



Asya Studies

Akademik Sosyal Araştırmalar / Academic Social Studies
Year: 9, Number: 33, p. 269-288, Autumn 2025

A Critical Discourse Analysis of Gender, Power, and Ideology in Turkish Cosmetics Advertising

Türk Kozmetik Reklamcılığında Cinsiyet, Güç ve İdeolojinin Eleştirel Söylem Analizi

ISSN: 2602-2877 / E-ISSN: 2602-263X

Araştırma Makalesi
Research Article

Makale Geliş Tarihi
Article Arrival Date
21/01/2025

Makale Kabul Tarihi
Article Accepted Date
08/07/2025

Makale Yayın Tarihi
Article Publication Date
25/09/2025

Asya Studies

Asst. Prof. Dr. Ozan Deniz Yalçinkaya
Dicle Üniversitesi
İngiliz Dili ve Edebiyatı
ozandeniz.yalcinkaya@dicle.edu.tr
ORCID: 0000-0003-4150-913X

Dicle Yusufoglu
MEB
dicleyusufoglu999@gmail.com
ORCID: 0009-0006-1272-6230

Abstract

This paper explores a critical gap in Critical Discourse Analysis (CDA) of cosmetics advertising in Türkiye, where the media's influence on consumer behavior has not been sufficiently explored. Using Norman Fairclough's three-dimensional (3D) CDA framework, it analyzes ideology, power, and gender in ten Turkish cosmetics advertisements from major brands, including Elidor, Elseve, Emotion, Garnier, La Roche-Posay, L'Oréal Paris Elseve, Maybelline New York, and Nivea.

The dataset consists of the most-watched YouTube advertisements from 2018 to 2024, covering hair care, skincare, makeup, and body care. Each advertisement is analyzed through Fairclough's model, incorporating textual, visual, and auditory elements to enable a multi-layered discourse examination.

The findings highlight power dynamics shaped by gender, with advertisements portraying cosmetics as tools of resistance, linking beauty and self-worth to defying societal norms. Women continue to be the primary target audience, reinforcing traditional gender roles while paradoxically suggesting empowerment through product use. As Fairclough argues, discourse operates across text, discourse practice, and sociocultural practice, revealing hidden ideologies within these ads.

This study advocates a paradigm shift in Turkish cosmetics advertising toward inclusivity, addressing all genders and challenging dominant stereotypes. Such a transformation would foster a more equitable discourse within the industry. By demonstrating the applicability of CDA to this underexplored domain, this study integrates theoretical and practical insights, contributing to broader discussions on media, ideology, and societal norms in Türkiye.

Keywords: Critical Discourse Analysis, Norman Fairclough, Power Dynamics, Advertising, Cosmetics Industry, Gender Representation, Ideology

Öz

Bu çalışma, Türkiye'de kozmetik reklamlarının Eleştirel Söylem Analizi (ESA) bağlamında incelenmesinde önemli bir boşluğu ele almaktadır. Medyanın tüketici davranışlarını şekillendirmedeki rolü ile ilgili araştırmalar sınırlıdır. Norman Fairclough'un üç boyutlu (3B) ESA çerçevesi kullanılarak, ideoloji, güç ve toplumsal cinsiyetin Elidor, Elseve, Emotion, Garnier, La Roche-Posay, L'Oréal Paris Elseve, Maybelline New York ve Nivea gibi önde gelen markalara ait on Türk kozmetik reklamında nasıl yansıtıldığı analiz edilmektedir.

Veri seti, 2018-2024 yılları arasında YouTube'da en çok izlenen saç bakımı, cilt bakımı, makyaj ve vücut bakımı reklamlarını içermektedir. Her reklam, Fairclough'un modeline göre metinsel, görsel ve işitsel unsurlar dâhil edilerek çok katmanlı bir söylem analiziyle değerlendirilmiştir.

