

**T.C.
BAHÇEŞEHİR UNIVERSITY**

**EVALUATION OF WOMEN'S
REPRESENTATION ON ADS:
COMPARISON THROUGH
ORKID AND MOLPED TV
COMMERCIALS**

Master's Thesis

ERDEM BOSTAN

İSTANBUL, 2019

**T.C.
BAHÇEŞEHİR UNIVERSITY**

INSTITUTE OF SOCIAL SCIENCES

MARKETING MASTER'S PROGRAM

**EVALUATION OF WOMEN'S
REPRESENTATION ON ADS:
COMPARISON THROUGH
ORKID AND MOLPED TV
COMMERCIALS**

Master's Thesis

ERDEM BOSTAN

**Thesis Advisor: PROF. DR.
İDİL KARADEMİRLİDAĞ SÜHER**

İSTANBUL, 2019

T.C. BAHCESEHIR UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

.....MARKETING.....MASTER'S PROGRAM

Title Of The Thesis: Evaluation of Women's Representation on ADS: Comparison Through
ORIG and MALPİD TV Commercials
Name and Surname Of The Student : FEDEM BOSTAN

Thesis Defence Day : 29.05.2019

This thesis has been approved by the Institute of Social Sciences which has fulfilled the necessary conditions as Master thesis.

Assoc. Dr. Burak KÜNTAY
Institute Director

I certify that this thesis has fulfilled the necessary requirements as Master thesis.

Program Coordinator

This thesis was read by us, quality and content as a Master's thesis has been seen and accepted as sufficient.

	Title/Name	Signature
Thesis Advisor's	<u>Prof. Dr. idil K. SUHER</u>	<u>Adurk. Suher</u>
Member's	<u>Prof. Dr. Yesim Gösteric</u>	<u>Ym</u>
Member's	<u>Doç. Dr. Burcu Eker Atgüt</u>	<u>Burcu</u>

ABSTRACT

EVALUATION OF WOMEN REPRESENTATION ON ADS: COMPARISON THROUGH ORKID AND MOLPED TV COMMERCIALS

Erdem Bostan

Marketing Master's Program

Thesis Supervisor: Prof. Dr. İdil Karademirlidağ Süher

May 2019, 58 pages

In this study, it is purposed to investigate how women's representation has changed on TV commercials over the years in Turkey. In order to evaluate and determine the changes and this particular process, sanitary pad sector was selected as the field to observe. Furthermore, Orkid and Molped brands and their nine specific commercials and campaigns were chosen as the sample of this study; which are, from Molped brand, "Delikanlı Kızlar Molped Kullanırlar", "Molped'iniz Var mı?", "Kendi İnceliğini Kendin Belirle", and "Dünya Tek Biz İkimiz" TV commercials; and for Orkid brand "Orkid'den Eminim", "Çocuk da Yaparım Kariyer de", "Voleybolcu Kız" and "Kız Gibi Yaptım" commercials were examined through using content analysis method.

Additionally, this study consists of three different parts; the first section includes the relationship between media and social gender and gender roles. In this section, the ways media and gender roles effected each other and has an interrelated relationship between them is the main point to introduce.

The second part of the study explains woman representation forms and examples on commercials both in Turkey and the World in the last decade. In the third and last piece of the examination, the outcomes that are acquired from the analysis were assessed.

The consequences of the examination demonstrated that the two brands demonstrated the lady through the customary impression of sexual orientation in the substance of the ads. In the process from the years 2010 to the present, the two brands have bit by bit begun to expel ladies from this customary recognition in their business film works, and in the last promoting efforts, they have totally mirrored the lady to the group of onlookers outside the conventional point of view.

Keywords: Sanitary pad, commercial film, female, traditional societal gender.

ÖZET

KADIN TEMSİLİNİN ORKİD VE MOLPED REKLAMLARI ÜZERİNDEN KARŞILAŞTIRMASI

Erdem Bostan

Pazarlama Yüksek Lisans Programı

Tez Danışmanı: Prof. Dr. İdil Karademirlidağ Süher

Mayıs 2019, 58 sayfa

Bu çalışmadaki temel amaç, Türkiye'de kadın temsilinin TV reklamlarında nasıl yansıdığını ve zaman içerisinde nasıl değiştiğini araştırmak ve incelemektir. Değişiklikleri ve bu belirli süreci değerlendirmek ve belirlemek için, gözlemlenecek alan olarak hijyenik ped sektörü seçilmiştir. Ayrıca, Orkid ve Molped markaları ve bunların dokuz özel reklam ve kampanyası bu çalışmanın örnekleme olarak seçilmiştir; Molped markasından “Delikanlı Kızlar Molped Kullanırlar”, “Molped'iniz Var mı?”, “Kendi İnceliğini Kendin Belirle” ve “Dünya Tek Biz İkimiz” TV reklamları; Orkid markası “Orkid'den Eminim”, “Çocuk da Yaparım Kariyer de”, “Voleybolcu Kız” ve “Kız Gibi Yaptım” reklamları içerik analizi yöntemiyle incelenmiştir.

Ek olarak, bu çalışma üç farklı bölümden oluşmaktadır; ilk bölüm medya ve sosyal cinsiyet ile cinsiyet rolleri arasındaki ilişkiyi içerir. Bu bölümde, medyanın ve toplumsal cinsiyet rollerinin birbirlerini etkileme şekilleri ve aralarındaki etkileşim noktaları ele alınmaktadır.

Çalışmanın ikinci bölümünde, son 10 yılda hem Türkiye'de hem de dünyada reklamlara ilişkin kadın temsil formları ve örnekleri açıklanmaktadır. İncelemenin üçüncü ve son bölümünde analizden elde edilen sonuçlar değerlendirilmiştir.

İncelemenin sonuçları, iki markanın, kadınları genel olarak; geleneksel toplumsal cinsiyet roller bakış açısı üzerinden yansıttığı göstermiştir. 2010'dan günümüze kadarki olan süreçte, iki marka, tv reklamı çalışmalarında kadını alışılmış cinsiyet rol ve konumundan çıkarmış ve kadını kendini seven, kendine güvenen ve bağımsız bir şekilde yansıtmıştır.

Anahtar Sözcükler: Hijyenik ped, reklam filmi, kadın, geleneksel toplumsal cinsiyet.

CONTENTS

LIST OF FIGURES.....	vii
1. INTRODUCTION.....	1
2. SOCIAL GENDER AND MEDIA.....	4
2.1 TRANSFORMING REPRESENTATION OF WOMEN IN TURKE AND THE WORLD TELEVISION ADVERTISEMENTS.....	8
2.1.1 Transformation Of Female Representation In Television Ads The World.....	8
2.1.2 Transformation Of Women's Representation In Turkey In Tv Ads.....	15
2.2 TRANSFORMATION OF WOMEN'S REPRESENTATION IN TURKEY IN THE SANITARY PAD SECTOR.....	22
3. TRANSFORMATION OF WOMEN'S REPRESENTATION IN HYGIENIC PED ADS.....	25
3.1 SUBJECT OF THE RESEARCH.....	25
3.2 SCOPE AND METHOD OF THE RESEARCH.....	26
4. RESULTS.....	27
4.1 MOLPED, MOLPED'İNİZ VAR MI? ADVERTISING CAMPAIGN.....	27
4.2 MOLPED, DELİKANLI KIZLAR MOLPED KULLANIRLAR ADVERTISING CAMPAIGN.....	31
4.3 MOLPED, MOLPED'İNİZ VAR MI? MERVE OFLAZ ADVERTISING CAMPAIGN.....	36
4.4 MOLPED, KENDİ İNCELİĞİNİ KENDİN BELİRLE ADVERTISING CAMPAIGN.....	39
4.5 MOLPED, DÜNYA TEK BİZ İKİMİZ ADVERTISING CAMPAIGN.....	41
4.6 "ORKID'DEN EMİNİM" ADVERTISING CAMPAIGN.....	44
4.7 ORKID, ÇOCUK DA YAPARIM KARIYER DE ADVERTISING CAMPAIGN.....	46
4.8 ORKID, VOLEYBOL KIZI ADVERTISING CAMPAIGN.....	49

4.9 ORKID, KIZ GİBİ YAP ADVERTISING CAMPAIGN.....	53
5. DISCUSSION.....	56
REFERENCES.....	58



LIST OF FIGURES

Figure 2.1: “We Can Do It” Campaign, 1942.....	12
Figure 2.2: First Sanitary Pad Advertisement in Turkey.....	22
Figure 4.1: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 1.....	27
Figure 4.2: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 2.....	28
Figure 4.3: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 3.....	28
Figure 4.4: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 4.....	29
Figure 4.5: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 5.....	29
Figure 4.6: Molped’iniz var mı? Advertising Campaign / Scene 1.....	32
Figure 4.7: Molped’iniz var mı? Advertising Campaign / Scene 2.....	32
Figure 4.8: Molped’iniz var mı? Advertising Campaign / Scene 3.....	33
Figure 4.9: Molped, “Delikanlı Kızlar Molped Kullanırlar” / Scene 4.....	34
Figure 4.10: Molped’iniz var mı? / Scene 1.....	37
Figure 4.11: Molped’iniz Var Mı? / Scene 2.....	37
Figure 4.12: Molped’iniz Var Mı? / Scene 3.....	37
Figure 4.13: Molped’iniz Var Mı? / Scene 4.....	38
Figure 4.14: Kendi İnceliğini Kendin Belirle Advertising Campaign / Scene 1.....	40
Figure 4.15: Kendi İnceliğini Kendin Belirle Advertising Campaign / Scene 2.....	40
Figure 4.16: Dünya Tek Biz İkimiz Advertising Campaign / Scene 1.....	42
Figure 4.17: Dünya Tek Biz İkimiz Advertising Campaign / Scene 2.....	42
Figure 4.18: Dünya Tek Biz İkimiz Advertising Campaign / Scene 3.....	42
Figure 4.19: Dünya Tek Biz İkimiz Advertising Campaign / Scene 4.....	43
Figure 4.20: Orkid’ten Eminim Advertising Campaign / Scene 1.....	45

Figure 4.21: Orkid'ten Eminim Advertising Campaign / Scene 2.....	45
Figure 4.22: Çocukta Yaparım Kariyer De Advertising Campaign / Scene 1.....	47
Figure 4.23: Çocukta Yaparım Kariyer De Advertising Campaign / Scene 2.....	47
Figure 4.24: Çocukta Yaparım Kariyer De Advertising Campaign / Scene 3.....	47
Figure 4.25: Çocukta Yaparım Kariyer De Advertising Campaign / Scene 4.....	48
Figure 4.26: Voleybolcu Kız Advertising Campaign / Scene 1.....	50
Figure 4.27: Voleybolcu Kız Advertising Campaign / Scene 2.....	51
Figure 4.28: Voleybolcu Kız Advertising Campaign / Scene 3.....	51
Figure 4.29: Voleybolcu Kız Advertising Campaign / Scene 4.....	51
Figure 4.30: Kız Gibi Yap Advertising Campaign / Scene 1.....	53
Figure 4.31: Kız Gibi Yap Advertising Campaign / Scene 2.....	54
Figure 4.32: Kız Gibi Yap Advertising Campaign / Scene 3.....	54
Figure 4.33: Kız Gibi Yap Advertising Campaign / Scene 4.....	54



1. INTRODUCTION

When the relationship between advertising world and gender roles are considered, it is seen that ads also represent a woman / man representation that does not go beyond gender values. While women mostly appear in cleaning, personal care, beauty, jewelery, food, textile advertising, men figures are seen in car, finance, sports, real estate, business, politics and similar advertising forms (Grau and Zotos, 2016, p. 763). However, nowadays, it is possible to say that women are in an important process of transformation based on their place and power in society. Although many brands ignore this situation, women now appear in an independent, self-confident role that can stand on their own feet (Grau and Zotos, 2016, p. 763). This new location; In western societies in the early 1980s, TV commercials appeared in our country, observed in the 2000s. The mentioned transformation has been realized by the sectors / brands that appeal only to the female consumer mass in our country and gradually started to be reflected in TV commercials (Tuncay Zayer and Coleman, 2015, p. 4). Especially when we look at the representation of women in Turkey in the last decade, women were presented as powerless, dependent and independent roles, we can say that the role of self-reliant and free to make the transition. The advertisements made for the sanitary pad sector are examples of this transition.

