated purchase. Spurious loyalty occurs if a customer repeatedly buys from a brand but does not distinguish much between existing brands (Dick & Basu, 1994: 108). This can happen when no other option is available in that category, customer satisfaction is not the only variable that creates loyalty, or when the other choice is considered part of previous experiences and habits. No loyalty occurs if customers perceive slight differences between products and the probability of repurchasing is low. In this case, using other products is considered a regular thing, and basically, other options are selected based on some situational components. Finally, true loyalty is formed when the customer has a positive attitude toward the organization and always purchases from the organization (Dick & Basu, 1994: 109). Figure 1 shows the types of loyalty according to these two researchers.

		Users	Non-users
Relative attitude	High	Loyalty	Latent Loyalty
	Low	Spurious Loyalty	No Loyalty

Figure 1. Type of Loyalties (Dick & Basu, 1994: 109)

In short, customer loyalty consists of two attitudinal dimensions of loyalty, such as insensitivity to price, and the behavioral dimension of loyalty, such as the tendency to support repeat purchases and the tendency to promote positive word-of-mouth advertising. This type of classification can be useful for companies that seek to maintain customers; Because if they are aware of the type of loyalty that is most suitable for their goods and services, they can adopt appropriate strategies to create

loyalty in the desired situation (Dick & Basu, 1994: 110).

Loyalty to a brand is a relatively extreme behavioral reaction in buying that a person develops over time toward the brand, and this behavior causes him to find a certain tendency towards that brand in the process of decision-making and evaluation of the set of names he has in mind. This reaction is a function of a person's psychological and mental processes (Coelho et al., 2018: 109). Bronnenberg et al. (2019: 341) define brand loyalty as the advantage that a customer repeatedly buys from one supplier instead of buying a product from several suppliers. In the marketing literature, the concept of brand loyalty is often considered to be the same family with concepts such as repurchase, preference, commitment, and compliance, and these terms are used interchangeably.

Shimp & Madden (1988: 167) describe the characteristics of a loyal customer as follows:

- Refers frequently to using desired goods and services
- They use the desired goods and services comprehensively
- The customer pays attention to attract the attention of others and refers them to use the desired goods and services.
- The customer has minor sensitivity in using competitors' goods and services

Customer loyalty is a deep commitment to repurchase or the intention to repurchase a product or service in the future. Keller (1993: 15) states that brand loyalty in the past has often been measured behaviorally only through repeat purchase behaviors. At the same time, customer loyalty can be considered more broadly instead of being expressed by simple purchase behaviors. Also, in another definition, Danaher & Mattsson (1994: 8) state that brand loyalty consists of two components: behavioral loyalty and attitudinal loyalty. Considering the complex and multidimensional concept of brand loyalty, different experts have considered different dimensions.

In most definitions of loyalty, two approaches are seen: attitudinal and behavioral. The attitudinal approach creates different feelings in the person and emotional belonging to the service and goods organization. This feeling determines the degree of customer loyalty, which is entirely cognitive (Coelho et al., 2018: 105).

Measures of attitudinal loyalty include positive word-of-mouth advertising, willingness to recommend, and encouraging others to use goods and services. The behavioral approach is the customer's desire to repeatedly purchase the service provider's services and products and maintain the relationship with the supplier of goods and services (Bughin et al., 2010: 113).

Customer loyalty has many benefits that make the company profitable, including (Giovanis & Athanasopoulou, 2018: 288):

- Reducing customer acquisition costs
- Paying a higher price to a loyal customer for goods and services
- Benefits from the customer's lifetime value
- Positive performance through increased predictive power
- Increasing obstacles for competitors
- Loyal customers act as a marketing agency for the company

1. The relationship between brand loyalty and brand satisfaction

It can be said that the most important asset of most companies is customers' loyalty towards them. Sales volume and market share are helpful, but they provide potentially false indicators of how the customer feels about the company (Hidaka et al., 2018: 42). Such criteria reveal to a great extent, the actions of competitors, market fluctuations, and stagnation of the market and are controversial. Customer satisfaction and brand loyalty are sensitive indicators and essential diagnostic criteria. Therefore, companies focus on customer satisfaction as a goal and marketing tool (Koschmann & Sheth, 2018: 115).

Experts have proposed different loyalty structures and pointed out some of the prerequisites of loyalty (Westhuizen, 2018: 360). Although there is no consensus on the severity of the effect of these factors on loyalty, there is more or less consensus on their effect on loyalty. In most of the presented models, especially in services, one of the prerequisites for loyalty is customer satisfaction, which most researchers have mentioned. It's clearly that loyalty directly results from customer satisfaction (Handarkho, 2020: 371).

Some researchers have even gone to extremes and admitted that a satisfied

customer naturally turns into a loyal customer. Cox (1967: 102) considered satisfaction a necessary and sufficient condition for developing service loyalty. Based on these thoughts, many service organizations have prioritized customer satisfaction over the past years. Reviewing past research shows that a uniform interpretation of the relationship between satisfaction and loyalty has not been provided (Danaher & Mattsson, 1994: 10). Many experts have also noted that customer loyalty depends on overall satisfaction. However, many studies have obtained empirical evidence that shows that satisfaction is a leading factor in determining customer loyalty (Rubio et al., 2019: 626).

In his study, Atulkar (2020: 561) state that not all customers become loyal solely because of receiving satisfactory services, but a group of them become loyal because they do not want to be bothered by transferring to another supplier. Bauer et al. (2009: 26) have provided reasons such as the perception of more benefits than competitors or the lack of trust in the supplier in providing quality services in the future for the incomplete correlation between satisfaction and loyalty.

H. Word-of-mouth advertising

The term word-of-mouth was first coined by William White about forty years ago during a classic marketing study in Fortune magazine (Bernarto et al., 2020: 419). In recent years, marketing researchers have been paying attention due to the obvious effects of word-of-mouth advertising on consumer behavior. The word-of-mouth method has been and will be effective for marketing at any time, in any country, and for any company and business in any field (Firdaus & Budiman, 2021: 87). This method is the method that has the lowest possible cost, and at the same time, it can have the most and the best positive results (Handarkho, 2020: 372). Word-of-mouth advertising has been defined as face-to-face communication between a recipient and a sender, where the recipient receives information about the name and brand of the product or service from non-commercial channels (Harwanto et al., 2020: 209).

In an environment where trust in organizations and advertisements has decreased, word-of-mouth communication is a way to gain a competitive advantage. Influencing other people's opinions significantly benefits organizations that supply goods and services (Bughin et al., 2010: 114). Word-of-mouth advertising refers to

interpersonal communication between consumers regarding their evaluations and experiences of a company or a product (Firdaus & Budiman, 2021: 81).

Research has shown that word-of-mouth communication is more effective than communication through other sources, such as newspaper recommendations or advertisements because it is understood to provide valid comparative information (Hwang et al., 2021: 115). Also, positive, and negative word-of-mouth advertising influences consumers' intention to buy a brand or product. Word-of-mouth marketing is more reliable than other marketing techniques, as only fourteen percent of people trust what they see, read, or hear in commercials (Sektioningsih, 2021: 120).

More interesting is that ninety percent of people trust their family, friends, or colleagues who endorse a product or service because they know that there is no benefit for them in this endorsement (Bughin et al., 2010: 115). Word-of-mouth advertising is an informal way of communicating about evaluating products and services between groups of people. The importance of word-of-mouth advertising is because customer expectations are influenced by word-of-mouth advertising, especially when the purchase is important (Giovanis & Athanasopoulou, 2018: 290). Customers trust informal communication sources in their purchase decisions rather than traditional sources such as marketing magazines. The key factors affecting word-of-mouth advertising are (Hidaka et al., 2018: 43):

- **Personal factors:** credible source of trust, acceptability of leadership, opinion, experience, previous perceptions of the organization
- **Interpersonal factors:** power requirements
- **Message characteristics:** clarity, message power, message delivery, non-verbal communication.
- **Situational characteristics:** low product/situation risk, low complexity, multiple discrete services/resources, uninformed receiver.

The main components of word-of-mouth marketing, according to the World Institute of Marketing Association, are (Casteran et al., 2019: 65):

- Educating people about products and services.
- Identifying people who are likely to share their views with others more than others.

- Providing mechanisms that will facilitate the sharing of information by people.
- Necessary investigation and study in this field, how, where, and when people's views are shared.
- Listening to the statements and views of the supporters of bad mouths and neutral people and giving them appropriate answers

According to Atulkar (2020: 564), what others say about your brand is far more powerful than what you say. In this type of advertising, the communication flow is two-way; positive word-of-mouth advertising reduces marketing expenses and can increase income. This method is more effective than printed resources containing information about the product (Bilgin, 2018: 132).