Bulgular, toplumsal cinsiyetin şekillendirdiği güç dinamiklerini öne çıkararak, reklamların kozmetiği bir direnç aracı olarak sunduğunu ve güzellik ile öz-değeri toplumsal normlara meydan okumayla ilişkilendirdiğini göstermektedir. Kadınlar, bu reklamlarda birincil hedef kitle olarak yer almakta ve geleneksel toplumsal cinsiyet rollerinin yeniden üretildiği, ancak aynı zamanda ürün kullanımı yoluyla güçlenmenin de teşvik edildiği görülmektedir. Fairclough'un belirttiği gibi, söylem; metin, söylem pratiği ve sosyo-kültürel pratik boyutlarında işleyerek reklamlardaki örtük ideolojileri açığa çıkarmaktadır.

Bu çalışma, Türkiye'deki kozmetik reklamcılığında daha kapsayıcı bir yaklaşıma geçilmesi gerektiğini savunarak tüm cinsiyetleri kapsayan ve mevcut stereotipleri sorgulayan bir dönüşüm çağrısında bulunmaktadır. Böyle bir değişim, sektörde daha adil ve dengeli bir söylemin oluşmasına katkı sağlayacaktır. Eleştirel Söylem Analizi'nin (ESA) bu görece az incelenmiş alana uygulanabilirliğini ortaya koyarak, bu araştırma hem teorik hem de pratik perspektifleri bütünleştirerek medya, ideoloji ve toplumsal normlar üzerine daha geniş tartışmalara önemli katkılar sunmaktadır.

Anahtar Kelimeler: Eleştirel Söylem Analizi, Norman Fairclough, Güç Dinamikleri, Reklamcılık, Kozmetik Endüstrisi, Toplumsal Cinsiyet Temsili, Ideoloji

Citation Information / Atıf Bilgisi

Yalçinkaya, O., D., & Yusufoglu, D. (2025). A critical discourse analysis of gender, power, and ideology in Turkish cosmetics advertising. *Asya Studies*, 9(33), 269-288. <https://doi.org/10.31455/asya.1624201>

INTRODUCTION

In today's contemporary landscape, advertisements have a powerful impact on consumer behavior, shaping perceptions and purchasing preferences. They introduce consumers to new products and help them make informed decisions about what to buy and consume. According to the Cambridge Dictionary (2024), *cosmetics* refers to "substances that you put on your face or body that are intended to improve your appearance." While this definition is neutral and independent of gender, cosmetics advertisements in Türkiye frequently target women, reinforcing gender-specific consumer behavior. The Turkish Ministry of Commerce (2023: 1) (hereafter Ministry of Commerce) defines the cosmetics industry as "mixtures of scented substances, perfumes and preparations for beauty/make-up and skin care; hair preparations, oral/dental health care preparations, shaving preparations, body deodorants, and toilet preparations" This definition suggests that the concept of cosmetics should also maintain a gender-neutral connotation within the Turkish context. On the other hand, the portrayal of cosmetics in media often leans toward gendered narratives, particularly favoring women.

In the marketing of cosmetics, digital media is crucial for attracting consumers and boosting product sales. According to the Ministry of Commerce (2023), the cosmetics and personal care products market in Türkiye grows at an average annual rate of 10%. Media serves as a key driver of this growth, with cosmetics advertisements serving as some of the most influential and widely accessible means of reaching the public. To influence the masses, media constructs ideologies that resonate with societal norms and expectations. Fairclough (1989: 49) argues that "what media producers do is address an ideal subject," which is shaped by the power and sociocultural dynamics of the target audience. Digital media leverages advertisements to construct and frame the ideal subject through carefully crafted discourses.

In Türkiye, cosmetics brands and advertisements are prevalent across various digital media platforms, including television and social media. These brands strive to attract the attention of broad audiences by constructing persuasive discourses within their advertisements. Nevertheless, as media producers often lack comprehensive knowledge about the identities and preferences of their target audiences concerning cosmetics products, the inquiries into how these discourses are constructed and what defines the 'ideal subject' remain pivotal to this study.