The focus of this study is to analyze whether the female representation over time has undergone any transformation in advertisements of the sanitary pad, and if so, what are the points that are included in this transformation. In the study, Orkid and Molped brands were considered as representatives of sanitary pad sector and nine commercial films of these brands were examined. The main reason for the selection of these two brands is that the two brands in the sanitary market are signatories, to be the leading organizations in the sector and to reflect the women as main characters in TV commercials. Thus, by examining the TV commercials of both brands, the transformation of the woman over time can be examined more easily and comprehensively.

In addition, the fact that Orkid came from the global market and became the first sanitary pad brand in the country made Orkid a trend-setter in this sector. In this study, the way a global and local brand works in TV commercials is compared. In this comparison, it is possible to examine the differences and similarities of a global and a local brand in the common market in which they are present, the campaign strategies in the same time period and the content of advertising. This shows that the study includes the differences between women's transformation in sanitary pads advertising as well as global and domestic brand communication practices.

In the late 1990s and early 2000s, “Orkid” and “Molped”, two of the leading brands in the sanitary pad sector, started to represent women's representation in TV commercials in a different direction. Both brands have made great efforts in the society through their advertising campaigns and have made a significant effort to change the perception of women in society.

In this study, from Molped brand, “Delikanlı Kızlar Molped Kullanırlar”, “Molped’iniz Var mı?”, “Kendi İnceliğini Kendin Belirle” and “Dünya Tek Biz İkimiz” TV commercials; and from Orkid brand “Orkid’den Eminim”, “Çocuk da Yaparım Kariyer de”, “Voleybolcu Kız” and “Kız Gibi Yaptım” commercials were analyzed by using interpretive text analysis method.

In a three-part study; In the first part, the relationship between gender and media will be discussed and the way the gender roles are reflected in the media will be examined. In this section, the transformation of women's representation in TV ads in the world and in Turkey, sanitary pads sector in Turkey and the phases of women's representation in sanitary pad ads female consumers in Turkey will be analyzed.

In the second part of the study, selected advertisements will be analyzed using the interpretive text analysis method, the way the concept of gender is reflected in these advertisements and in the light of this concept, which roles change in female displays and

representation will be analyzed. In the third and last part of the study, the findings of the analysis will be evaluated.



2. SOCIAL GENDER AND MEDIA

Gender refers to the roles and responsibilities that differentiate between men and women in the context of their social characteristics according to the cultural values to which the society we live in. The female identifies the feminine and the male with the masculine concepts (Tuncay Zayer and Coleman 2015, p. 4). For both sexes, expectations and expectations in different areas of life are determined. These; it covers almost everything that exists in life, such as occupation, behavior, clothing, relationship form, feelings, and thoughts. First, the family, then education, peer and media continuously perceive a consistent message on behalf of male-female roles, the individual grows and matures knowing that he will be excluded or rejected when he is out of the norm (Tuncay Zayer and Coleman 2015, p. 4).

The child's mind, which cannot realize that what is reflected in the media is a fiction product, carries these clear distinctions to adolescence and adulthood. In this period series, films, TV commercials, visual publications; he continues to reflect the women and men in the social roles they must be. For a long period of time, exposure to messages with the same content about the social roles of men and women has clearly established gender roles in the perception of people (Şener and Demirdirek 2014, p. 56).

While inequality between women and men is reflected in Turkish TV series, it is not very different in TV commercials. In many TV commercials; woman is presented to the viewer as a beautiful, attractive and charming object of desire. However, when we look at TV commercials, TV series, or movies in which women are reflected as strong figures, we see the power of women is only in masculine attitudes. Woman's being male and behaving like a man makes her more powerful and successful perceptions of women's masculinity was not represented beyond representation.

Dursun (2008, p. 96) stated in his review that, TV news bulletins give space to men twice as much as women are given. While men are generally shown in a successful and strong social position, it is seen that women are represented as victims of violence, victimized and weak positions. According to Mine Gencil Bekene (2009, p. 285), women find less

space in media news than men, while women who are marginalized and perceived outside social norms are the most represented in the content. According to Fiske (Timisi 1997, p. 44), newscasts on TV effectively determine the perception of society. From this point of view, TV newscasts can be said to be more important in guiding the perception of society compared to other channels and programs. In this environment, while the male is represented in the position of dominator, leader in public sphere, the representation of women is reflected in the public in a position that is evaluated and faded from the male eye (Timisi 1997, p. 44).

In all areas important to society such as economy, politics, education, art and health, media support the dominant power of men. Baydar (2013, p. 157) indicates in the research mentioned above in women's representation of women is mostly;

- i. Family oriented,
- ii. Marriage oriented,
- iii. Being a mother-oriented,
- iv. Compliant,
- v. Unequal with / without
- vi. Cannot be the leader - cannot give direction,
- vii. Identifies with weak, dependent and needy themes.

As Baydar emphasizes (2013, ss 158), the media is the most important reason for these themes to become permanent in society. This gender perception, which has continued for centuries and devalues women in society, continues in many different types of media. In the media, the woman is presented to the audience in a passive position, with a traditional role as a female personality, not seen in production, but as the leading role in consumption-oriented issues and as unqualified figures. This is most evident in the TV commercials of cleaning products. In cleaning products advertisements, the woman is either left in desperation or even having difficulty washing her laundry or is represented as a messy person with a cherry blot on the carpet. In these ads, the woman is reflected in a profile that is weak, unable to cope with even the smallest difficulty. At this point, when we look at the way in which the media express the woman, it is seen that it reflects the

perceptions and the representation of women shaped mostly through gender roles (Girgin 2017, ss 72).

Media and mass communication have the power to produce, shape and change the basic dynamics and perceptions of society. In this context, when we look at the equality of gender between men and women, it can be said that the media reflects women in a weak position against men. In addition, it can be added that the continuity of gender role patterns with media and intergenerational transition are ensured (Girgin 2017, p. 75).

Studies have discovered that despite the fact that the quantity of ladies working in the media has been expanding universally, the top positions (makers, officials, boss editors and distributors) are still male ruled (White 2009, p. 76). This dissimilarity is especially obvious in Africa, where social hindrances to ladies satisfying the job of columnist remain (for example voyaging far from home, evening work and covering issues, for example, governmental issues and sports which are considered to fall inside the manly area) (Myers 2009, p. 89). The Global Media Monitoring Project (GMMP) reports that all through the world, female writers are bound to be doled out 'delicate' subjects, for example, family, way of life, design and expressions. The 'hard' news, governmental issues and the economy, is considerably less liable to be composed or secured by ladies.

The dimension of interest and impact of ladies in the media additionally has suggestions for media content: female media experts are bound to reflect other ladies' needs and viewpoints than their male partners. It is essential to recognize, in any case, that not all ladies working in the media will be mindful of sexual orientation and inclined to cover ladies' needs and points of view; and it isn't inconceivable for men to successfully cover sex issues. Ongoing examination from 18 different nations demonstrates that male and female columnists' dispositions don't contrast fundamentally (Hanitzsch and Hanusch 2012, ss 45). In any case, the nearness of ladies on the radio, TV and in print is bound to give positive good examples to ladies and young ladies, to pick up the certainty of ladies as sources and interviewees, and to draw in a female gathering of people.

Reasonable sex depiction in the media ought to be an expert and moral yearning, like regard for precision, decency and trustworthiness (White 2009, ss 78). However, lopsided sex depiction is broad. The Global Media Monitoring Project finds that ladies are more probable than men to be highlighted as unfortunate casualties in news stories and to be distinguished by family status. Ladies are additionally far more uncertain than men to be highlighted on news features, and to be depended upon as 'representatives' or as 'specialists'. Certain classifications of ladies, for example, poor people, more seasoned ladies, or those having a place with ethnic minorities, are even less obvious.

Generalizations are additionally pervasive in consistently media. Ladies are frequently depicted exclusively as homemakers and carers of the family, reliant on men, or as objects of male consideration. Stories by female correspondents are bound to challenge generalizations than those documented by male columnists (Gallagher et al 2010, p. 90). All things considered, there is a connection between the cooperation of ladies in the media and upgrades in the portrayal of ladies.

Men are likewise exposed to stereotyping in the media. They are normally described as ground-breaking and dominant. There is no place for elective dreams of manliness. The media will in general belittle men in minding or household jobs, or the individuals who contradict brutality. Such depictions can impact recognitions as far as what society may anticipate from people, yet additionally what they may anticipate from themselves. They advance a lopsided vision of the jobs of ladies and men in the public eye.

Consideration should be paid to recognizing and tending to these different sexual orientation irregular characteristics and holes in the media. The European Commission (2010, p. 12) suggests, for instance, that there ought to be a set desire for sexual orientation equality on master boards on TV or radio and the formation of a topical database of ladies to be met and utilized as specialists by media experts. Furthermore, cognizant endeavors ought to be made to depict ladies and men in non-cliché circumstances.

Generally speaking, the media; it is possible to say that the general characteristics of society, the rules adopted by almost everyone, are in a position that reflects the norms accepted by the majority. Since gender roles in social perception are also within this scope, it is seen that the media reflects the social roles of women and men on traditional roles. In this sense, there is a mutual relationship between gender and media. Both cases shape each other and mostly proceed in the same direction.

2.1 TRANSFORMING REPRESENTATION OF WOMEN IN TURKEY AND THE WORLD TELEVISION ADVERTISEMENTS

2.1.1 Transformation Of Female Representation In Television Ads In The World

It can be said that television is the most widely used media in advertising studies conducted on mass media. In television advertising, brands offer their products / services based on the values that exist in the society (Şener and Demirdirek 2014, p. 61). Often, brands address how consumers are located in the society, what personality traits they have, and how they are perceived, creating characters in their advertising that they will be familiar with. Therefore, television advertisements are characterized as stereotypes of content with gender perceptions. This creates an important source for examining how they are perceived in the social roles of women and men in a society (Şener and Demirdirek 2014, p. 59).