Therefore, companies are increasingly trying to exploit the power and influence of word-of-mouth advertising. Bagozzi et al. (2017: 12) have stated that loyal customers are a prerequisite for positive word-of-mouth advertising. Also, they found that customers who provide positive verbal statements about a service or product are more likely to become loyal customers themselves. Carroll & Ahuvia (2006: 85) found in their studies that only two percent of word-of-mouth advertising resulted from companies' targeted marketing and promotion efforts. They also found that marketers have ignored the effective management of word-of-mouth advertising, believing that this issue is beyond their control and that customer satisfaction is enough to cause positive word-of-mouth advertising.

Variety-seeking

Variety-seeking is the need of customers to make changes in their lives. For customers with more needs for variety, their relationship with their brands is shallow, and they are willing to change brands (Coelho et al., 2018: 104). In addition, this change is the one that controls and manages the customer's love. In this case, customers cannot have brand love for their brands. The concept of Variety-seeking is a decisive factor in customers' decisions to change suppliers (Ellis & Thompson, 2018: 77).

Variety-seeking is the general willingness of the consumer to switch brands or suppliers for pleasure, provided that the switch is made for its own sake and not because of the functional value of the available options (Coelho et al., 2018: 109).

Variety-seeking is a personal motivation and has the following characteristics: diversification, a change in brands, products, or providers that is due to variety-seeking, not because of the functional value that this substitution brings (Febiastuti & Nawarini, 2018: 105). Many researchers consider diversification as an individual characteristic. They believe that diversification leads to obtaining new options or successive changes among existing options (Firdaus & Budiman, 2021: 82). The consumer's desire for variety may indicate the decision to revisit a satisfied customer. Therefore, when variety-seeking tendencies are high, it can be expected that the positive effect of high satisfaction and regret on intentions will be weaker (Giovanis & Athanasopoulou, 2018: 294).

Some researchers hypothesized that variety-seeking increases when product features are more related to pleasure and enjoyment. Researchers present classifications for novelty-seeking resources, which include the discovery of pristine and new physical locations and are chosen to gain prestige and attract the attention of others (Handarkho, 2020: 373). Seeing things such as cultures, people, foods, and various local products is among the trends of people seeking novelty (Harwanto et al., 2020: 211). However, variety-seeking describes a situation in which, despite being satisfied with a particular product or service, the customer changes the service provider for reasons such as the desire to change the sense of curiosity or fatigue (Hidaka et al., 2018: 44).

The marketing literature points out that finding variety in product categories makes sense. In this case, Casteran et al. (2019: 63) state that variety-seeking behavior is primarily for consumers of brands among similar product groups. As a result, the consumer may seek variety in one product category but avoid other products. Novelty-seeking and variety-seeking share the same idea that consumers seek optimal motivation levels in their chosen behavior (Hwang et al., 2021: 114). Brand commitment is mainly determined by the combination of product engagement and customer perception of a brand (Koschmann & Sheth, 2018: 116).

Atulkar (2020: 563) conducted valuable research on the effect of the brand in creating loyalty and variety-seeking, and the result can be measured by the relative share of purchases from this brand to the total purchase of customers in that field. They divided consumers into three categories:

Variety-seeking consumers: They are involved with more products, but they

generally buy from a combination of brands and have no problem with changing a brand

Regular consumers: If they usually buy from a supplier, they show high brand support, but such customers do not have much commitment to the product type. Sometimes these customers can be identified by their low level of engagement with products and their low perception of brand risk. Mostly, these are customers whose purchase from a brand depends on coming across a new offer while shopping.

Loyal consumers: This group of customers will go to their favorite brand as soon as possible, even if they are pressured to buy from another brand (Atulkar, 2020: 561).

Chaudhuri & Holbrook (2001: 92) explain that the relationship between satisfaction, loyalty, and brand switching intention is not necessarily linear. Satisfied customers may be influenced by factors such as the level of involvement and variety-seeking in searching for alternatives to the current supplier. Although many previous studies have confirmed the negative linear relationship between satisfaction and intention to switch brands, some researchers, such as Giovanis & Athanasopoulou (2018: 291) states that customers do not necessarily switch brands because of variety-seeking; Rather, sometimes they are only looking for new things, and they have based their assumptions on the basis that the intensity of the relationship between customer satisfaction and the intention to change can depend on the level of variety-seeking and the level of his involvement. Also, the severity of the negative effect of loyalty on the intention to change will be influenced by the moderating influence of diversification and the level of conflict Atulkar (2020: 570). Their results showed that the negative relationship between loyalty and switching intention is stronger for customers with lower variety-seeking levels. That is, people with lower variety-seeking levels rely more on their previous choices and are afraid of change (Handarkho, 2020: 374).

1. Brand image

Marketing aims to create the brand image or give it a color to attract people. Consumers must have a clear vision of the brand's characteristics in their minds. These characteristics include speed, quality, high price, low price, and variety (Westhuizen, 2018: 357). The image combines everything consumers think they

know about the company, product, and brand. Consumers attach different importance to different brand features according to their unique demands and needs (Harwanto et al., 2020: 210).

Rubio et al. (2019: 627) proposed the product image concept in their article for the first time. They stated that products have different natures, including physiological and social. After then, the concept of product image has been used in consumer behavior research. Image can be a vital concept for marketing managers. The perception of the brand image, which is formed according to the congruence of the brand and the customer's attitude, is an independent element of brand value, widely used in the brand value framework (Hidaka et al., 2018: 45). The brand image is originated in consumption experiences of the customer, and understanding service quality is the function of these experiences. The brand image evokes many meanings or emotions for many customers and consumers and can be extremely important in any category of products or service sector (Hwang et al., 2021: 116).

A consumer's or customer's perception of a brand can either help sell a product or service or be considered an obstacle to sales (Marliawati & Cahyaningdyah, 2020: 142). The principle assumed about the brand image is that customers are not the only buyers of services but also buy associations related to the brand's image, such as power, wealth, and skill, and most importantly, identity and association with other consumers or customers of the brand (Koschmann & Sheth, 2018: 125). Today, people tend to introduce themselves through their possessions in the customer-oriented world. Good brand perceptions immediately lead to the creation of strong emotions in people. Such perceptions are positive and often unique among competing brands (Marliawati & Cahyaningdyah, 2020: 145). The role of the mental image of the brand is important for both inexperienced and experienced customers because they strengthen their mental image by buying a service that they believe is very similar to their image. Furthermore, this enables them to communicate with their image of the service, making purchasing it easier (Rubio et al., 2019: 628).

Customer communication is one of the best ways to grow, develop, and increase brand value. Moreover, to increase the level and loyalty to the brand and value of the brand and to meet the needs of customers in the service sector, it uses related marketing activities to create a stable and favorable image in customers'

minds (Westhuizen, 2018: 355). Generally, the brand is defined from two perspectives, the company, and the customers, and two key concepts, identity, and image emerge. Casteran et al. (2019: 62) define brand identity as a set of brand associations that form the strategic ideal. Brand identity associations in the customer's mind led to the formation of the brand image. Carroll & Ahuvia (2006: 86) proposed three dimensions to evaluate a brand image, which include the perceived value of the personality and the organization.

- **Perceived value:** includes functional benefits and seeks to measure whether there is a proper relationship between product performance and brand price.
- **Brand personality:** refers to the symbolic and emotional benefits created by the brand.
- **Organization:** organizational structures are related to the image of the organization, the level of competencies of the organization, and the level of trust in the brand, and in general, many feelings about the image of the brand itself and the image of the organization can affect the perceptions of the individual (Carroll & Ahuvia, 2006: 86).

Bagozzi et al. (2017: 11) concluded that brand image includes product-related associations, features and benefits, attitudes, the desirability of brand associations, the strength of brand associations, and the uniqueness of brand associations.

The associations creating the brand image refer to both intangible and tangible aspects of the product, and this can lead to the creation of internal and external stimuli for each person in connection with personal experience in examining the brand (Coelho et al., 2018: 103). According to Keller (1993: 17), associations are created based on dimensions such as the attitude about the product, and intangible factors, such as perceived quality, benefits created for the customer, relative price, use or utility, type of customer, the reputation of the person who advertises, life cycle, brand personality, product category, competitors' products, and country of manufacture.

I. Brand Satisfaction

Bagozzi et al. (2017: 10) define satisfaction as a person's pleasure or dissatisfaction from comparing a product's perceived performance or result with their

expectations. Albert & Merunka (2013: 909) state that satisfaction is the degree of pleasantness, evaluation after consumption, or the degree of pleasantness associated with consumption. Although customer satisfaction has been defined in different ways, the concept accepted by most researchers is defined customer satisfaction as an evaluation after purchasing a product or service (Ellis & Thompson, 2018: 78).