CDA has been widely applied to various forms of media; however, its application to cosmetics advertising, particularly in non-Western contexts like Türkiye, remains underexplored. The Turkish cosmetics industry offers a unique perspective for examining how gender narratives are constructed and sustained within a culturally specific framework. Despite the growing body of CDA research globally, "limited attention has been given to how local cultural dynamics influence advertising discourses..." (Machin & Mayr, 2012: 21), underscoring a research gap concerning the role of local cultural dynamics in shaping advertising narratives. To address these problems, this study carries out Fairclough's (1989) three-dimensional model of CDA cross-sectional, integrating text analysis, discursive practice, and sociocultural practice. This model provides a comprehensive approach to analyzing the advertisements of leading cosmetics brands in Türkiye. As van Dijk (1993: 249) emphasizes, "analyzing discourse requires attention to both the textual and contextual dimensions to uncover the embedded ideologies and power structures."

By applying this model to Turkish cosmetics ads, the research highlights its novel contribution to extending CDA's applicability to an underrepresented domain.

In the cosmetics industry, the most popular brands in Türkiye include Elidor, Emotion, Garnier, La Roche Posay, L'Oréal Paris Elseve, Maybelline New York and Nivea. These brands produce products in diverse categories, such as haircare, skincare, body care and makeup. Except for Emotion, the other brands are international, yet their ads are produced in Turkish. As Kress and van Leeuwen (2006: 64) note, "the localization of global brands through language and imagery reflects both cultural adaptation and ideological positioning." In that sense, this localization allows for an analysis of Turkish-language ads employing Fairclough's CDA model, offering insights into the interplay between media discourse and Turkish societal norms.

For the comprehensiveness of CDA, the dataset includes the most-watched advertisements of each brand, as determined by the most-watched YouTube records, provided in the Appendix. This study seeks to thoroughly explore and analyze the following research questions:

1. How is Fairclough's CDA model applied to Turkish cosmetics advertisements?
2. What ideological positions are promoted in these advertisements?
3. How do these advertisements reinforce or challenge societal norms?

This approach offers significant insights into the reciprocal relationship between media discourses and societal norms, particularly in the context of gender and power dynamics within Turkish society. As Fairclough (1995a: 97) argues, "Discourse is both a means of social practice and a reflection of societal structures, ideologies, and power relations." In this regard, the study demonstrates how media representations are both shaped by and help to shape societal expectations and values.

By concentrating on these dimensions, this study advances the growing body of research in CDA and media studies. CDA analyzes text "as any form of communicative output, including written materials, oral speeches, and media products such as ads and news. In the text dimension, linguistic features are examined to understand how meaning is constructed and conveyed, as well as how language use contributes to the creation of power relations and ideologies" (Fairclough, 1989: 5-6).

By addressing these dynamics, the research contributes to the broader field of CDA and media studies. Kress and van Leeuwen (2006: 64) discuss that "media discourses are not merely reflective but constitutive, actively participating in the construction of social realities." This study, by applying Fairclough's three-dimensional model, highlights the interplay between language, ideology, and sociocultural contexts, thereby advancing the understanding of how gendered narratives operate within media texts.

LITERATURE REVIEW

Advertising is a display-driven industry where subjects, products, and goods are presented to the masses. To market products effectively, ads employ various techniques designed

to achieve their purposes. According to Cook (2001), ads serve multiple purposes, including providing information, persuading audiences, and influencing societal behaviors. To achieve these objectives, the advertisement market often engages with and manipulates the sociocultural norms of societies. Cook (2001) further argues that ads can reshape societal awareness and construct individual identities. This form of manipulation leverages the power of media discourse.

Discourse, conceptually, is defined as “the actual use of language together with multimodal resources such as gestures, body movements, and artifacts in order to make actions, negotiate identities, and construct ideologies” (Waring, 2017: 8). This underscores the complex nature of discourse, illustrating how language and multimodal elements work together to facilitate actions, define identities, and shape ideological frameworks. Within the framework of Brown and Yule (1983: 1), discourse involves “language use beyond the sentence level, focusing on patterns of coherence and structure in text and talk.” Expanding on this linguistic foundation, discourse also functions as a social practice, linking language use to broader societal dynamics. According to Fairclough (1989), discourse both influences and is influenced by social structures, serving a crucial function in both reinforcing and contesting power relations within society.