Dissimilar to the conventional learning delivered about the portrayal of ladies in the media, women's activist investigate of the mainstream media pictures and ladies' social sorts have brought up that in the course of the most recent decade we have been encountering the portrayal of new forms of womanhood being built in business media writings (Chen 2013; Gill 2007a, 2008a, 2008b; Lazar 2006; McRobbie 2004, 2009; Toffoletti 2014) and the point came to at present in ladies' media portrayal has demonstrated that contrasted with past periods there is a significant change in ladies' media portrayal and, new media culture, especially promoting, has planned to speak to ladies in a changed way utilizing the strengthening talk (Gill 2007a, 2008a, 2008b; Gill and Scharff 2011; McRobbie 2004, 2009). From this point of view, directing our

concentration toward the new period exchanges on ladies' portrayal in the media, Rosalind Gill, who adopts a basic strategy to ladies' new portrayal in prevalent media pictures, has described the changing scene in publicizing as a discernible change "from generalization to subjectification" (Gill 2007a, p. 147), or as it were, from being spoken to "as uninvolved objects of the male look" to being delineated "as dynamic, autonomous and explicitly incredible" (Gill 2008a, p. 35). Following this pattern, strengthening talk, or as certain researchers portray it "Young lady Power" (Chen 2013, p. 44; Gonick 2006, p. 2), and "intensity of womanliness" (Lazar, 2006, p. 505) have begun to be in all respects obviously seen in contemporary promoting and beginning from the 1990s development of new type of gentility inside the talk of strengthening and delineating a self-assured, autonomous and dynamic "new young lady" (Gonick 2006, p. 2) have turned into the normal trademark highlights of publicizing tending to contemporary ladies by advancing some well known presumptions of women's liberation being utilized at the worldwide dimension (see Chen 2013; Gonick 2006; Gill 2008b; Gill and Scharff 2011; Lazar 2006).

Researchers who have been hunting down responses to these inquiries have recommended various understandings. From Lazar's (2006, p. 505) point of view, despite the fact that these terms can inspire some women's activist qualities, they have been utilized not to flow women's activist belief systems but rather to advance postfeminist suspicions which set up the possibility that battles of ladies to achieve full correspondence have been finished and the present ladies can "have everything" (Lazar, 2006, p. 505). In a comparable vein, Kauppinen (2013, p. 78); Lazar (2011, p. 506); McRobbie (2004, p. 67) guarantee that the present media culture seems to consider woman's rights by method for promoting some women's activist presumptions utilizing the talk of opportunity and decision or getting into flow stories and pictures of new ladies praising their headway inside the talk of freedom, autonomy and power which have been connected to new femininities so as to proclaim the possibility that woman's rights is never again required. McRobbie (2009, p. 130) has viewed this pattern as postfeminism which alludes to "a sort of against women's liberation" and Gill's (2008a, p. 39) contends that media and sponsors have endeavored to incorporate "the social power and vitality of woman's rights while all the while killing or training the power of its social/political scrutinize". Another analysis is that ladies can think about themselves as engaged on the individual premise; this has

undermined creating aggregate women's activist awareness on ladies' social and social basic issues (Riordan, 2001, p. 34).

From some women's activist faultfinders' perspective, advancement of some women's activist suspicions in promoting has been assessed as proposing new basic terms, for example, commercialization or/and commodification of women's liberation, and women's activist industrialism (see Gill 2008b; Johnston and Taylor 2008; Lazar 2006; McRobbie 2009; Riordan 2001). For instance, Johnston and Taylor (2008, p. 78); Lazar (2006, p. 42) and Riordan (2001, p. 23) contend that explanation of certain thoughts of women's liberation in the talk of young lady control is women's activist commercialization which implies marking worldwide talk of prevalent woman's rights so as to advance utilization of items in the globalizing economy. All terms speaking to same ideological foundation have been clarified as commercializing some of women's activist thoughts, for example, "freedom, opportunity and autonomy" (Chen 2013, p. 447) and pitching them by method for ascribing to promoted items so as to incorporate significantly more ladies into shopper culture (Chen 2013; Gill 2008b; Lazar 2006; McRobbie 2009). Thus, commodification of women's liberation has worked on the understanding that urging ladies to disguise the possibility that purchasing a recommended item will enable them (Gill 2008a, p. 76).

Thinking about publicizing as a profitable piece of an entrepreneur showcase, one significant motivation behind why promoting has changed since its commencement is that sexual orientation relations must be reinterpreted because of changing monetary and social relations and watching verifiable changes in promoting society would thus be able to lead us to unload belief systems exemplified in changing methodology in ladies' media portrayal (Gill 2008a). One of the most punctual case of enunciation of mainstream women's activist suspicions in promoting has been seen in Dove publicizing effort for Real Beauty circulated in 2004, a battle which portrayed "ladies who were wrinkled, freckled, pregnant, had extend stamps, or may be viewed as fat" (Johnston and Taylor, 2008, p. 942). In this manner, as a worldwide ladylike brand, Dove occupied with women's activist study of glorified female body in publicizing. A few researchers, for example, Murray (2012, p. 89) and Johnston and Taylor (2008, p. 65) have inspected the

battle on account of utilization of mainstream women's activist suspicions in connection to worldwide shopper culture.

When we look at the content created by stereotyped gender perception in television commercials, it can be said that the representation of women has transformed over the years. According to a study, women's representation of television commercials in the 1900s until the 1980s were, 20.1% motherhood%, 32.4% beauty / charm, 23.2% housewife 15.2% of the; object of sex / object of desire and 9.1% of the time strong / confident / free (Özgür 1996, p. 237; Chinon, 1987, p. 64). The study addressed the advertisements published in the United States and Europe and was conducted with a general method of text analysis. This shows that for many years, women have been represented within the traditional perception of gender in developed countries.

Looking at the historical process, Nebo Cigarettes brand in 1912 by the campaign called "I wish I was male" campaign is the first work on television commercials. This campaign, conducted in the United States of America, was a theme of reprimands to prohibit women from smoking in public areas at that time. Here, women, men compared with the power, the freedom is presented in a restricted state, and to be free male gender should be expressed. With this advertising campaign, gender inequality is incomparable with gender and inequality between the two genders is clearly seen (Özgür 1996, p. 242).

Another application that has an important role in the transformation of women in mass media in world history is "We Can Do It" campaign which was made in 1942 and became a symbol of the Second World War. This campaign is also known as "Rosie the Riveter". The main purpose of the campaign; to increase the participation of women in labor force, arms and ammunition production during the Second World War (Özgür 1996, p. 242).

Figure 2.1: “We Can Do It” Campaign, 1942



Source: Alex-Assensoh, 2005, ss 72

In this campaign, while the woman is reflected in a strong and self-confident manner with difficulties, as seen in Visual 2.1, the woman's strength is matched by her having a muscular body structure. It emphasizes the necessity of being strong (masculine) but masculine. When we come to the 1950s, the representation of women continues to be presented with the concepts in traditional gender values and compared with men (Şener 2013, p. 23).

Although this campaign is not a television advertisement, it can be considered as a practice that significantly affects the representation of women on television. A reflection of this effect can be seen in the Philip Morris brand advertising campaign in 1968, 'We are coming a long way'. The representation of women in this advertisement is reflected in its free, self-confident and independent themes. Published in the United States, this advertisement was later shown in Europe. In parallel, it can be said that in Western

societies, the perception of gender has started to develop and that the woman is now in a free position (Şener 2013, ss 32).

The advertising campaign of the brand AT & T in 1972 was published with the slogan Lady in the House is Dead AT. In this commercial, the woman is shown as an electrician while talking to a pole and a telephone. The fact that women are employed in a business that is attributed to men, such as being a technician in traditional gender perception, aims to eliminate gender inequality. However, in this advertisement social equality between women and men is tried to be eliminated by the ability of women to do men's affairs. Although this advertisement tries to emphasize that a woman has no differences from a man, the woman's transformation is again compared with that of a man. This situation shows that the woman cannot escape from traditional gender perception and inequality (Yılmaz 2007, p. 10).

When we look at the transformation of the woman in television commercials until the 1970s, it can be said that the traditional perception of gender has started to change in the West after the Second World War. The representation of women in television commercials of many different brands; strong / challenging / free / reflected in a position that can stand on its own feet. However, since this new representation of women in society is determined by comparison with men, these television advertisements show that the traditional social perception framework cannot be completely removed (Yılmaz 2007, p. 8).

The transformation of female representation in television advertising in the 1980s and 1990s; It is possible to say that in 1978, Enjoli brand has started with an advertisement called '8 8-Hour Perfume for a 24-Hour Woman'. In this commercial, the woman is portrayed as a confident object of desire. In addition, women's sexuality seems as the first study highlighted (Tosun 2004, p. 125). This advertising work for the first time in the traditional gender perception of a woman's sexuality with a closed and rigid relationship with the situation is different. This representation reflects woman in a way that is free, while on the other hand it presents the woman as the object of desire. Under the desire of the woman lies the perceptions of "beauty and charm" in traditional social perception.

This shows that women's representation has not undergone a radical change in television commercials, but a traditional sexist point of view in the subtext of the advertisement (Tosun 2004, p. 125).

In particular, the TV commercials of the Calvin Klein brand, which was published in 1980 and 1992, make the position of the object of desire in television commercials more and more evident. The prerequisite for the woman to be impressive is that she can only be placed on the foundation of sex with the appearance of a woman, and this constitutes the prejudice against which there is no other feature that can attract women's attention. Making the woman visible in television commercials with themes related to sexuality leads her to be able to be found only in certain patterns, not to liberate or differentiate her. This situation creates the perception that the society does not need women to develop themselves and to make efforts to realize themselves. The representation of women in television commercials only with their external appearance and sexuality reduces them to a position that is not superior to men or equal to men, but with a shortage of skills (Yılmaz 2007, p. 15).

These three advertisements, which play an important role in the gender perception of Western societies show that women are being freed day-to-day, while they are still placed in such a position that they cannot be valued as much as male figures. The woman is never represented by her essence, but by the value that she has attained by either male characteristics or without effort. This situation shows us that in the 1990s, the gender roles of the traditional structure continued (Yılmaz 2007, p. 12).

The radical transformation of women's representation in television commercials began around the world in the mid-1990s. In 1996, with the advertising campaigns of Dove and Loreal brands, women's representation was exhibited in a position far from traditional gender perceptions. The contents of these ads unite in the same main idea, and it was reflected that there is no obligation to wear make-up, to dress attractively, to try to be beautiful, for the woman to be accepted by the society with their value and dignity. The woman is now reflected in an independent structure that is self-confident, and participates

in the workforce. In particular, advertisements published in Western societies in 1996 can be characterized as a breaking point in gender perception (Özgür 1996, p. 242).

In 1998, Nike's advertising campaign, 'If You Let Me Play'; The woman is seen in a successful profile in sports, engaged in the struggle for her own health, believing in her own abilities. In the main theme of the advertisement, it is stated that the woman is now active in social life and there is no limit to be limited with. The reflection of women in a position far from the adjectives attributed to men shows the transformation of their place in society. Since the mid-1990s, in television commercials, the woman is presented to the audience with a different position with her daily activities and competences.

With the 2000s in the world, women's representation is often preferred by many brands and organizations - male characters are seen more often in television commercials - and are almost completely stripped of traditional gender roles. Especially in the last 20 years, many brands from different sectors portray women in television advertising where; she represents a free position in an independent, self-confident, social life, active in every aspect of life, standing together on her own, in peace with herself. Today, the perception of women's representation is positively shaped in the majority of developing countries, and especially in developed countries. When we look at the last two decades, it is seen that the reflection of this view and social perception is almost permanent. The reflection of the woman, compared to the past, has been freed from the position of oppression and devaluation.

2.1.2 TRANSFORMATION OF WOMEN'S REPRESENTATION IN TURKEY IN TV ADS

The history of Turkish television is divided into two as the period before and after 1990. The establishment of private televisions in the early 1990s led to the termination of the single-channel period and the change of TV commercials and program contents. The transformation of female representation in Turkish television commercials is evaluated in two main periods before and after 1990.