Satisfaction is a person's feeling of pleasure or displeasure with the perceived performance of products or results to what is expected; If the performance and expectations are lower than expected, the customer is dissatisfied, if the performance matches the expectations, the customer is satisfied and pleased, and if the performance exceeds the expectations, the customers are delighted (Casteran et al., 2019: 66). The word "satisfaction" has been defined in many fields. In the field of marketing, this word has several unique meanings. Some of these meanings are:

- Satisfying the needs and wants of the customer (Bilgin, 2018: 133)
- Satisfaction means enjoyment (Coelho et al., 2018: 102)
- Satisfaction means making the customer happy (Ellis & Mattison Thompson, 2018: 79)
- Customer satisfaction is the evaluation of the quality of goods and services (Hidaka et al., 2018: 46)

Customer satisfaction is the general attitude of the consumer, which is formed based on the experience after buying and using a product or service. According to the definition by Ellis & Thompson (2018: 75), customer satisfaction is the customer's response to the evaluation of the perceived difference between previous expectations or some performance norms and the actual performance of the product that is perceived after consumption. Satisfaction results from a complex information processing process, which includes an actual or expected comparison of customers' perception of a product or service or the degree of fit with the expected purpose (Rubio et al., 2019: 630).

On average, every customer satisfied with the company's goods or services conveys satisfaction to three people. In contrast, every unsatisfied customer conveys displeasure to eleven people. Therefore, companies should regularly measure customer satisfaction (Atulkar, 2020: 565). Therefore, measuring customer

satisfaction provides an effective tool to control the organization's overall performance and helps the organization identify its weaknesses and try to solve them. Moreover, the organization can identify economic advantages according to specific time conditions (Bernarto et al., 2020: 422).

For an organization to be able to measure customer satisfaction, it must design a model and method in this regard; in such a way that it has a solid and structured theoretical base and sets indicators for this purpose so that it can measure and evaluate using it (Cox, 1967: 105). Different models and patterns from quality management science researchers and economic and marketing scientists to measure customer satisfaction can be divided into two categories (Handarkho, 2020: 375):

Objective methods: These methods indirectly measure customer satisfaction by measuring indicators that strongly correlate with customer satisfaction. Due to doubts about the validity and accuracy of these methods, these methods are used less.

Theoretical methods: In these methods, customer opinions are directly used to measure customer satisfaction. Therefore, these methods are more valid than objective methods.

In the following, we will describe one of the models for measuring customer satisfaction.

1. Kano model

Every successful organization wants to provide services that provide customer satisfaction. Companies and institutions cannot ignore the fundamental goals of their work, such as achieving a competitive advantage or creating profit. Customer satisfaction creates many benefits for the company, and higher customer satisfaction leads to greater customer loyalty (Harwanto et al., 2020: 213). At the end of the 20th century, Kano (1984: 147), one of the most prominent experts in the science of quality management proposed a model that is used in most customer satisfaction models today. While many previous definitions of quality were one-dimensional, in his model, he divided customer requirements, or in other words, product quality characteristics, into three categories and displayed all three types of requirements in a two-dimensional diagram. The two dimensions were as follows:

- The stage where the product or work works

- The stage that the user is satisfied with.

The comparison of performance quality parameters and user satisfaction in the biaxial table showed that the definition of quality is much more complicated and generally more worrying (Figure 2).

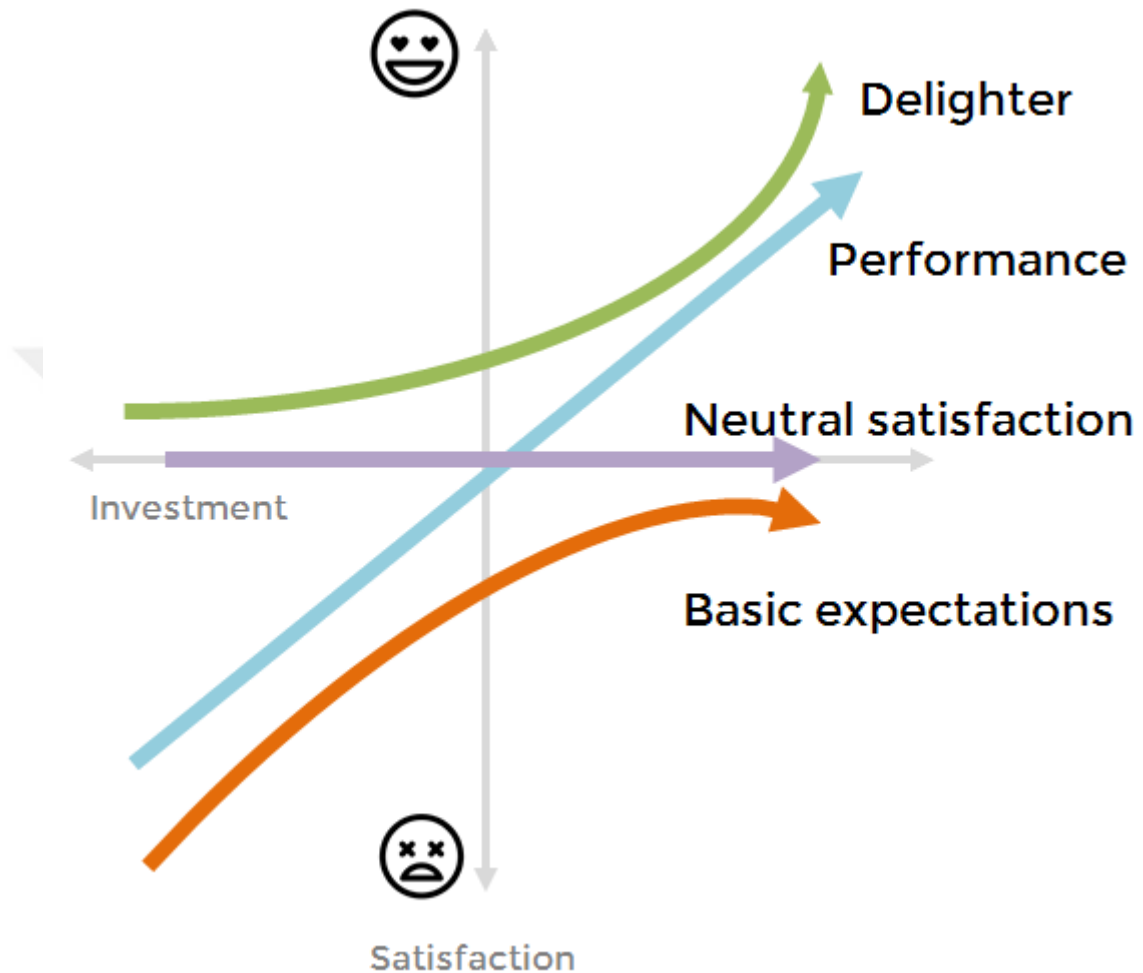


Figure 2. Kano model of customer satisfaction (Kano, 1984: 148)

The horizontal axis shows the level of providing the customer's desired quality requirements and the vertical axis shows the level of customer satisfaction. The lowest and highest points of the vertical axis of the graph represent the maximum dissatisfaction and satisfaction of customers, respectively (Kano, 1984: 147). The vertical and horizontal axis intersection indicates a state of balance for customers regarding satisfaction and lack of satisfaction. The left side of the horizontal axis is the point of providing a product that does not have the expected characteristics, and the expected quality requirement is not included in the product or service at all. The right side of the horizontal axis indicates where the expected

quality requirement is fully supplied, and (Kano, 1984: 149).

Customer satisfaction has the greatest relationship and dependence on this model. This model has the largest share in the market research budget and increases and grows the demands and needs of customers and adjusts the competition between organizations. The advantages of this model are (Firdaus & Budiman, 2021: 83):

- Better communication with customers
- Understanding customers and their needs
- Ultimate customer satisfaction

Customer satisfaction is also generally a significant determinant of repeat sales, positive word-of-mouth advertising, and customer loyalty. Also, customer satisfaction has long been considered one of the key prerequisites for building brand loyalty. Satisfied customers return and buy more and recommend others their positive and negative experiences (Hwang et al., 2021: 117).

J. Social mentality

The mentality of people about products and services plays a fundamental role in the intention to buy again. The perceptions that each person has of a product with a specific brand create this mentality (Sektioningsih, 2021: 115). In today's competitive conditions, different companies are also trying to gain a suitable position in the minds of customers so that they will be loyal to the company and make repeat purchases. High satisfaction in using a specific brand product is one of the influencing factors (Bilgin, 2018: 134).

Brands can display positive, attractive, and meaningful social classes that customers tend to identify with. Also, they carry many symbolic meanings, so they can help customers achieve their basic identity goals (Coelho et al., 2018: 106). Therefore, Albert & Merunka (2013: 921) have defined the customer's social mentality with the brand as the customer's perception of becoming one with the brand. They believe that this concept originates from social and organizational mentality, therefore, they have considered it related to the concept of self-communication with the brand.

Self-connection with the brand is a measure that shows the intensity of the

connection between the brand and the personal identity of the person so that he can form his self or communicate with others through the brand (Ellis & Thompson, 2018: 77). People use products and brands to create and display their image and present these images to themselves and others to achieve their identity goals, which is the result of this process of forming a link between the brand and people's egos (Giovanis & Athanasopoulou, 2018: 293).