Review of CDA

The CDA approach has been widely utilized as a theoretical framework in studies addressing the representation of women in ads. CDA views discourse as a social practice. Fairclough (1995b: 57), a leading figure in (CDA), offers a three-dimensional framework for analyzing discourse and ads. This framework comprises three dimensions: text, discursive practice, and sociocultural practice, emphasizing the interplay between language, social interaction, and cultural contexts. According to van Dijk (1997: 18), CDA explores “the role of discourse in the reproduction of power relations in society.” From Fairclough’s perspective:

“The discursive practice dimension focuses on how language is used within social and cultural contexts, analyzing the production and interpretation of texts. Finally, the sociocultural practice dimension examines how broader social, economic, political, and historical structures shape discourse, highlighting how these factors influence and are influenced by communicative practices” (Fairclough, 1989: 5-6).

Social practice entails analyzing how power relations and ideological constructs are expressed, maintained, and reinforced through social structures and institutions, while also exploring how these broader societal frameworks shape and are reshaped by communicative practices. Fairclough points out the vitality of social practice as “to contribute to the widespread raising of awareness of exploratory social affiliations and relations through the lens of language” (Fairclough, 1989: 5). The discursive and practice dimensions of discourse enable researchers to upgrade the level of analyzing the text.

Social practice is a crucial component of CDA since it enables an analysis approach to explore ways whereby language use is influenced by and, in turn, influences social systems, power dynamics, and societal structures. Strauss & Feizz discuss the objectives of CDA, emphasizing its role in uncovering hidden injustices and highlighting power imbalances within discourse, underlining, that “the goal of a CDA is to make visible the invisible injustices and show power asymmetries” (2014: 333). On the other hand, CDA has faced criticism for certain

limitations. Firstly, it often concentrates on a narrow range of texts, typically chosen based on the researchers' interests and preferences. As a consequence, the insights drawn from these texts may be constrained by their specific context, limiting their generalizability to broader discourses. Secondly, CDA places greater emphasis on interpretation rather than the processes involved in text production, which can limit a comprehensive understanding of the diverse social contexts in which text producers operate.

Although cosmetics products are for the usage of both genders, the ads of cosmetics are generally designed specifically for women. In this regard, “media discourse is designed for mass audiences and media producers do not know who the audiences are, let alone the diversity of the audiences” (Fairclough, 1989: 49). Fairclough (1989: 49) argues that “no matter how the media is unaware of the identity of the masses, it still creates an ideology for them to point out what is appropriate and the best” in the cosmetics ads. In cosmetics media discourse, the cosmetics market “builds a subject position for an ideal subject, and actual viewers or listeners have to negotiate a relationship with the ideal subject” (Fairclough, 1989: 49). To construct ‘the ideal subject’; Fairclough underscores the necessity of discourse analysis in understanding media’s role in shaping meaning in ads. In parallel with this, Van Dijk states that “critical discourse analysis specifically examines the role of discourse in the (re)production of social inequality, for instance, by studying text and talk as forms of power abuse” (Dijk, 2008: 217).

Building on foundational theories in CDA, recent studies on gender-focused advertising settings reveal how advertising language both mirrors and influences cultural norms. Susanti, (2019) explores beauty product ad language, highlighting its role in reflecting the product, shaping meaning, and reinforcing social norms through persuasive discourse. It highlights the importance of language and semiotic elements in ads as instruments for representing products, conveying messages to the public, and shaping social practices. By using texts, colors or verbal speeches as semiotic elements; ads aim to integrate an ideology or subject to the audiences. For this reason; the CDA of ads is a must in order that masses introduce the targeted ideology and power issues which ads aim to implement in their available ‘ideal subjects.’ Language is not just a method of interaction; it also functions as an instrument for building social realities and influencing power dynamics. Discourse, as a social activity, mirrors and sustains social frameworks, conventions, and belief systems. Understanding the intricate connections between language, power, and society requires a critical lens that delves beyond surface meanings. In this context, Strauss and Feiz (2014: 314) explain:

“CDA is a form of research that focuses on the relationship between discourse, society, power and ideology and focuses on what is ‘hidden’ behind the words,” emphasizing its role in examining how language functions within societal structures, uncovering underlying power dynamics and ideologies embedded in discourse.