Since the 1970s, the woman has been represented in the Turkish TV commercials in accordance with her house, behaving in accordance with the gender roles, being honorable, dependent on her / her husband, dealing with her house and being weak. According to a study conducted on this topic, the representation of women in TV commercials between the years of 1970 and 1990 were mainly about 23% white goods, 12% cosmetics, 34% food and beverage, 6% women's clothing, 25% (Şener 2013, p. 23).

Here, it can be said that the only aim of women's use is to provide a reliable image to the female consumer population. This way, until the establishment of private televisions (beginning in the early 1990s), it is foreseen that women will have a more positive attitude towards the products they receive from another woman and that they will realize their purchasing behavior more frequently for that product (Şener 2013, p. 25). Also, the aim of using women in advertising is to reach female consumers more easily and convincingly.

The first television broadcast in Turkey was made by Turkey Radio and Television Corporation (TRT) in 1968. The first TV commercial in Turkish television history was made in 1972 for the promotion of the fruit juice product of the brand “Meysu”. In the content of advertising film, it is seen that there are male and female characters of all ages. This is the first commercial film in Turkish TV history. In this film, the representation of women is reflected on the audience in the role of young, desire object and mother (Tosun 2004, p. 125).

On TV commercials in the 1970s, the differences between male and female gender roles are evident. For example, in the commercial film of Perma-Sharp, which was published in 1974, the male representation was made by the voice-over;

“Man is a man, proud, he is a soldier, he is a master, he doesn't talk from behind, he shaves, he uses Perma-Sharp! “

reflects in this commercial, a woman is portrayed beside a male character in a way that degrades her and she cannot take her eyes from a “strong, determined, decisive” man. In

the commercial, the viewer is given the message that power and supremacy belongs to the man and that the woman accepts the situation.

In 1972, the commercial film Efes showed that a group of men were drinking beer together and the two women watching them were faint and obscure. Consumption of alcohol by men in advertising, and women being very few in the crowd is an example of the separation of men and women in the commercial. While men can consume alcohol, have fun in public and act confident, female representation is given in a position where she is afraid of being judged, afraid to have fun in public, accepting and envying male supremacy. In this commercial, the woman is presented to the viewer in a weaker role than the previous commercials.

In another TV commercial, published in 1972 by the brand Sana, the woman was represented while cooking at home, while the male was shown in the role of the employee and the breadwinner of the house. With this advertisement, the representation of women is the object of desire and a figure envying the man; the maternal figure that is interested in housework and has no economic freedom (Özsoy 2006, p. 95). This representation of women is, for the first time, a display of the position in the family and economic situation within the framework of traditional gender roles. This situation also explains the situation of women's representation in terms of traditional gender roles in TV commercials in the 1970s (Özsoy 2006, p. 95).

In the studies conducted on the representation of women in TV commercials, the historical process has been examined in the last ten years (Özsoy 2006, p. 95). In Özsoy's (2006, p. 97) studies, in the 1970s, women in TV commercials were mostly represented as objects of desire and beauty, while in the 1980s women in TV commercials were mostly portrayed as mother and housewife roles.

TV commercials in the 1980s portray women commonly as traditional housewives in product advertisements such as white goods, cleaning, food, and baby care. In 1981, Beko brand's roller washing machine commercial and in, DemirDöküm's 1982 campaign, the woman is represented as a traditional housewife and a mother. The perception of the

woman who is skilled in these commercials is more valuable, successful and accepted by the society (Yılmaz 2007, p. 3).

Looking at TV commercials in the 1980s, it can be said that there are many different applications that support and reinforce the role of mother and housewife. According to Spate (2012, p. 142), in this period, women's representation in TV commercials is trapped in traditional gender patterns in all aspects. In the 1980s, the status of women being represented in a position that accepts the control of man's superiority and power in society becomes permanent. In this period, although inequality between traditional gender roles in Western societies began to decline, this situation did not appear in Turkey.

According to Yılmaz (2007, p. 3), this is the case; It is closely related to the military coup in 1980 and to a more conservative and conservative structure of the society. This radical event in the history of the country has led to a sharp separation between the political views and the country's agenda which has long been engaged in political issues (Yılmaz 2007, ss 5). In this case, the economic world in 1980 and later in Turkey, political, cultural and social changes have led to a closed process to be experienced. This shows that the position of women and men in society, the perception continues without any transformation (Yılmaz 2007, p. 5).

In the 1990s TV commercials, gender inequality between women and men decreased (Tepe and Özdengül 2007, p. 72). For example, in some personal care, cleaning and childcare advertisements, men are chosen as the main character (Tepe and Özdengül 2007, p. 74). The Lightning (2006, p. 85), 1990 is described as a time when the reproduction of gender roles in Turkey. This transformation emerges when the traditional gender roles in the world change and the woman's participation in the workforce, politics and education in the Turkish society increases and the woman starts to acquire economic power. At the end of the 1990s, women in Turkish society were in a position to start to have a voice, to increase self-confidence, to advocate equality, to be able to sustain their own life and to strengthen (Dedeoğlu 2000, p. 142). This new position allows women's representation to differ in traditional gender roles in some TV commercials.

In the TV commercial broadcasted for Hürriyet Pazar Express, supplement of Hürriyet newspaper, the man is seen as someone who prepares the morning breakfast for his wife and brings it to her bed, gives her newspaper and normalizes this situation. For the first time in Turkish television history, a male character is represented in a role that helps his wife, who deals with kitchen and household work. This commercial film is actually a representation of the woman's departure from housework and the fact that she started taking an equal position with her husband in the family (Akdağ 2011, p. 73).

The Vim brand's TV commercial published in 1990 presents the father and daughter characters as supporters of home-related responsibilities within family. The commercial film shows the father and daughter to the viewer in an effort to clean the house before the mother character coming home and to make the mother happy (Ex 2017, p. 94). This commercial film symbolizes that women have started to move away from housework and participate in working life, and this shows that men respected it and women's power is accepted (Çık 2017, p. 94).

In VakıfBank TV commercial, which was published in 1997, the female character worked as a woman representative in managerial positions; the decision maker who is consulted, strong, standing on her feet and confident. This commercial film is an example of a woman's first representation as a manager in TV commercials in our country. The message the commercial wants to convey to the community is that women can have a successful position in an educated, modern, business life. It is seen that the inequality in traditional gender roles is diminishing and that women are strong in the society and in a place where their feet are firmly on the ground. It can be said that the man has an accepting and approving role in the face of this transforming and strengthening women's representation (Aydın and Aslaner 2015, p. 34).

In general, in the 1990s, the perception of women in the economic, social, cultural and educational fields of society has changed. But as Tags and Iron (2017, p. 134), "Social Inequality and Female Labor: Media Industry A Study on the" 1990s the transformation of women in Turkey according to their stated in his article, not stripped of traditional gender patterns. The new positions produced for the representation of women in this

period are depicted in the society by the concepts which belong to men and which are identified with men from the past to the present. The inequality between women and men in terms of disappearance or decline is also represented by the woman's ability to obtain men's positions.

Özden and Özden (2018, p. 23) agree with this idea and they actually say that in the 1990s, the new position of women in Turkish society was evaluated by the social roles of men. TV ads in the 1990s; woman's strong, self-confident representation, but the man's qualification is achieved with the perception takes place (Özden and Özden 2018, p. 23). This shows that women are essentially interpreted from a male dominant point of view. Therefore, in the 1990s, women in society in Turkey last bet "new" location is in a position not stray too far from traditional gender justice.

Oak (2017, p. 142) states that the position and perception of women in the Turkish society in the 2000s and in the following period is the transformation in the real sense. Kaya (2018, p. 23), 2000 and later; indicates that the woman has a position in the Turkish society who is at peace with herself, confident, has a life-long standing and takes an active role in every aspect of social life. Koçyiğit Özyiğit, Alkan and Yılmaz (2017, p. 43) stated that this transformation took place in social perception with the major TV advertisements and communication campaigns.

In 2001, the brand Orkid launched ‘‘I’ll Do Child Care and Career Too’’ campaign; the women is represented in a free, independent, powerful, courageous and overcoming perspective. This campaign, which attracted great interest at the time, can be seen as the first step of the transformation of women in social perception with the 2000s (Soy, 2017, p. 49). With this campaign, the representation of women in advertising in Turkish television history for the first time in terms of qualification is seen outside such general public social perception. The woman was presented in a position that no longer needs the man; young, dynamic, motivated and willed is reflected as a character (Soy 2017, p. 49).

The Pril Gold brand, in the early 2000s made a dishwasher detergent advertisement, in which the male character is represented in the kitchen, and his wife as a housewife. In

this commercial film, it is reflected in its decomposition with its social position which is identified with women, kitchen and household works (Alkan and Korkmaz 2011, p. 124). In this commercial, male is presented to the viewer in a position to accept and adhere to the gender equality between the sexes. With this advertisement, both women and men have new gender roles in Turkish society (Alkan and Korkmaz 2011, p. 124).

Again in this period, the brand Vivident shows the woman in a role that initiates the kissing with her partner. The woman accepts sexuality with this ad and she open and courageous. Eroticism is in her life. This situation tells us that women's representation in the representation of traditional gender is a great distance away. In the 2000s, the gender role of women in social perception has been transformed in a radical way (Alkan and Korkmaz 2011, p. 124).

In 2005, in Nescafe brand's TV commercials depicts young college students, in a civilized home environment where boys and girls are together. In this commercial, women and men are represented in an egalitarian and contemporary position. (Alkan and Korkmaz 2011, ss 124). In this film, women can be seen as having fun in social environment as opposed to traditional gender perception, socializing without fear of being judged with men without feeling ashamed (Alkan and Korkmaz 2011, p. 124).

At the beginning of the 2010s, Biscolata brand portrays men as an object of desire in TV commercials and underlines a fundamental transformation in the gender roles of men and women. Male representation is presented for the first time in a TV commercial so clearly as a sexual object. The identification of this perception, which has persisted for many years and devalues the woman, shows that the equality has been achieved about male-female gender roles (Çık 2017, p. 96).

The transformation of female representation through Turkish TV commercials is divided into three main sections: 1960-1990, 1990-2000 and 2000 and later. While the representation of women was reflected to the audience with traditional gender roles and patterns between 1960 and 1990, it entered a transformation process in 1990 and beyond. Although this transformation takes place in the male-dominated roles in society, between

1990 and 2000, the woman becomes able to have the qualities of the man. In the process of 2000 and later, the representation of woman experiences a great transformation in social perception. Women TV ads; it begins to take part in a perception that frees itself, maintains its own life, expresses itself and moves away from traditional judgments.

2.2 TRANSFORMATION OF WOMEN'S REPRESENTATION IN TURKEY IN THE SANITARY PAD SECTOR

In Turkey, sanitary pads industry category began in 1975, with "P&G" group of companies introduced "Orkid" brand into the market. The first advertising work in this sector is made by a print press commercial of "Orkid" brand. The image of advertising is seen in a position where women's face is not seen. She's shy and not self-confident. We see the woman sitting on the grass in a forested area. She seems like she's hiding her face. In visual 2.2, the first advertisement of Orkid brand in the sanitary pad sector is seen.

Figure 2.2: First Sanitary Pad Advertisement in Turkey



Source: Nas, 2016, p. 45.

The representation of women in the sanitary pad sector starts to take place with this advertisement. Leaf (2015, p. 9) according to statements represent the masses of female sanitary pads sector in Turkey is evaluated in 3 different stages. These phases are;

- i. 1975-1985
- ii. 1985-2000
- iii. 2000 and later.