Bagozzi et al. (2017: 10) state that customers use brands to express and give credit to their identity. Tajfel (1982: 24), in the theory of social identity, describes the components of social mentality as follows:

- Cognitive components refer to the feeling of awareness and acceptance of membership in a social group
- The value component refers to the connection of this awareness of membership with some implicit values related to the group
- The emotional dimension deals with an emotional investment in the previous two dimensions of awareness and valuation (Tajfel, 1982: 25)

According to these three components, Bilgin (2018: 135) has considered three dimensions for customer identification with the brand and defined it as the customer's psychological state of understanding the feeling and valuing his relationship to the brand. Carroll & Ahuvia (2006: 84) also, according to the theory of social mentality, identify the customer with the brand as the extent to which the brand combines with the individual's self-concept through the development and valuation of cognitive links and also the creation of emotional attachment in the customer.

Firdaus & Budiman (2021: 84) state that a cognitive link between a person and a brand is formed when the brand is used to create a self-image and communicate with others. Therefore, the social mentality is the extent to which the customer classifies himself based on a specific brand and labels himself as an example of that class. Coelho et al. (2018: 105) introduce loyalty to the company as one of the primary results resulting from the customer's social mentality with the company, because this type of mentality leads to commitment based on recognition and creates more long-term financial and emotional results.

In the same way, customer identification with the brand also brings a series of

obligations and, according to the researchers, leads to loyalty, favoritism, and more support for the brand (Hidaka et al., 2018: 47). Giovanis & Athanasopoulou (2018: 291) believe that the more the brand blends with the individual's ego, the more likely the customer will spend their financial, social, and time resources on it. Customers who are recognized by brands will support and favor their brand through long-term preference repurchases and paying more and will generally show greater loyalty. Atulkar (2020: 567) classified the social mentality of a brand into three groups:

Attributes: Attributes are descriptions that describe a brand, such as what a consumer thinks about a brand. Or what does a brand have to do with purchase or consumption?

Brand orientation: It includes a customer's overall evaluation of a brand.

Benefits: are the personal values that a consumer has for the characteristics of a brand. Benefits are benefits that a consumer thinks he will get from using a brand. These interests are divided into the following three groups:

- Functional: which is often dependent on physiological needs
- Experiential: what causes interest in a product
- Symbolic: which is related to satisfying the need for social approval (Atulkar, 2020: 566)

Hidaka et al. (2018: 45) in the research they conducted on the social mentality of customers of their brands, attributed four functions to a brand: guarantee, individual identity, social identity, and dignity, which are described below:

Warranty function: A consumer recognizes this function as a guarantee or quality guarantee and evaluates it with criteria such as high-quality productivity in performance, reliability, and meeting his expectations. This function can also be considered as a concept of brand communication with a suitable performance level that meets the needs of the consumer well and makes him satisfied (Hidaka et al., 2018: 45).

Personal identity function: it refers to the fact that a consumer can identify himself to others by using a brand and feel a sense of dependence on that brand. Brand effect theory is based on the fit between a consumer's behavior, his mentality of himself, and his mentality of a product. According to this theory, people can

develop their mentality through the brand they buy or consume. The mentioned theory confirms that the stronger this relationship is, the greater the desire of a consumer to buy a brand (Hidaka et al., 2018: 46).

Social identity function: This function is based on the fact that a brand can act as a communication tool. In such a way that a consumer considers his own performance as belonging to a society. The said society consists of those whom a consumer wishes or wants to behave like its people or not. Consumers who are interested in this function try to gain fame and social status by consuming certain brands that belong to a special consumer society, and therefore they attach special value to those special brands (Hidaka et al., 2018: 47).

Prestige function: It expresses the prestige and feeling that a consumer gets by using a particular brand (Hidaka et al., 2018: 48).

III. METHODOLOGY

In this chapter, the methodology, which represents a structured process of how this study was performed, will be described.

A. Research Design

This research was designed to study the impact of Brand Experience on Brand Trust and Brand Love in Turkey. The hypothesis in this study was tested, through an online survey method to collect relevant data for this study, using a valid and reliable scale, developed, tested, and published by the researcher. This study is descriptive in type, and correlational cross-sectional, aiming to discover any relationship between the studied variables.

B. Population and Sampling Design

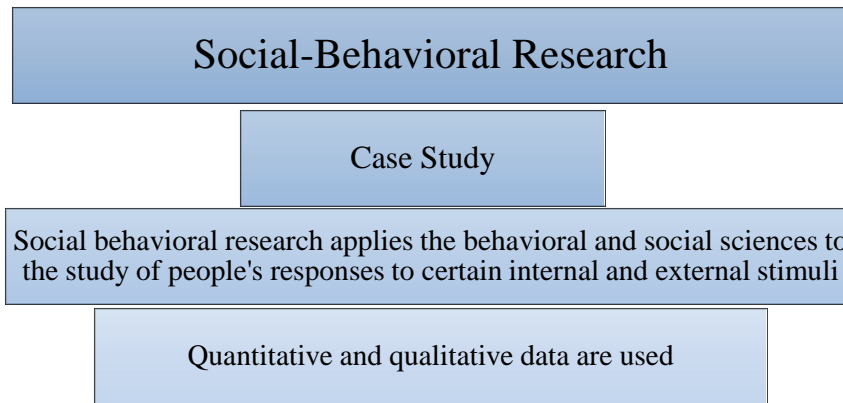
The intended population of this research was fashion users, who had a previous experience with fashion brands, speak English, and stay in Turkey. Due to restricted time and finance, non-probability sampling has been employed. After excluding the missing values, a sample with 400 participants who completed the online questionnaire was obtained.

C. Settings

Fashion users, who fit the inclusion criteria and reside in Turkey were targeted online.

D. Type of Research

Social-Behavioral Research.



E. Data Collection

To assess the impact of Brand Experience on Brand Trust and Brand Love in the fashion industry, primary data was obtained through valid and reliable questionnaires, and secondary data was gathered from the literature. An online version of the survey was administered to participants who fit the inclusion criteria of being fashion users, with previous encounters with fashion brands, speaking English, and living in Turkey. Upon completion, participants would voluntarily nominate other potential participants to complete the questionnaire.

F. Research Instrument

A survey instrument was used in this study and structured as per the authors' questionnaires to particularly measure the studied variables, Demographics, Brand Experience, Brand Trust, and Brand Love. The survey was divided into two sections: the demographics in section 1, and 3 questionnaires in section 2.

G. Validation, Normality and Reliability of Instrument

Validity and normality have been achieved through the appropriate valid instrument, and reliability has been proven in this study using Cronbach's alpha.

H. Measurement

The developed reliable and valid survey, consisting of demographics-related questions and 20 questions to measure brand experience, brand trust, and brand love, and scored on a five-point Likert scale ranging from (1) strongly disagree to (5)

strongly agree, has been adopted from Kazmi (2019) scale constructs: A 20 items valid and reliable scale, which measures brand experience, brand trust, and brand love, and is scored on a 5-point Likert scale.

I. Time Horizon

This study's nature is cross-sectional and has been accomplished over a course of a given time frame.

J. Research Model

This study consists of 3 variables: Brand Experience, brand love, and brand trust.

- **Data Analysis**
- **Results**

In this section, the findings obtained during the research process are analyzed with statistical methods, transformed into tables and graphics, and presented by interpretation.

- **Normality Statistics**

H1: With 95% confidence, the data are normally distributed.

H2: With 95% confidence, the data are not normally distributed.

Considering the significance values obtained as a result of the analysis, it is seen that

$p < 0.05$. This result means that the data are not normally distributed in all groups. Accordingly, the H1 hypothesis is supported.

Skewness and kurtosis values can also be looked at to understand whether the data show normal distribution or not. In a normal distribution, the values of skewness and kurtosis should be between +1.0 and -1.0. The results of the Kolmogorov test show that not all quantitative variables have a normal distribution.

Table 2. Normality test result of average scale scores

	Kolmogorov Smirnov			Shapiro-Wilk		
	Statistics	Df	Sig.	Statistics	Df	Sig.
Brand Experience	.202	400	.001	.846	400	.001
Brand Trust	.223	400	.001	.851	400	.001
Brand Love	.206	400	.001	.858	400	.001

The results of the Kolmogorov test show that all variables do not follow the normal distribution. The t-test and one-way ANOVA tests are used for variables that follow the normal distribution, the Mann-Whitney U test is used to examine the relationship between quantitative variables in the two groups, and the Kruskal-wallis H test is used to examine more than two groups.

- **Reliability Statistics**

Cronbach's alpha is used to test the reliability of the scale. It measures the internal consistency of a scale's items. If Cronbach's alpha is equal to or more than 0.7, the scale will be considered reliable.

Table 3. Reliability Statistics for Scales

Scales	Cronbach's Alpha	N of Items
Brand Experience	0.958	7
Brand Trust	0.961	8
Brand Love	0.937	5

As shown in table 3, the reliability of the 7-item of Brand Experience is evaluated using Cronbach's alpha. Having $\alpha = 0.958$, a highly reliable and statistically acceptable value, these items of this scale have been proven to have a high internal consistency. According to table 3, the reliability of the 8-item of Brand Trust is tested using Cronbach's alpha. Having $\alpha = 0.961$, which indicates a highly reliable and statistically acceptable value, these items of this scale have been proven to have a high internal consistency. As per table 3, the reliability of the 5-item of Brand Love is tested using Cronbach's alpha. Having $\alpha = 0.937$, showing a highly reliable and statistically acceptable value, these items of this scale have been proven to have a high internal consistency.

- **Validity Statistics**

The KMO is used to test the validity of the scale.

Table 4. Validity Statistics for Scales

The Kaiser–Meyer–Olkin test measure of sampling adequacy		.789
Bartlett's Test of Sphericity	Approx. chi square	2102.07
	df	3
	Sig.	.001

The Kaiser–Meyer–Olkin test measure of sampling adequacy statistic is stated in Table 4. A value of 0.789 is sufficiently high enough to proceed. In addition, Bartlett's Test of Sphericity has an associated p-value of < 0.05 , so we reject the null hypothesis that the three items are mutually uncorrelated.

- **Characteristics of Participants**

In the Tables in this section, the descriptive analysis results regarding the percentage and frequency of the demographics characteristics such as gender, age, and marital status of people participating in the research are given.

Table 5. Gender frequency distribution of participants

Sex	Frequency	Percent (%)
Male	215	53.8
Female	185	46.2

As stated in Table 5; 215 (53.8%) of 400 participants who participated in the study were male and 185 (46.2%) were female.

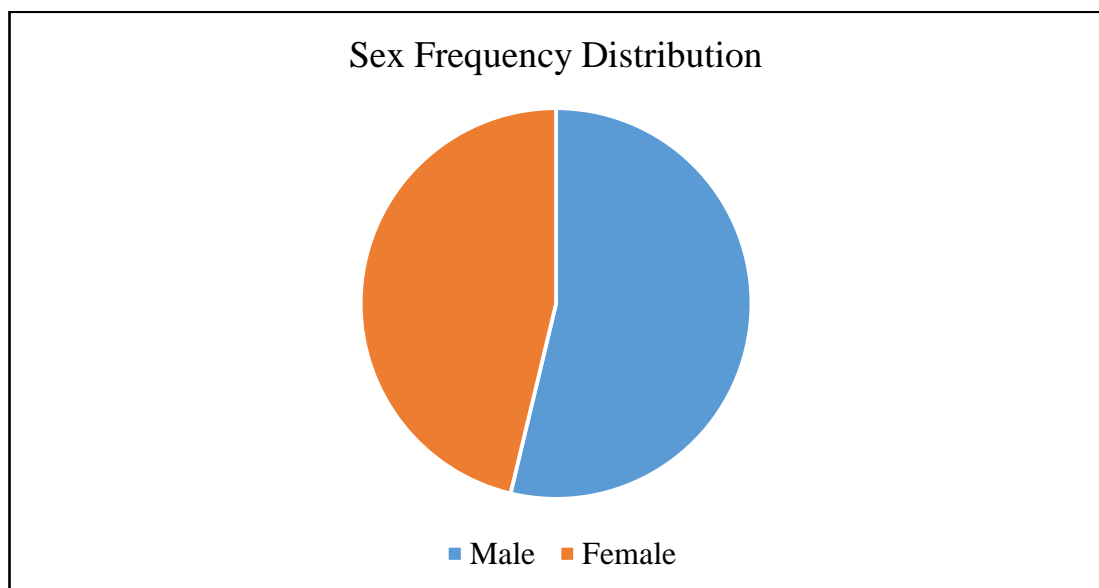


Figure 3. Participants' gender frequency distribution graph

It has been determined that male participants constitute the majority and more than female students. Figure 3 shows the gender frequency distribution graph of the students.

Table 6. age frequency distribution of participants

Age groups	Frequency	Percent (%)
18-24 years old	110	27.5
25-44 years old	156	39.0
45-55 years old	85	21.2
Above 55 years old	49	12.2

As stated in Table 6, of the 400 people participating in the study, 110 (27.5%) 18-24 years old, 156 (39%) 25-44 years old, 85 (21.2%) 45-55 years old, and 49 (12.2%) above 55 years old.

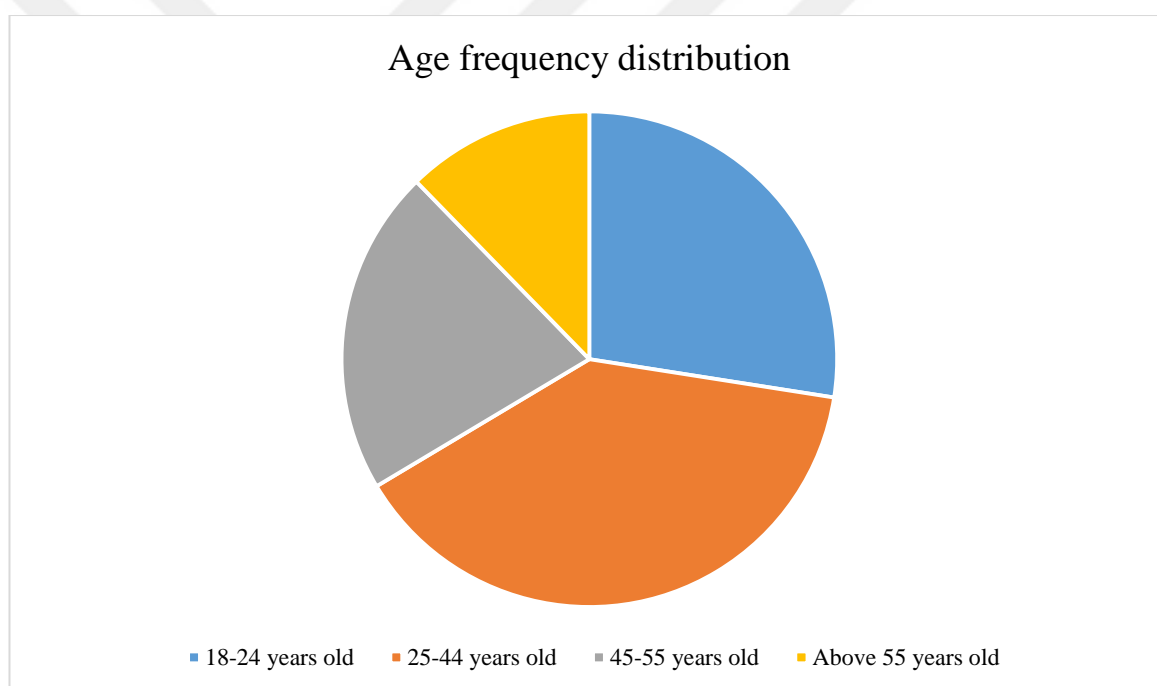


Figure 4. Age frequency distribution of participants

In Figure 4, the age distribution graph of the participants is given.

Table 7. Marital Status frequency distribution of participants

Marital Status	Frequency	Percent (%)
Single	204	51.0
Married	163	40.7
Divorced	33	8.2

As stated in Table 7; 204 (51%) of 400 participants who participated in the study were single, 163 (40.8%) were married and 33 (8.2%) were divorced.

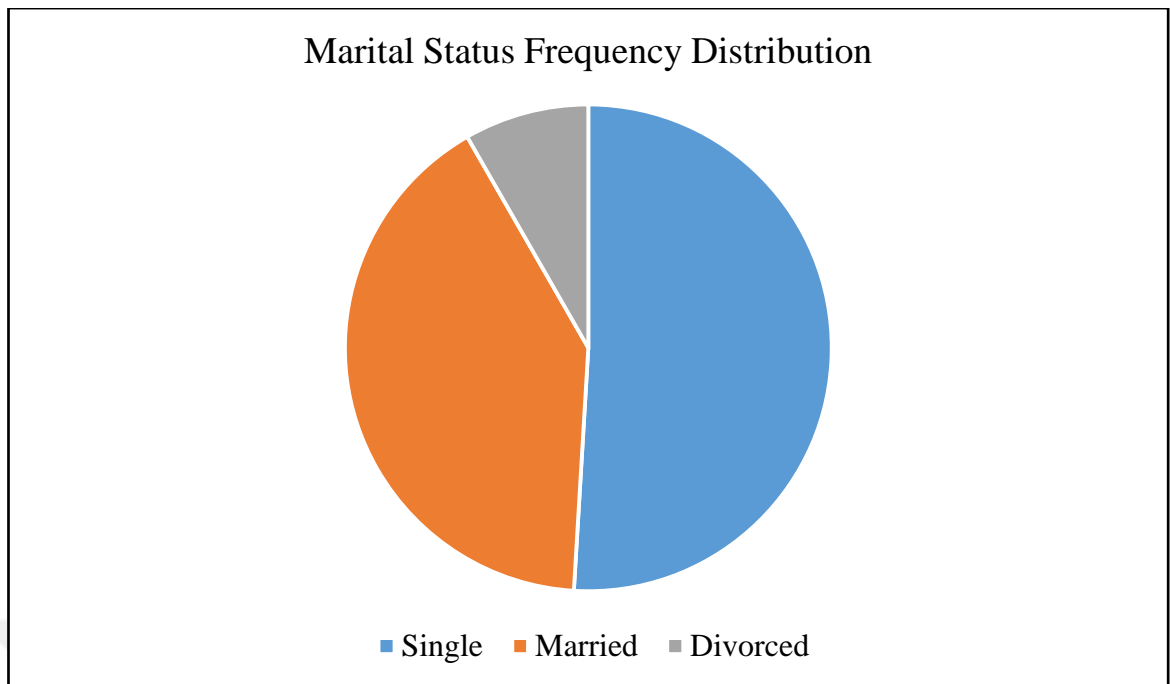


Figure 5. Participants marital status frequency distribution graph

Figure 5 shows the marital status frequency distribution graph of the participants.