The sanitary pad advertising strategies of the period between 1972 and 1985 show that the products are not shown and only the product benefits are indicated (Dumanlı 2011, ss 73). In these years, the pad; because it evokes female sexuality in society is one of the subjects seen as taboo. The representation of women in the advertising works carried out in this period is expressed in a shy and insecure position (Dumanlı 2011, ss 78).

Between 1975 and 1985, the only company in the sector is Orkid and sanitary pad products are being delivered to consumers only through pharmacies. This strategy aims to prevent women from being embarrassed when buying a sanitary pad. This period is in general terms; due to gender taboos, it is described as the stage where women have to hide themselves (Dumanlı 2011, p. 98).

Between 1985 and 2000, in the sanitary pad sector; It is described as a period of habit creation and innovation. With the transition to the free market economy that coincided with the end of the 1980s, many new firms entered this sector. The majority of these firms are of Western origin and represent women as safe and happy in advertising strategies. This enables the normalization of the use of the pad and the identification of female and sexuality in social perception (Dumanlı 2011, p. 94).

In the early 1990s, TV commercials began to increase in the sanitary pad sector with the establishment of private televisions. The brands aim to persuade women consumers by reflecting the psychological and emotional benefits of the product rather than the function of the products. In the sanitary pad sector, the women come together with a new representation in the 1990s. The woman starts to choose the sanitary pad she wants to buy

through the emotional benefit it provides. This has increased the representation of women in the sanitary pad sector to a position that is independent decision-makers.

In the 2000s and later years, it is seen that the representation of women in the sanitary pad sector is in a significant transformation process. During this period, women's use of sanitary pads appears to be perceived as socially normal and natural (Çengel and Tepe 2013, p. 46). Compared to previous periods, women are represented in a more free, independent and self-secure position in 2000 and beyond.

At this stage, it is observed that the brands are used in sanitary pads advertisements. In advertisements where celebrities are used, women are reflected in their care as being free, strong, dynamic, youthful and individual. The first celebrity use in Turkish television in the sanitary pads sector is performed by Özgü Namal (Çengel and Tepe 2013, p. 47).

The transformation of female representation in the sanitary pad sector over the years is as follows; from shy, powerless and insecure to a position of peace with itself and life, independent, free and strong (Çengel and Hill 2013, p. 68).

3. TRANSFORMATION OF WOMEN'S REPRESENTATION IN SANITARY PAD ADS

3.1 SUBJECT OF THE RESEARCH

The aim of this study is to examine the transformation of women's representation in television advertising, which targets female consumers. In other words, the main subject of the research is how women's representations in these advertisements have changed and transformed.

The reason for choosing a sector that addresses only female consumers is to determine how women's representation in television commercials has transformed in a social sense. The reason for choosing sanitary pads market among the sectors targeting women is that there has been a significant transformation of women's representation in the television advertisements of brands in this sector over time.

In the research, television commercials of Orkid and Molped brands, the leading and second brands in the sanitary pad sector were examined. The transformation of female representations in television advertisements in the sector over time and the fact that the sector is targeting all female consumers is an important element in the selection of this market as the study area. With this preference, it is considered that a correct sample was chosen in examining how women's social position has changed in the process from the early 2000s until today.

The research is based on the following research questions:

Q1: In the TV commercial of Orkid and Molped brands, what kinds of gender representation was used in the period from the early 2000s to the present? What is the similarity / difference between two different brands' commercial themes regarding representation of woman?

Q2: In the television commercial of Orkid and Molped brands, are women represented in a different way than stereotyped gender roles?

3.2 SCOPE AND METHOD OF THE RESEARCH

In this study, the female representations of the sanitary pads advertising films aimed at female consumers will be discussed. The main question of the research will be how the female representations in these commercials are changed and transformed. In the study, nine commercial films of these two brands, published between 1999 and 2018, will be examined.

The main reason for choosing Orkid brand is; its leading position in the sanitary pad market for many years and the way it plays an important role in the representation of women in this market. The main reason for choosing Molped brand is the fact that in the terms of representation of women, Molped TV commercials to date have content and campaigns that have made an influence on society.

The sample of the research is “Delikanlı Kızlar Molped Kullanırlar”, “Molped’iniz Var mı?”, “Kendi İnceliğini Kendin Belirle” and “Dünya Tek Biz İkimiz” TV commercials from Molped brand; and from Orkid brand “Orkid’den Eminim”, “Çocuk da Yaparım Kariyer de”, “Voleybolcu Kız” and “Kız Gibi Yaptım from Orkid brand.

In this research, interpretive text analysis method was used. Selected ads are examined; visual use, character selection, language use, choice of place and the behavior of characters have been interpreted through traditional gender perceptions.

4. RESULTS

4.1 MOLPED, “MOLPED’İNİZ VAR MI?” ADVERTISING CAMPAIGN

The first commercial film of Molped brand on Turkish television is “Molped’iniz Var Mı?” commercial which was aired in 1999 and played by Hüllya Avşar. Hüllya Avşar, who is seen on the billboard while she is walking down the road, takes a fun time span through her.

This girl group sees outdoor advertising application of Hüllya Avşar and says "really beautiful woman" in the first scene of the commercial. Then one of them goes in front of the billboard and says, “Excuse me, do you have Molped?” and the other one as opposite, points to a Molped package, and says, “Yes, Mrs. Hüllya”, and they laugh. Then a woman passes by, and they ask “Excuse me, do you have Molped?” and they get “Yes but at home” as an answer, and they laugh again (see figure 4.1 and 4.2).

Figure 4.1: Molped, Delikanlı Kızlar Molped Kullanırlar / Scenes 1



Figure 4.2: Molped, Delikanlı Kızlar Molped Kullanırlar / Scenes 2



Girls have fun, and the next step is to ask an old woman, “Do you have Molped?”. The old woman character answers, “No, I wish” and the girls express how sympathetic they are. Afterwards, they stop a passerby young man to ask the question: ”Do you have Molped?”. He gets confused and the girls keep laughing (see Figures 4.4 and 4.5).

Figure 4.3: Molped, Delikanlı Kızlar Molped Kullanırlar / Scene 3



Figure 4.4: Molped, Delikanlı Kızlar Molped Kullanırlar / Scene 4



Then, the girls enter a clothing store and ask the staff, "Is there any Molped in this shop?" Hülya Avşar comes out of the dressing room in the back and says: "I have it on my bag, you can take it" then, we see the astonished girls very happy. At the end of the commercial film, we hear the slogan and the girls get Molped and the film ends (see figure 4.5).

Figure 4.5: Molped, Delikanlı Kızlar Molped Kullanırlar / Scene 5



When this commercial film is analyzed in general terms, we can say that the transition of women to education, social life and individualization is given through university women.

Traces to the audience; a group of girls who devoted themselves to their education, integrated one to the other in social life, who were self-confident in their environment, and who carried out this concept through the concept of young women, tried to explain how the brand wanted to see / perceive women. At this point, it can be said that Molped brand, in the end of the 1999s, tried to reach out to women who discovered the new self-power and to discover the strengths by positioning them as young people.

The basic element in this advertisement is that a woman has the confidence to ask the question “Do you have a sanitary pad? in the public area. However, the important point that emerged with this commercial film is the transfer of women's change and empowerment through masculinity. Here, young man shows us that the traditional norms of gender roles continue to dominate men and women because of the transfer of women with a concept that is specific to men, although it refers to women's emancipation, courage and individualization as a fashionable concept.

College girls in advertising; we can say that women express courageous, educated, participating in production, strong and independent aspects. The modern appearance of the middle-aged female character seen in the ad gives us the idea that women are modernized and existed in the new public space. But here this woman's slightly shy expression “Yes, but at home” shows that both the age of the person does not want to talk about the subject, that the period of non-menstruation is perceived as a lack of womanhood, and that the speeches about the pad are still perceived as a taboo in society.

The expression older woman in the commercial film that she does not judge the young girls; it shows the presence of women who think that it is a natural condition for the pad and women to be in a public place. This implies that this issue is no longer a taboo for every sector, regardless of the young person in the focus of women.

The male character in the commercial film represents the repression and judgments of the masculine dominant society. Women's public courage in the sphere of courage to be surprised and shy, go quickly, women to enjoy with him, women's self-confident and self-confident position is accepted by the men to show the audience is intended. However, the

advertising of the woman's courage in the commercial film to reflect on the audience to the audience, in fact, the need to prove that the picture. Here, the woman, self-confident and a man is seen in a feeling of shame in the face of shame. This situation shows that the way of emphasizing the new position of women in society is measured based on the perception of men. Thus, the new and transforming representation of the woman in the commercial film is based on traditional gender judgments at the base.

4.2 MOLPED, DELİKANLI KIZLAR MOLPED KULLANIRLAR ADVERTISING CAMPAIGN

The second commercial film, “Delikanlı Kızlar Molped Kullanırlar”, which lasts 41 seconds and consists of 21 scenes. Three young girls sit in a university cafeteria, one of them being Aslı Enver. We see an empty chair at the girls' table, when a boy wants to sit down, one of the girls say that the chair is occupied and that Pelin sits there. After the boy goes away, the girl starts talking to the empty chair. It turns out that the chair is not empty, only the girl who sits there, Pelin, is invisible because she's on her period. Her friend says “He thought we were crazy, it's all because of you. No need to be bothered so much on special days, be a bold lad!” Aslı Enver puts a Molped on the table and says “Take that Molped and use the right pad”.

Two pads are then seen on the screen, one is the product of Molped' and the other is shown as an ordinary pad. In the meantime, a female voice-over says Molped has a better suction power than ordinary pads. At the end of the commercial film, Pelin holds Molped in his hand, enters the university canteen and sits with his friends and says, “Oh, I came back to life.” After that, we see the pack shot and the voice-over says “Bold girls use Molped.”. Three Molped packages appear and the advertisement ends.

The representation of women in the advertisement film is seen as strong, young, dynamic and courageous. It is emphasized that women should be fearless and that they now have a new identity in the social context.

In the first scene of the commercial, three girls are seen chatting in the university canteen. This is an expression of the fact that women participate in quality education in society and break the image of “housewife” and “unskilled” women imposed by society and the new generation is far from the traditional perception.

In the second stage of the film, boy approaches the group of three girls and tries to sit down on the fourth empty chair. The three girls scream "Don't sit!" He gives a fast reaction and asks “Why?” and they say “Pelin's there.” While the male character walks away from the table, the female character in the middle of the table points to Pelin's chair and says, “We have been treated like crazy, don't be bothered that much on special days, be a bold lad.” Because Pelin is ashamed, she is represented as invisible. Immediately after this, the character played by Asli Enver puts a Molped package on the table and says, “Take that Molped, use the right pad.”

Here, the introduction of the woman and even the girl's speech at the table and body language in a masculine. This attitude shows us that the way women's representation is reflected in TV commercials still fails to prevail from the dominance of the concepts of masculine discourse.

Although this situation tries to express that women start to gain power in the face of men and see themselves as equal, their representation on a masculine perspective shows us that women cannot free themselves. The following Figure 4.6 shows Turku Turan (the character in the middle) in a confident attitude;

Figure 4.6: Molped Delikanlı Kızlar Molped Kullanırlar / Scene 1



It is also through the representation of university girls that women are now individuals who attach importance to education, social life and individuality. At this point, it is seen that in the beginning of the 2000s, the brand tried to reach new women who discovered their strengths by trying to reach them through the young consumer population and trying to find their strengths by positioning them as young people. In this sense, the moment when Aslı Enver puts a Molped package on the table and Pelin casually walking with Molped in her hand the university canteen emphasizes the courage of the woman. Scene 2 shows the moment when Molped was put on the table, and Scene 3 shows the moment when Pelin walked with Molped in her hand (see figures 4.7 and 4.8).

Figure 4.7: Molped Delikanlı Kızlar Molped Kullanırlar / Scene 2



Figure 4.8: Molped Delikanlı Kızlar Molped Kullanırlar / Scene 2



After this scene, Pelin goes to the toilet and the voiceover says “Use Molped on your special days, don't be erased from life”, an animation showing the difference between an ordinary pad and a Molped appears, voice-over says “Feel comfortable; because Molped absorbs the liquid quickly with its extra absorbent structure”.

At this point, when the voice-over comes into play at the first “Use Molped on your special days, do not be erased from life,” also indicate that women cannot cope with the difficulties of their special days, and that they need to be erased even if they are temporarily out of life”. In fact, this situation contradicts the strong/young female image that Molped tries to draw, and contradicts itself with the fact that all the phenomena expressing the difference between the sexes in the film are chosen from the masculine concepts.

At the end of the commercial, Pelin comes from the toilet and sits at the table and puts Molped on the table and says, “Ohhh, I came back to life!” After that, the last image enters and the voice-over comes. Three Molped packages appear on the screen and the advertisement ends (see Figure 4.9).

Figure 4.9: Molped, Delikanlı Kızlar Molped Kullanırlar / Scene 4



The basic element here is that the transformation of women's representation in TV commercials in the beginning of the 2000s, as we saw in the previous chapters, is the same in Molped commercial. However, an interesting point in this commercial film is the transfer of women's change and empowerment through a concept referring to masculinity. Here, the de youngster “state has been used to express the processes of emancipation and individualization of women in the early 2000s; but the fact that the representation of women is through a concept referring to masculinity, although the representation of women experiences a change of profile both through society and communication channels, it shows us that women cannot escape from the masculine dominant perception framework.

In this Molped ad, three young girls characterize women's participation in education, their desire to achieve independence, their sense of friendship, their sincerity and self-confidence. The selection of the university canteen as the setting in the film shows the audience that they are transformed in terms of social status and skill with the participation of young girls in Turkish society. Focusing on individuality and women's participation in education.

The male character in the commercial is in a position that accepts the woman as equal, does not exceed the limit of the woman, respects her individuality. This underscores the fact that in society, the male accepts the transformation of the woman and behaves accordingly in the public domain. It is an indication that the perception of the woman in the male eye is distant from the traditional gender patterns and that the masculine-dominant perspective has begun to break in both sexes.

In the ad, Pelin draws the image of a woman who is shy and powerless, then changes, becomes self-confident and liberated. This character actually summarizes the transformation of gender in the Turkish society from the past to the present.

Advertising film; In the past, the pressure on women due to traditional gender judgements and the loss of self-confidence due to this pressure show Pelin to the audience with shy and insecure attitudes. Afterwards, support and encouragement received from her friends recover her self-confidence. Pelin symbolizes the transformation of the woman's position who is isolated and oppressed and later becomes more independent. The woman is seen in a position which, in cooperation and support with her same sex, provides for her own transformation. This situation emphasizes the fact that the concepts of unity and friendship in the transformation of women are important.

The other two main female characters in the commercial film are seen in a strong, free of taboos, with masculine attitude, free and challenging the oppression. At the same time, these two characters strive for the transformation of the other female character. It shows that the woman does not exclude or lose her fellows, who are left behind in the process of transformation of gender perception in society or who still feels pressure. It is

emphasized that togetherness and friendship are very important for women who live this process

But the theme of the unity, which the commercial wants to reflect in order to emphasize the new position of the woman in society, is exhibited by the characters who are strong, challenging, stubborn and masked. This means that the only way to change the existing order is through masculine concepts. In the film, the weak and shy woman changes only with the direction of a character who is more powerful and masculine than she is.

This implies that a woman sees herself as weak in society and therefore does not leave her gender stereotypes, and creates the perception that a self-confident woman can only be self-confident through masculinity. Here, women's self-confidence is made possible by a masculine form. Therefore, this commercial film, although it refers to women's gender stereotypes, it is possible to say that it has a viewpoint that value masculine behavior in its subtext.

4.3 MOLPED, MOLPED'İNİZ VAR MI? / MERVE OFLAZ ADVERTISEMENT CAMPAIGN

A commercial film starring Merve Oflaz, released in 2011, was released in 2011 for the campaign “Molped’iniz Var Mı? “. The 60-second commercial film, which consists of 46 scenes, shows that a 25-30-year-old female character falls into a deserted tropical island, struggling with all the difficulties on the island. In the first scene of the commercial film, the female character falls to the island with parachute from the air, looks around immediately after falling to the island and checks her bag, and relaxes when she sees Molped in her bag (see Figures 4.10 and 4.11).

Figure 4.10: Molped'iniz var mı? / Scene 1



Figure 4.11: Molped'iniz var mı? / Scene 2



Afterwards, the woman makes her own house from the leaves of the tree, catches fish with her spear, burns fire, collects food from the trees and even brings a tiger to its knees. In the following plan we see the rush of the woman who realized that Molped was over in her purse. When the woman is looking for a solution to the situation, she writes “Do you have Molped?” to the beach with the big stones she collects from the island and the commercial ends with the Molped package image (see figures 4.12 and 4.13).

Figure 4.12: Molped'iniz var mı? / Scene 3



Figure 4.13: Molped'iniz var mı? / Scene 4



In this ad, first of all Molped uses a different age group for the first time, as a mature young female character is seen. We see that the woman is alone in the commercial film and she copes with the difficulties of the island. The way she's not reflected as a masculine character shows that the woman is literally separated from traditional gender roles for the first time. Furthermore, the fact that the woman took the pad in her purse shows us that she finds her own power, so we can say that the commercial does not indicate power is only achieved over a masculine theme. In the subtext of this ad, it is possible to say that the only thing that a woman needs is herself. From this point of view, in the advertisement in question, a more individual, strong, dynamic and self-sufficient perception of the woman in TV commercials has begun to be reflected on the audience.

The fact that a woman in her 30s looks modern as the main character suggests that she is far away from a young and beautiful, defenseless perception. The difficult island conditions are reflected in the advertisement similar to the difficulties of life. Rain might be symbolizing the unexpected problems faced by women in life, the tiger might be considered as the security problems faced woman. The fact that the character in question faces these negativities on her own and that this is not reflected on the masculine concepts conveys to the audience that the woman is away from the traditional gender roles. Providing all this coping skill through the pad emphasizes that the woman is self-sufficient and there is no difficulty she cannot overcome when she is at peace with herself.

However, in this commercial, the women often deal with difficulties and do so by overcoming tasks often assigned to men. Catching a prey with a spear, building a house,

picking up food, and taming wild animals are seen as tasks that have been exclusive to men in the traditional perception of gender. Therefore, in this commercial, the perception is that it is possible for women to overcome difficulties and to do what the man can do.

This situation shows the audience how the success of women's struggle with life is compared with men. This shows that the way in which women is reflected within a masculine sovereign perspective, and that the woman is still not completely distant from traditional gender judgements.

4.4 MOLPED, KENDİ İNCELİĞİNİ KENDİN BELİRLE ADVERTISING CAMPAIGN

This commercial film is a 2009 production, starring Sultan Ulutaş, Damla Karaoğlu and Gülce Köylü. In the first scene of the ad that lasts for 38 seconds and consists of 17 plans, we see the female character in purple dress who starts singing and we simultaneously hear generic music. On the second microphone, a woman wearing a pink outfit is seen and she starts singing “I freshen you up like spring”. On the third scene, these two female characters together say “thin, thin every day”, while the third microphone is empty. The camera turns to the empty microphone and returns back to the second one. Then we see the third woman come and sing in a high pitched voice.

Then this trio sing the song “Run with me, dance with me / I'm both cool and very thin”. In the last scene, the Molped package comes to the screen and a female voice says “The thinnest one came and the trio is completed. Now with ultra-light version, there are three different version of thin for daily use. Define your version of thin yourself,” and the commercial film ends (see figures 4.14 and 4.15).

Figure 4.14: Kendi İnceliğini Kendin Belirle / Scene 1



Figure 4.15: Kendi İnceliğini Kendin Belirle / Scene 2



For the first time in this commercial, Molped chooses to reflect the woman in a more erotic context, rather than working on her feet, rather than on her powerful notions. The three women in the advertisement are seen in their stage dresses - the dress - in a very cheerful way. For the first time in this commercial, we see Molped advertisements being processed for the first time through young woman's sexuality and femininity. This situation shows that the brand works in a way that keeps the brand from the traditional conservative point of view by keeping up with the change in the way it looks at women. Considering the

basic indicators in advertising; We can say that every woman is a new, transforming, sexual being.

But in this commercial, the three women who choose their own version of thin are reflected in the sporty, beautiful, slim, well-groomed and sexy way. In the mind of this spectator, the woman is destroying a traditional taboo, or it is the dilemma of making a contribution to the devaluation of a woman by sexual gender as a sexual object. Therefore, questions arise, such as ‘‘Why does a woman need to be well-groomed and needs to be weak when choosing her pads?’’ and ‘‘Why is being in peace with one’s body disregarded?’’

In this case, it is possible to say that the woman is basically reflected on the viewer through a masculine dominant perspective. In the traditional gender roles, the objectivity of the female body appears in this advertisement, giving the woman a sense of not being too much at peace with herself. Therefore, this commercial film, while opposing the traditional gender roles, wants to exhibit a position that actually supports it.

4.5 MOLPED, DÜNYA TEK BİZ İKİMİZ ADVERTISING CAMPAIGN

This commercial film, which was released in 2017, is the first commercial film of this campaign. The main theme of advertising; to show the woman who is at peace with herself, doesn't compete with herself or with other women, has fun with her fellows, laughs, weeps, can live without comparing herself with others, and she is also at peace with her environment as well as herself and emphasize the importance of close friendship in women's life. The ad shows the memories of two close girlfriends who are fun, emotional, friendly and adventurous. With this film, Molped reflects the woman as a person who is able to form a strong bond with her friends and who can become friends with her whenever she needs to.

The 104-second commercial has a total of 108 scenes. In the advertisement, Fatma Turgut, the lead singer of the Model music group accompanies with a song.

The commercial film contains many different memories and experiences that the closest girlfriends experience together. These moments include running along the sea, having fun at the bar, doing sports, getting married, crying, laughing, having a holiday together, being bored at home (see figures, 4.16, 4.17, 4.18, and 4.19).

Figure 4.16: Dünya Tek Biz İkimiz / Scene 1



Figure 4.17: Dünya Tek Biz İkimiz / Scene 2



Figure 4.18: Dünya Tek Biz İkimiz / Scene 3



Figure 4.19: Dünya Tek Biz İkimiz / Scene 4



In Molped's commercial, the girls have a strong bond with life. There are no major female characters in this commercial compared to Molped's commercials in the past. Numerous female characters are seen. It reflects a common theme; the youth, dynamism, entertaining, secure bonding, close friendship, being supportive and enjoying life with your best friend.

In this commercial, we can see many different places and situations in the life of women. The main purpose of these scenes is to touch a woman's life in the most realistic way and to reflect it as transparently as possible. The woman is reflected to the audience in a position that glorifies the relationship with her fellow women, regardless of the place and the condition.