Table 8. Descriptive statistics of the overall score scales

Scales	N	Minimum	Maximum	Mean	SD
Brand Experience	400	1	5.00	3.48	1.24
Brand Trust	400	1	5.00	3.35	1.28
Brand Love	400	1	5.00	3.39	1.27

Table 8 shows the descriptive statistics of the overall score scales. The minimum overall brand experience score is 1, and the maximum is 5. The mean overall brand experience score is 3.48. The overall brand experience score had a standard deviation of 1.

The minimum overall brand trust score is 1, and the maximum is 5. The mean overall brand trust score is 3.35. The overall brand trust score had a standard deviation of 1.28.

The minimum overall brand love score is 1, and the maximum is 5. The mean overall brand love score is 3.39. The overall brand love score had a standard deviation of 1.27.

Table 9. Descriptive statistics of each question of Brand Experience

Brand Experience Questions		1	2	3	4	5	M	SD
“Fashion brands impress me.”	F	46	80	32	107	135	3.51	1.42
	%	11.5	20.0	8.0	26.8	33.8		
“Fashion brands induce positive feelings and sentiments.”	F	45	77	30	129	45	3.50	1.38
	%	11.3	19.3	7.5	32.3	11.3		
“I feel happy when I buy Fashion brands.”	F	45	74	45	111	125	3.49	1.39
	%	11.3	18.5	11.3	27.8	31.3		
“Fashion brands have never disappointed me.”	F	37	89	34	129	111	3.47	1.34
	%	9.3	22.3	8.5	32.3	27.8		
“Fashion brands stimulate my curiosity.”	F	52	78	36	114	120	3.43	1.42
	%	13.0	19.5	9.0	28.5	30.0		
“I have strong emotions for Fashion brands.”	F	41	86	37	114	122	3.48	1.38
	%	10.3	21.5	9.3	28.5	30.5		
“Fashion brands provide me with a positive experience.”	F	47	76	40	117	120	3.47	1.39
	%	11.8	19.0	10.0	29.3	30.0		

F; frequency. %; percent

Table 9 shows the mean and standard deviation of the views of participation in the brand experience. The question with the highest average score was “Fashion brands impress me.” The question with the lowest average score was “Fashion brands stimulate my curiosity.”

Table 10. Descriptive statistics of each question of Brand Trust

Brand Trust Questions		1	2	3	4	5	M	SD
“Fashion brands meet my expectations.”	F	63	64	47	126	98	3.32	1.43
	%	15.8	16.0	11.8	31.5	24.5		
“I feel confident about Fashion brands.”	F	50	81	35	122	107	3.35	1.44
	%	12.5	20.3	8.8	30.5	26.8		
“Fashion brands have never disappointed me.”	F	53	76	37	128	102	3.35	1.43
	%	13.3	19.0	9.3	32.0	25.5		
“Fashion brands guarantee satisfaction.”	F	52	78	42	101	119	3.33	1.49
	%	13.0	19.5	10.5	25.3	29.8		
“Fashion brands are responsible.”	F	59	77	26	120	112	3.33	1.50
	%	14.8	19.3	6.5	30.0	28.0		
“Fashion brands are reliable.”	F	40	80	38	125	113	3.45	1.39
	%	10.0	20.0	9.5	31.3	28.3		
“Fashion brands give me what they promise.”	F	49	86	37	125	99	3.32	1.41
	%	12.3	21.5	9.3	31.3	24.8		
“I trust Fashion brands.”	F	65	68	35	113	116	3.35	1.49
	%	16.3	17.0	8.8	28.3	29.0		

F; frequency. %; percent

Table 10 shows the mean and standard deviation of the views of participation about brand trust. The question with the highest average score was “Fashion brands are reliable.” The questions with the lowest average score were “Fashion brands give me what they promise.” And “Fashion brands meet my expectations.”

Table 11. Descriptive statistics of each question of Brand Love

Brand Love Questions		1	2	3	4	5	M	SD
“Fashion brands make me very happy.”	F	51	70	44	134	94	3.32	1.42
	%	12.8	17.5	11.0	33.5	23.5		
“I love Fashion brands.”	F	42	81	37	120	113	3.40	1.43
	%	10.5	20.3	9.3	30.0	28.3		
“Fashion brands are pure trust.”	F	50	73	36	132	105	3.39	1.42
	%	12.5	18.3	9.0	33.0	26.3		
“I am passionate about Fashion brands.”	F	62	72	35	117	114	3.37	1.45
	%	15.5	18.0	8.8	29.3	28.5		
“I am very attached to Fashion brands.”	F	47	71	43	125	112	3.44	1.39
	%	11.8	17.8	10.8	31.3	28.0		

F; frequency. %; percent

Table 11 shows the mean and standard deviation of the views of participation about brand love. The question with the highest average score was “I am very attached to Fashion brands.” The question with the lowest average score was “Fashion brands make me very happy.”

- **Correlation analysis**

The purpose of this study is to assess the impact of brand experience on developing brand trust and brand love towards the fashion brand in Turkey, possibly achieving better outcomes in customer loyalty and purchase intention.

The hypotheses that are tested in this research are as follows:

- Brand Experience is positively correlated to Brand Trust in the fashion industry.
- Brand Experience is positively correlated to Brand Love in the fashion industry.

Table 12. The relationship between the brand experience and brand trust

			Brand trust
Spearman's rho	Brand experience	Correlation	.914
		Coefficient (r)	
		<i>p</i> -value	.001

In Table 12, the relationship between brand experience and brand trust was compared. A Spearman's 'Rho' Correlation indicated that the two measurements were significantly related, $r=.914$, $p<.001$, $N=400$.

According to this result, as brand experience increases, brand trust also increases very strongly, and a positive relationship was found between these two variables.

Table 13. The relationship between the brand experience and brand love

			Brand love
Spearman's rho	Brand experience	Correlation	.903
		Coefficient (r)	
		<i>p</i> -value	.001

In Table 13, the relationship between brand experience and brand trust was compared. A Spearman's 'Rho' Correlation indicated that the two measurements were significantly related, $r=.903$, $p<.001$, $N=400$.

According to this result, as brand experience increases, brand love also increases very strongly, and a positive relationship was found between these two variables.

- **Gender and scales**

In this section, brand experience and brand trust were examined according to the gender factor. Likewise, brand experience and brand love were evaluated according to the gender variable. A Mann-Whitney U-Test is considered a non-parametric test and therefore is suitable for non-parametric data. Because the three scales were non-parametric data, we used A Mann-Whitney U-Test to compare the means between two gender groups.

Table 14. Analysis results on whether there is a significant difference between the gender of the three scales.

Scales	Mean (SD)		U	p-value
	Male	Female		
Brand Experience	3.37(1.22)	3.60(1.25)	17209	.020
Brand Trust	3.21(1.26)	3.50(1.28)	16967	.011
Brand Love	3.26(1.28)	3.53(1.24)	17236	.021

As stated in Table 14, there was a significant difference between the gender of the participants and their brand experience score ($U = 17209$, $p\text{-value} < 0.05$). There was a significant difference between the gender of the participants and their brand trust score ($U = 16967$, $p\text{-value} < 0.05$). There was a significant difference between the gender of the participants and their brand love score ($U = 17236$, $p\text{-value} < 0.05$). On average, the brand experience score in males (Mean = 3.37) was lower than in females (Mean = 3.60). On average, the brand trust score in males (Mean = 3.21) was lower than in females (Mean = 3.50). On average, the brand love score in males (Mean = 3.26) was lower than in females (Mean = 3.53).