Looking at Molped's commercials in general, in the early 2000s women were represented through a strong and competitive profile that resisted the man's power, tried to become individuals, differentiate, and make a difference in society. Then between 2005 and 2010, the woman finds her own power and finds the courage to come forward with her femininity. Lastly, between the years 2010-2016, women are represented in a way that is competitive and can possess the male gender with their own female identity. After 2016, the Molped brand represents a woman figure who has the courage to live her life as she wishes, has a strong bond with life and loves her life. Hence, the commercial is fulfilling its aim of go against traditional gender roles.

When interpreted, Molped TV commercials until 2016 show that the woman is trying to differentiate herself from traditional gender roles, but has not been able to achieve this.

Later, the woman represented by the brand becomes completely stripped of the traditional gender roles.

4.6 ORKID'DEN EMİNİM ADVERTISING CAMPAIGN

The main purpose of “Orkid'den Eminim” commercial which was published in 1996; In addition to emphasizing the physical benefits of the product, it is to increase the awareness of the brand by establishing an emotional connection to the hormonal cycle of women. Ceyda Dövençi, 19, was chosen as the main character in the commercial which lasts 45 seconds and consists of 9 scenes.

In the first scene of the commercial film, the young girl meets the audience with the distress in her menstruation period until the 15th second. “I always checked to be sure. I would say that I need a minute, always had to check, always needed control same insecurity every month since the beginning. Then I made a change, I now use Orkid.”

From the 16th to the 34th second, the commercial continues with a female voice-over. She says. “Orkid is dry, cleaner, safer”. An Orkid package appears on the screen.

Then the voice-over says that there is a unique, dry honeycomb texture in Orkid, and a woman's hand slides from top to bottom through the honeycomb tissue.

Female voice continues, “Even when we pour two times more liquid into Orkid, its unique dry honeycomb texture quickly passes the liquid to the lower layers and ensures that it doesn't go up again, so that the surface of Orkid remains dry, and you feel safe.” In the meantime, we see liquid poured over cloth and Orkid pad compared. When the honeycomb absorbs the liquid, the dryness is tested.

At 35th seconds of the commercial film, the female character comes back to the screen and says, “Instead of living a life of constant control and checking every month, make the best choice once Then we hear the voice again, which says, “You're comfortable, Orkid

is dry, cleaner, safer, and we see the Orkid package in the plan where the same message is written (see figures 4.20 and 4.21).

Figure 4.20: Orkid'ten Eminim / Scene 1



Figure 4.21: Orkid'ten Eminim / Scene 2



It is noteworthy that a young woman who is confident, and knows what she wants is used in the commercial. The woman is expressing herself clearly about her use of the pad and her complaints are indications that she started to move away from social pressure.

The need to keep women safe and feel confident about the use of pad demonstrates that the woman plays an active role in the social field and wants to remove the obstacles that stand in her way. Choosing the right pad may mean that she feels more comfortable and more confident in the public sphere.

The fact that the woman looked directly at the screen and made eye contact with the viewer, and expressed her opinion about the use of the pad, is a reflection of the dominance of the woman and that considering such issues as taboo began to break. The commercial film aims to emphasize that the woman has undergone a transformation in

the social sense by reflecting the female character in this way. In this respect, when the woman chooses a good pad, it is conveyed to the target group that she feels safer.

The fact that the woman needs to feel safe in the public sphere and that she feels insecure on her special days arises from the emphasis on the emotional utility of the product. However, women are reflected in the audience with a confident image. Therefore, the confidence in the emotional benefit of the product can reveal the questions in the viewer's mind: Does the woman feel threatened when she does not choose the right pad? and “Well, why does this sense of danger originate?”

In fact, these questions show that the woman, on her period, could be tried in public and social sphere as a result of any disruption she felt and felt a feeling of shame. The woman is portrayed in a state of fear of being socially isolated and condemned. Therefore, it can be deduced that the woman perceives herself in danger and in an unsafe position in social areas. With the result that the emotional benefit of the product in the advertisement takes us, the result is that the woman represented in the advertisement cannot trust her in the true sense. This shows that the ad does not fully liberate women from traditional gender roles. Thus, the aim of advertising in contrast to the gender roles leads to a contradiction due to the theme in which the emotional benefit of the product is determined.

4.7 ORKİD, ÇOCUK DA YAPARIM KARIYER DE ADVERTISING CAMPAIGN

This Orkid's commercial film consists of 73 seconds and 89 scenes. From the beginning to the end of the film, the female character has an adventure in an amusement park and sings the song “Çocuk da Yaparım Kariyer de”.

In the commercial, the main female character, with her two friends, play football with men, plays “find the lady” game, rides the ferris wheel and the merry-go-round, participates in a wedding celebration, box, and visualize herself as a volleyball player. The following visuals show these scenes.

In the last scene of the commercial, the voice-over says, “Luckily, you exist Orkid, luckily, you are with us”. Orkid logo appears on screen (see figures 4.22, 4.23 and 4.24).

Figure 4.22: Çocuk da Yaparım Kariyer de / Scene 1



Figure 4.23: Çocuk da Yaparım Kariyer de / Scene 2



Figure 4.24: Çocuk da Yaparım Kariyer de / Scene 3



Figure 4.25: Çocuk da Yaparım Kariyer de / Scene 4



It is seen in the commercial; Orkid brand, where the woman is again represented in a position against the young, self-confident and resident masculine establishment. It is emphasized that women oppose traditional gender patterns and begin to realize their power. In this context, the fact that she is comfortably having fun in the social environment with her friends and does not care about what others think of her shows the audience how high the woman's confidence is.

It is noteworthy that a woman's strength and her high self-esteem are symbolized by football, which is considered to be a men's sport, and that women's power is still drawn from men and a sport that is dominated by men. A challenge like "I both bear children and pursue career goals" refers to the woman's capacity. A comparison of their potential is made on the basis of male and female. This is a statement which shows the audience that the woman is still evaluated in the male-dominant framework.

According to the logic of advertising; The symbol of being strong for women is to have masculine skills in traditional perceptions of gender. This shows that she is still not fully recovered from traditional perceptions.

The woman being shown in the commercial film with a masculine attitude when she sings, in a masculine manner - with a firm, hard and sharp body language - is a reflection of considering woman in the traditional masculine framework. The strong and self-confident state of the woman is presented to the viewer with indications of a masculine attitude.

This situation again conveys to the audience that women still cannot survive more traditional perceptions.

One of the important issues in the commercial film is the non-conformity of the main female characters reflected in the advertisement with the age, personality and appearance, which is the basic motto of the film. Characters; masculine, entertaining, quite young and childish; but this slogan is far from the female typology. Since the woman is not in a position to take responsibility for both the child and the career, the point of self-confidence and independence of the woman she adapts to the purpose of highlighting the advertisement is inconsistent with the female characters and activities shown to the viewer.

Another important point in the commercial film is the idea that a woman's strong, independent and self-confident status can only be realized by both bearing children and pursuing a career. According to traditional gender perceptions, women have a gender role and they are dependent to that gender role. The woman still feels the responsibility of bearing a child to prove herself while she progresses in her job. In fact, the woman feels that she has to take the responsibility of the child on her own. The father's lack of responsibility to take care of the child and his involvement in his traditional role means he does not approve and ignore the transformation of women in social perception. The woman is self-confident, independent and she has to prove herself by taking the responsibilities of traditional roles. This implies that women do not get rid of traditional gender roles. The commercial film has a sub-text that contradicts itself while aiming to exhibit an opposing stance.

4.8 ORKID, VOLLEYBOL KIZI ADVERTISING CAMPAIGN

The commercial, which was released in 2006 and consists of 28 seconds and 26 scenes, generally touches on the theme that women can easily overcome their special days with Orkid. In the first scene of the commercial film, a mixed group of men and women play beach volleyball.

A man in one of the teams score, and his girlfriend (the main character) is sitting on the bench on the back. One of the female teammates of the man seems happy that they scored and she hugs the man. Then we see the woman sitting on the bench getting angry and suddenly putting her drink on the side. She gets jealous and stand up, gets involved in the game. The voice-over tells the following words: Women experience their feelings very intensely on their special days, including jealousy, and a jealous woman can do unexpected things. In such cases, Orkid Ultra provides you the best protection.

On the next scene, the voice says that Orkid Ultra, with its blue protective zone, prevents the liquid from reaching the edges by absorbing three times more liquid. And the screen shows the blue protective zones of Orkid and the liquid absorbing test.

Then, we see that the main female character and the male character are both happy about the point they scored, and the man carries the woman on his back. In the meantime, the voice says, "No other pad provides better protection than Orkid Ultra".

In the final plan of the commercial, we see the motto on the screen. "We protect better; because we know you better" and we see two Orkid packages, and the commercial film ends (see figures 4.26, 4.27, 4.28 and 4.29).

Figure 4.26: Voleybolcu Kız / Scene 1



Figure 4.27: Voleybolcu Kız / Scene 2



Figure 4.28: Voleybolcu Kız / Scene 3



Figure 4.29: Voleybolcu Kız / Scene 4



The most interesting aspect of this commercial is that the woman is reflected in competition with her fellow. It is as if the woman has to prove herself better and more skillful than other women in this commercial.

Moreover, women are defined as a kind that cannot cope with their emotions, cannot control themselves, and can exhibit instinctive behaviors. The fact that the woman is easily annoyed, and the way she tries to prove herself to the man, aiming to have a

superiority over the other woman shows that the traditional male-dominated conception still persists.

It is the expression of the idea that the woman is not in an equal position with the man, she needs to win the admiration of the man and get into a competition with her fellows because she cannot cope with her emotions. What is more is that both women's bodies are thin, sporty, and it also indicates that men desire to be with women who have this kind of body image, as if they don't care about other intellectual characteristics of women. These matters are in accordance with the traditional gender roles of women, and they dominate the commercial from the beginning to the end.

On the other hand, jealousy is emphasized as a female trait in the commercial film. This is shown as an expression of the idea that the woman sees herself "inadequate in social-romantic relations." We can say that both the woman who is seen as inadequate and the one who is reflected as having the advantage of finding a partner under this condition is still under the influence and pressure of traditional gender roles. Moreover, feelings of inadequacy are still persistent after she uses the pad and it is only a mean of safely only to be more daring. The woman is given the image that she needs to trust something so that she can be brave. This actually underlines the message of the inability of the woman to be lost and normalized. The fact that this feeling of inadequacy highlighted in the advertisement will be overcome by overcoming another woman, the woman starts with the prediction that competition with another woman is considered normal and that the male sees men as more dominant. Therefore, we can say that this commercial film has a content that maintains traditional gender roles and approaches women with a masculine dominant perspective.

Finally, at the end of the advertising film, Orkid says "We protect you better; because we know you better." The fact that a woman who is better acquainted, who feels insufficient, sees herself as a rival, feels constantly at risk, and is full of jealousy and cannot control her feelings, shows that the advertisement reflects women altogether from a masculine dominant point of view.

4.9 ORKID, KIZ GIBI YAP ADVERTISING CAMPAIGN

The commercial film was released in 2015. The film lasts 90 seconds and includes 41 scenes. We see Nil Karaibrahimgil, who performed the campaign's song, as the main character in this ad. In the first scene of the ad, we see a little girl in a pink suit with a guitar in hand on the screen. In the second plan it is seen that Nil Karaibrahimgil sings with his pink outfit and guitar.

While Nil Karaibrahimgil sings, it is seen that a few young girls are looking through the window on the door of the place, and Nil Karaibrahimgil invites them inside. Then, Nil Karaibrahimgil sees another group of girls at the door and invites them. Nil Karaibrahimgil begins singing with this girl band and shows them a dance choreography.