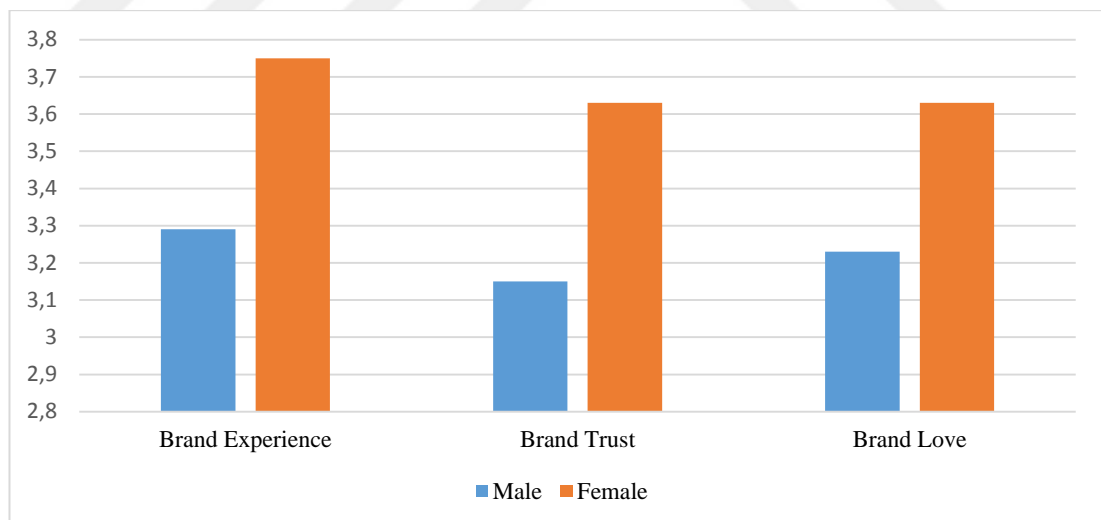


Figure 6. The frequency distribution graph of genders and scales

- **Marital Status and scales**

In this section, brand experience and brand trust were examined according to the marital status factor. Likewise, brand experience and brand love were evaluated according to the marital status variable.

Table 15. Analysis results on whether there is a significant difference between the marital status of the three scales.

Kruskal-Wallis H Test					
Scales	Mean (SD)			U	p-value
	Single	Married	Divorced		
Brand Experience	3.29(1.29)	3.75(1.12)	3.33(1.31)	12987	.002
Brand Trust	3.15(1.31)	3.63(1.18)	3.17(1.36)	14145	.001
Brand Love	3.23(1.29)	3.63(1.19)	3.17(1.40)	9397	.009

As stated in Table 15, there was a significant difference between the marital status of the participants and their brand experience score ($U = 12987$, $p\text{-value} < 0.05$). There was a significant difference between the marital status of the participants and their brand trust score ($U = 14145$, $p\text{-value} < 0.05$). There was a significant difference between the marital status of the participants and their brand love score ($U = 9397$, $p\text{-value} < 0.05$).

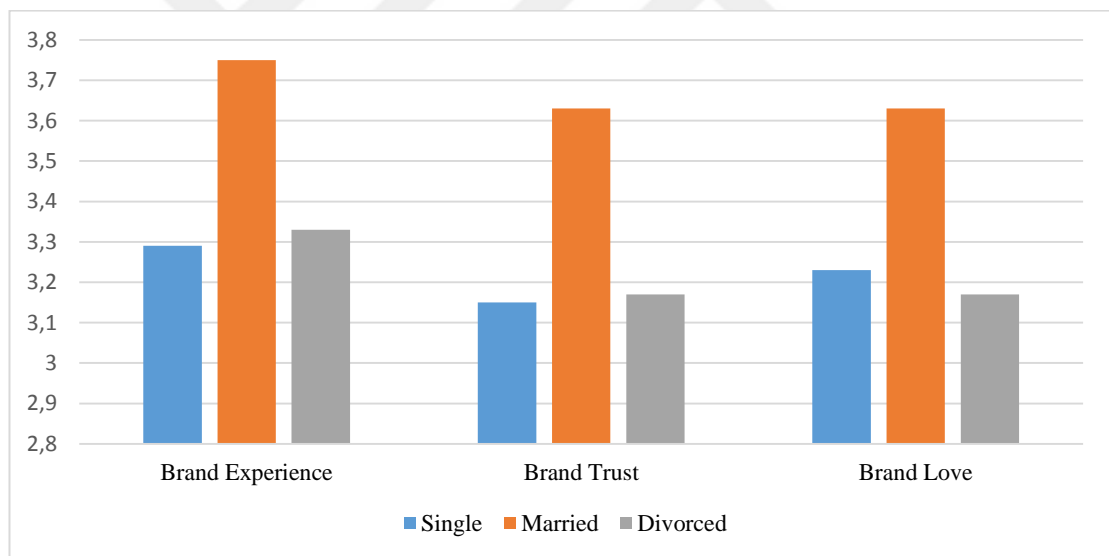


Figure 7. The frequency distribution graph of marital status and scales

On average, the brand experience score in single participants (Mean = 3.29) was lower than in married and divorced (Mean = 3.75 and Mean = 3.33). On average, the brand trust score in single participants (Mean = 3.15) was lower than in married and divorced (Mean = 3.63 and Mean = 3.17). On average, the brand love score in divorced participants (Mean = 3.17) was lower than in married and single (Mean = 3.63 and Mean = 3.23).

- **Age groups and scales**

In this section, brand experience and brand trust were examined according to the age factor. Likewise, brand experience and brand love were evaluated according to the age variable.

Table 16. Analysis results on whether there is a significant difference between the age of the participants and three scales

Kruskal-Wallis H Test						
Scales	Mean (SD)				U	p-value
	18-24	25-44	45-55	Above 55		
Brand Experience	3.38(1.24)	3.53(1.27)	3.48(1.23)	3.55(1.23)	1991	.574
Brand Trust	3.27(1.27)	3.40(1.28)	3.35(1.32)	3.35(1.26)	645	.886
Brand Love	3.31(1.25)	3.44(1.28)	3.40(1.29)	3.34(1.29)	897	.826

* $p < 0.05$

As stated in Table 16, there was no significant difference between the age of the participants and their brand experience score ($U = 1991$, p -value > 0.05). There was a significant difference between the age of the participants and their brand trust score ($U = 645$, p -value > 0.05). There was a significant difference between the age of the participants and their brand love score ($U = 897$, p -value > 0.05).

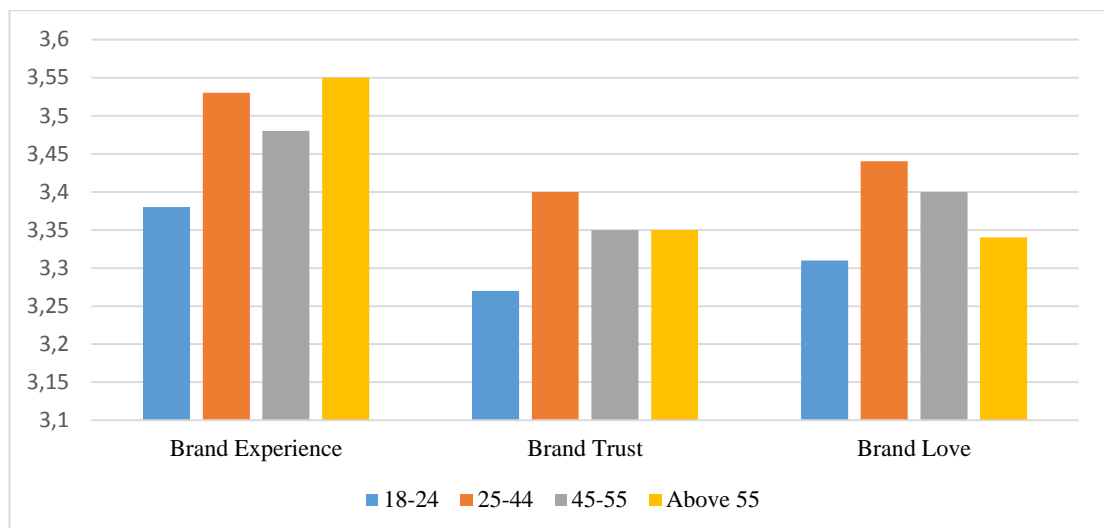


Figure 8. The frequency distribution graph of age groups and scales

IV. DISCUSSION

This study was conducted to investigate the role of brand experience in brand trust and brand love in the fashion industry in Turkey. To examine this relationship, a survey was developed, consisting of a valid and reliable questionnaire, to measure the variables, and shared it online, through a link sent to participants. The obtained data from 400 participants were then analyzed using SPSS, including normality statistics, reliability statistics, validity statistics, and descriptive statistics. Through using various tests such as, Kolmogorov test, Kruskal Wallis H test, Kaiser-Meyer-Olkin test, and Mann-Whitney U test.

The results showed that brand experience has a significant positive impact on brand trust, therefore, H1: Brand Experience is positively correlated to Brand Trust in the fashion industry, is supported. As well as H2 since it was evident that brand experience significantly positively impacted brand love.

V. CONCLUSION, RECOMMENDATIONS, AND LIMITATIONS

A. Conclusion

Studies have compared the relationship among major manufacturers: trust and love within fashion enterprises. The brand trusts study by Safko & Brake (2009), has supplied new momentum in advertising literature with the idea of brand trust and portending customer conduct in about 14 years. Since 2009, brand trust has protruded as one of the stable instructional constructs for branding and advertising pupils and practitioners who pursue this approach for a sustainable increase in company management (Safko & Brake, 2009: 89).

Thus, in the fashion enterprise, one of the evolving areas of interest is brand love, the vital cognizance of academicians is to recognize the meeting of brand love and to offer a cause of the reference to this gather to the major deal broader requirements like brand relationship high-first rate and customer linking control (Babu & Babu, 2021: 3). It is significantly important to apprehend the different factors which contribute to develop brand love in customers. In an examination referring to Adhikari & Panda, (2019) the impact of brand trust is being tested, and the effect is determined to be significant, this similarly means that it's vital for the managers of the manufacturers to the consciousness of imparting pleasant stories to their customers now no longer best with the aid of using focusing at the product presented however additionally at the offerings related to it, as the entirety collectively contributes to stories (Adhikari & Panda, 2019: 987).

Brand trust is constructed with the aid of using previous experience with the brand. As well as it has a long-lasting effect and stays in a customer's fashion memory, having a profound concept, and contributing to brand trust. The manner brand trust is encompassed with the aid of using purchasers and the way a brand trusts creates more potent courting results in an effect on brand trust in fashion enterprise (Shin et al., 2019: 1). In addition, supports the fact that previous

experience can refresh or reduce the stage of trust in companies. Positive brand trust contributes to a boom in the aim of buying and has an effective impact on charged prices (Ha & Perks, 2005: 437).

Since the fashion idea began, it has now not been enough to offer a product totally to meet the customer's needs, within the fashion enterprise in which neighborhood and worldwide agencies have begun to offer less expensive luxurious merchandise. Eventually, brand loyalty has ended up with greater importance to keeping the image of the fashion retail enterprise which may be expected that customer expects intangible advantages to enhance their existence the side of merchandise (Udane and Kumara, 2019: 47). Even though different contextual elements contribute to fulfillment and the opposite courting, it could be stated that dedication and trust are the keys to fulfillment for a hit courting advertising. Thus, this love for the brand is due to the experience received with the aid of using the consumer and the self-trust he offers to the brand while he chooses the fashion he prefers (Shin et al., 2019: 1).

Finally, the outcomes of much exploration suggest the need to extend implications toward brand experience, in the fashion industry, leading to a better outcome of purchases and loyalty, as a consumer develops brand trust and brand love. In the end, it can be concluded that brand experience has a principal role in the evolvement of love and trust towards the brand in the fashion industry.

B. Recommendations

Researchers can consider, in the future, elaborating on the impact of brand experience on additional variables, that also impact brand loyalty and purchase intentions in the fashion industry.

C. Limitations

In this study, limitations have been displayed in the form of language barriers, since English was the spoken language identified in the inclusion criteria.

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DISSERTATIONS

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APPENDIXES:

Appendix A: Questionnaire

Appendix B: Ethical Approval Form



Appendix A: Questionnaire

THE ROLE OF BRAND EXPERIENCE IN BRAND TRUST AND BRAND LOVE: A STUDY ON FASHION BRANDS

This is Thaima Subhi Ibrahim Mahmoud, I invite you to voluntarily participate in this survey, as part of my MBA thesis, at Istanbul Aydin University, to examine the role of brand experience in brand trust and brand love in the fashion industry. It is important that you provide honest answers. The author assures you that this data will only be used for research purposes and that your identity will always remain anonymous.

Thank you in advance for contributing to my thesis.

I have been informed that my participation in this study is voluntary and that I can withdraw at any time. I willingly consent to volunteer as a participant in this research study.

Yes, No.

A. Demographics

a. Gender

Male

Female

b. Age:

18 - 24 years old

25 - 44 years old

45 - 54 years old

Above 55 years old

c. Marital status

Single

Married

Divorced

A list of statements is provided below, as per the items of the Brand Experience, Trust and Love Scale, developed by Kazmi (2019). Mark the extent to which you agree or disagree to each of the statements, (1= Strongly Disagree, 2= Disagree, 3= Neutral, 4= Agree, and 5=Strongly Agree).

A. Brand Experience

1. Fashion brands impress me.
2. Fashion brands induce positive feelings and sentiments.
3. I feel happy when I buy Fashion brands.
4. Fashion brands have never disappointed me.
5. Fashion brands stimulate my curiosity.
6. I have strong emotions for Fashion brands.
7. Fashion brands provide me with a positive experience.

B. Brand Trust

1. Fashion brands meet my expectations.
2. I feel confident about Fashion brands.
3. Fashion brands have never disappointed me.
4. Fashion brands guarantee satisfaction.
5. Fashion brands are responsible.
6. Fashion brands are reliable.
7. Fashion brands give me what they promise.
8. I trust Fashion brands.

C. Brand Love

1. Fashion brands make me very happy.
2. I love Fashion brands.
3. Fashion brands are pure trust.
4. I am passionate about Fashion brands.
5. I am very attached to Fashion brands.

ISTANBUL AYDIN UNIVERSITY
THE COMMITMENT TO BE SUBMITTED TO THE SOCIAL AND HUMANITIES ETHICS
COMMITTEE

Applicant's Name	Thaima Subhi Ibrahim Mahmoud
Names of the Researchers in the Study (If the applicant is a graduate student, write the name of the thesis/dissertation advisor)	Associate Professor Dr. İlkey Karaduman
Applicant's Institute / Faculty / Department / Program	Istanbul Aydin University/ Faculty of Economics and Administrative Sciences/ MBA
Phone Number and E-mail	
Type of the Study	Applied Research
Design of the Study	Descriptive study; correlational cross sectional in nature
Title of the Study	The Role of Brand Experience in Brand Trust and Brand Love: A Study on Fashion Brand: Lc Waikiki
Name of the institution / institutions where the study will be implemented and the participants/sample group	None
The name of the data collection tool to be used in the study	Brand Experience, Trust and Love Scale, developed by Kazmi (2019).
Was the data collection tool developed by the researchers in the study?	No
If the data collection tool was not developed by the researchers in the study, then have you obtained permission from the person / persons who developed the data collection tool?	Yes.
Have you attached the permission /mail document to the application?	

(If there is more than one data collection tool, add the last four rows for each as above).

✓ Application petition

✓ All data collection tools that will be conducted to participants

✓ If the data collection tools were developed by others, the permission / mail document received for each

• I undertake that I will not violate ethical principles in data collection and practices regarding people in this study.

• I undertake that I will not violate the ethical rules arising from intellectual property rights during the selection and use of the data collection tool(s) to be applied in this study, and that I will meet

the possible material claims that may arise if legal remedies are applied for the alleged violation. • I undertake that I will get permission from the Istanbul Aydın University Social and Humanities

Ethics Committee in case of changes in the implementation of the study and data collection tools. • I undertake that all information I have provided in the application is accurate, correct and complete.

Date:
19/07/2022

Name:
Thaima
Mahmoud

Signature:
Thaima
Mahmoud

Appendix B: Ethical Approval Form

Evrak Tarih ve Sayısı: 28.09.2022-63527



T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ REKTÖRLÜĞÜ
Lisansüstü Eğitim Enstitüsü Müdürlüğü

Sayı :E-88083623-020-63527
Konu : Etik Onayı Hk.

28.09.2022

Sayın THAİMA SUBHİ İBRAHİM MAHMOUD

Tez çalışmanızda kullanmak üzere yapmayı talep ettiğiniz anketiniz İstanbul Aydın Üniversitesi Etik Komisyonu'nun 08.09.2022 tarihli ve 2022/14 sayılı kararıyla uygun bulunmuştur. Bilgilerinize rica ederim.

Dr.Öğr.Üyesi Alper FİDAN
Müdür Yardımcısı

Bu belge, güvenli elektronik imza ile imzalanmıştır.

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RESUME

Name Surname: Thaima Subhi Ibrahim Mahmoud

EDUCATION:

- **Bachelor:** 2016, An-najah national university, Faculty of fine arts, French and English department.
- **M.A:** 2022, Istanbul Aydin university, Faculty of Economy, MBA.

PROFESSIONAL EXPERIENCE AND AWARDS: PUBLICATIONS FROM DISSERTATION, PRESENTATIONS AND PATENTS:

- Working as a translator and interpreter for (English, Arabic, Turkish, French) languages, at VM medical park hospital – Istanbul.
- Languages teacher from 2016-2021.