Afterwards, Nil Karaibrahimgil and the girl band sing together in a certain choreography, singing in a certain choreography, appearing in the final scene of an Orkid package on the dry, clean, spacious belli writings and outside sound says “Orkid, do it like a girl, do the best” and the advertising film ends (see figures 4.30 and 4.31)

Figure 4.30: Kız Gibi Yap / Scene 1



Figure 4.31: Kız Gibi Yap / Scene 2



Figure 4.32: Kız Gibi Yap / Scene 3



Figure 4.33: Kız Gibi Yap / Scene 4



Primarily in the film, the theme of the woman as girl-like in life is the best, most accurate posture, and the theme that she does not have to look like men.

It is interesting to note that the little girl in the first stage of the ad, in a pink dress, transforms into Nil Karaibrahimgil within a few seconds and exhibits the ah pink-blue

contrast, which is traditionally regarded as the symbolic color of male-female distinction. Girls dance all together. With this organized and harmonious system of behavior, we can see that they can survive on their own in a strong, sincere cooperation by doing da like a girl Bu. The concepts of heroism “independence” “strength” and “self-confidence” are recreated in advertising.

The fact that the chosen place in the advertisement is a school refers to the women's independence, power, self-confidence, and the process of acquiring a place in society. The woman is presented to the audience with the pleasure of acting jointly and not competing with her fellow man.

In the song in the ad, you've got up, you fall, but you run, promises a woman to understand how she saw herself in gender perception. The woman perceives herself as a part of the natural cycle of life and in a way that does not have to be strong. It is also underlined that it is normal to lose in life and that the woman who is important in this respect is to feel the power of attachment in some way. This actually shows that she accepts herself as it is or does not define herself through feminine or masculine concepts.

A woman does so in opposing the order, without feeling compelled to become strong. This shows that a woman has confidence in herself and is not in conflict with society. The woman is shown to the viewer in a position that shows herself as she wants. This shows that the commercial film opposes traditional gender patterns and emphasizes the self-confidence of women.

5. DISCUSSION

In this study, the transformation of the woman through hygienic pad TV commercials is discussed. There were nine TV commercials chosen from Orkid and Molped brands, considered as representatives of hygienic pad sector players in Turkey. From Molped brand, “Delikanlı Kızlar Molped Kullanırlar”, “Molped’iniz Var mı?”, “Kendi İnceliğini Kendin Belirle”, and “Dünya Tek Biz İkimiz” TV commercials; and from Orkid brand “Orkid’den Eminim”, “Çocuk da Yaparım Kariyer de”, “Voleybolcu Kız” and “Kız Gibi Yaptım” commercials were examined through using content analysis method.

Molped’s introduction to the sanitary napkin sector, the consumer and the public to introduce itself to the position of women and young, strong, young girls is seen with the perception. When we focused on the beginning of the 2000s, it is possible to say that the woman experienced a transformation in TV commercials. The effects of the masculine dominated social structure and gender roles on women have decreased; a strong, individual, dynamic and young posture is seen to be processed. It is observed that the Molped brand focuses on the positioning of mask young girl in this process, and that the woman’s empowerment reflects her empowerment over youthfulness and masculinity. When we look at the history of Turkish TV commercials, it is interesting to see the woman so strongly with her masculinity and to position her on the extremely masculine masculinity and it is interesting to see her as a strategy that consolidates her new place in social perception.

The fact that Molped's entry into the market is so radical, harsh and different is stated as an important early in most of the consumer research by women to love, recognize and prefer the brand. In this process, Orkid publishes adverts focused on the themes of strong woman” and women who oppose traditional gender perception Bu. When the end of the 1990s was taken as the beginning of the 2000s, it was seen that both Orkid and Molped had the need to show women strong. This shows that the woman has transformed on the one hand, but it also shows that the woman that has transformed has been transformed into a masculine form. This leads to the perception that the condition of a woman to be in

a better position will only come into being with male-dominated concepts, which proves that the traditional gender role is lower than that of the female.

Following this, the fact that the Molped brand did not compare the power of women over the male in the 2000s, and that the woman was only handled through the existence of the woman, allowed Molped to come closer to the consumers in the eyes of the viewer and to see that she was adapting to the innovation in the change of women's representation in the social context. At this point, while the woman moves away from her own sexuality, courage and social judgments and proceeds in her own process of completing her existence, Molped shows the audience that women can reflect themselves in the way they want (clothing, behavior, language, perception) through the campaigns. While this situation is observed to be compatible with the transformation of women's representation in TV commercials, when Molped's advertisements are considered, the woman is no longer considered to be outside of the masculinity concepts, and in essence she has a structure that is integrated with the brand by being portrayed as having courage and penetrating into every point of life.

Orkid's Volleyball Girl ad promotes the themes of women's sexuality, objectification of the body and the need to gain the admiration of men. Although the courage of the woman to emphasize her own body and beauty is seen as a positive transformation, it is a point of devaluation of the woman to be directed towards the need to acquire man and to see her fellows as competitors. Both Molped's Define Your Own Thinness and the Volleyball Girl advertisement by Orkid have reflected the importance that women attach to thinness and beauty in a devaluating position.

It is possible to say that in the years 2010 and later, the Molped brand displayed on the front of the community values, innovative female representations. Molped first worked on women in a competitive plane, raced women with women, and thus completely changed the past positioning of men and masculinity concepts, and began to create the perception that the woman could only be a woman. Until then, the woman, trying to be equal with men, now began to be evaluated over itself.

REFERENCES

Books

Baydar, G. 2013. Gençlerin Gündelik Yaşamında Sosyal Medya. *Yeni Medya Çalışmaları I. Ulusal Kongresi Kongre Kitabı*, Yapıkredi Yayınları, İstanbul.

Byerly, M. ve Ross, K. 2008. *Women and media: A critical introduction*. John Wiley & Sons.



Journals

- Alex-Assensoh, Y. M. (2005). Democracy at risk: How political choices undermine citizen participation and what we can do about it. Brookings Institution Press, volume 6, number 11, p. 45-134.
- Aydın, G. ve Aslaner, D. 2015. Stereotip Kadın Rollerinin Televizyon Reklamlarında Sunumu. *Global Media Journal: Turkish Edition*, volume 6, number 11, p. 45-134.
- Bek, M. 2014. Research note: Tabloidization of news media: An analysis of television news in Turkey. *European Journal of Communication*, 2004, volume 19, number 3. p. 371-386.
- Çik, A. 2017. “Televizyon Reklamlarında Toplumsal Cinsiyet Rollerinin Yeniden Üretilmesi Üzerine Bir İnceleme (1970’lerden 2000’li Yıllara)”. *Ulakbilge Sosyal Bilimler Dergisi*, 2017, volume 5, number 9. p. 87-101.
- Dedeoğlu, A. ve Savaşçı, İ. 2005. Tüketim Kültüründe Beden Güzelliği Ve Yemek Yeme Arzuları: Kadınların Tüketim Pratiklerine Yansıması. *Ege Akademik Bakış Dergisi*, volume 5, number 1. p. 77-87.
- Demirdirek, H. ve Şener, Ü. 2014. 81 İl İçin Toplumsal Cinsiyet Eşitliği Karnesi. *Türkiye Ekonomi Politikaları Araştırma Vakfı Dergisi*, volume 9, number 13, p. 73 – 89.
- Gill, R. 2007. Postfeminist media culture: Elements of a sensibility. *European journal of cultural studies*, volume 10, issue 2. p. 147-166.
- Girgin, H. 2017. Yeni Medya Teknolojileri, Pornografi ve Kültürel Dönüşüm. *Atatürk İletişim Dergisi*, number 12. p. 69-98.
- Grabe, S., Ward, L., Monique, H. ve Janet S. 2008. The Role Of The Media in Body Image Concerns Among Women: A Meta-Analysis Of Experimental And Correlational Studies. *Psychological Bulletin*, volume 134, issue 3. p. 460.
- Grau, L. ve Zotos, Y. 2016. Gender Stereotypes in Advertising: A Review of Current Research. *International Journal Of Advertising*, volume 35, issue 5. p. 761-770.
- Kaya, Kenan (2018). Medyada Sıradanlaşan Kavram; ‘Cinsel Şiddet’. *Ahi Evran Tıp Dergisi*, volume 2, number 1. p. 19-20.
- Meşe, İ. 2017. İnsan hakları ve kadın. *Pegem Atıf İndeksi Dergisi*, volume 5, number 7. p. 163-178.
- Nas, A. (2016). Glocal Limits of Postfeminist Advertising: The Case Of Orkid's# Likeagirl Campaign. *Journal of International Social Research*, 9(45).

- Özden, E. ve Özden, Z.2018. Feminizm ve Görsel Tasarım: Birinci Kuşak Feminizm Dönemindeki Kozmetik Reklamlarında Kadın İmgelerinin Dönüşümü. *Akdeniz İletişim*, number 30, p. 73 – 87.
- Özgür, Z. 2016. Reklam Filmlerinde Görünen Kadınların İşlevsel Rollerini. *Anadolu Üniversitesi İletişim Bilimleri Fakültesi Kurgu Dergisi*, 14. Rutherford Yeni İkonalar, Yapı Kredi Yayınları, İstanbul.
- Özsoy, S. 2019. Türk Spor Medyasında Kadın. *Spor Bilimleri Dergisi*, volume 19, number 4. p. 201-219.
- Şener, E. ve Samur, M. 2013. Sağlığı Geliştirici Bir Unsur Olarak Sosyal Medya: Facebook'ta Sağlık. *Gümüşhane Üniversitesi Sağlık Bilimleri Dergisi*, volume 2, number 4. p. 508-523.
- Tepe, M. ve Aşina G. 2018. Toplumsal Cinsiyet Öğretileri Çerçevesinde Reklamlardaki Kadın Görüntüsünün Çocuk Gözünden Anlamlandırılması. *TRT Akademi*, volume 3, 6. p. 562-578.
- Tosun, N. 2004. Kullanılan teknikler açısından internet reklamları. *Selçuk İletişim*, volume 3, number 2, p. 159 – 167.
- Tuncay Z. ve Coleman, C. 2015. Advertising Professionals' Perceptions Of The Impact Of Gender Portrayals On Men And Women: A Question Of Ethics?. *Journal of Advertising*, volume 44, issue 3. p. 1-12.

Other Sources

Akdağ, M. 2015. Medya ve siyaset üzerine. Medi@ Ware Projesi, Hayat Boyu Öğrenme Programı, p. 1 – 24.

Dursun, Ç. ve Becerikli, S. 2008. Kadın Odaklı Sivil Toplum Kuruluşları ve Medya: Olanaklar, Sorunlar ve Çözümler. Başbakanlık Kadının Statüsü Genel Müdürlüğü. 8. Kadın hakları konferansı bildirgesi.

Kalaycı, B. 2015. Sosyal medyada kriz iletişimi; Turkcell örneği. 1. Uluslararası İletişimde Yeni Yönelimler Konferansı.

Timisi, N. 1997. Medya'da Cinsiyetçilik. Başbakanlık Kadının Statüsü ve Sorunları Genel Müdürlüğü. 7. Kadın hakları konferansı bildigesi.

Yılmaz, N. 2007. Bilgi toplumunda okul ve medya ilişkisi: Türkiye örneği. Marmara Üniversitesi Sosyal Bilimler Enstitüsü Açık Tez Arşivi, Yüksek Lisans Tezi.