In conclusion, previous studies have explored through a gender perspective across various contexts, but there is a scarcity of research focusing on Türkiye. This study bridges this gap by examining local advertising strategies and their implications for gender representation. This study examines the ads of cosmetics brands in Türkiye, and on the basis of CDA, it explores how ads create a discourse within Turkish society. Expanding on foundational theories in CDA, this study situates itself within the broader discourse of media representation and power dynamics. By

investigating the power dynamics and ideological implications present in Turkish ads, this research aims to contribute to the CDA framework, applied to advertising media.

METHODOLOGY

The study employs a qualitative, cross-sectional approach to analyze ten highly viewed cosmetics ads between 2018 and 2024 including Elidor, Emotion, Garnier, La Roche Posay, L'Oréal Paris Elseve, Maybelline New York and Nivea released on YouTube in Türkiye. The original videos were on those products' official homepages on Youtube. This selection is based on high YouTube viewership in Turkish, ensuring the analysis represents widely viewed ads. Of the selected brands, nine are internationally originated, with Emotion being the sole Turkish-origin brand. Since these ads have already been analyzed by various scholars, adopting a fresh perspective provides an opportunity to explore them further and gain a deeper understanding of the complex constructions embedded within them. This selection thus allows for an exploration of the interplay between local advertising strategies. The analytical framework employed in this study is Fairclough's three-dimensional model (Fairclough, 1989), comprising three stages: textual, discursive, and sociocultural dimensions. The initial stage involves analyzing the formal characteristics of the text by identifying and categorizing its linguistic and structural features. The second stage explores its dynamic interaction, examining how it engages with and influences readers or participants. Additionally, the text is considered both a product of the production process and a resource for interpretation. The final stage takes account of the interaction regarding the broader socio-cultural framework, emphasizing how discourse reflects and is shaped by societal norms, ideologies, and power structures.

The selected brands represent diverse product categories, including hair care, skin care, and makeup, ensuring a comprehensive analysis of gendered narratives in Turkish cosmetics advertising. The analysis focuses on the names and semiotic components of the ads in their original language, Turkish, to uncover deeper insights into the underlying discourse. This study applies semiotic and CDA techniques to investigate the construction, expression, and social impact of power relations, ideological messages, and cultural narratives in ads. It explores how these elements shape, convey, and are influenced by societal discourses on beauty, identity, and consumer behavior within the Turkish context. The viewership data, retrieved from the official YouTube pages of these brands as of May 6, 2024, provide a basis for assessing their reach and impact on Turkish society.

Table 1: The Selected Brands

<i>Name Brand</i>	<i>Name of the Advertisement</i>	<i>Cosmetics Type</i>	<i>Watching Record of the Advertisement</i>
<i>Elidor</i>	<i>Pembeye Şimdi Bak (Look at Pink Now)</i>	<i>Hair Products</i>	<i>8. 638.976</i>
<i>Elidor</i>	<i>Dedim Olabilir (I said, it could be)</i>	<i>Hair Shampoo</i>	<i>3.995.682</i>
<i>Emotion</i>	<i>Emotion'la Terlemekten Korkma! (Don't be afraid to sweat with Emotion!)</i>	<i>Deodorant</i>	<i>8.517.987</i>
<i>Garnier</i>	<i>C Vitamini Parlak Serumla Sen de Cildini Çok Seveceksin!(You'll love your skin with the Brightening Vitamin C Serum!)</i>	<i>Serum</i>	<i>5.666.800</i>
<i>Garnier</i>	<i>Garnier Micellar Gül Suyu ile Temiz ve Parlak Bir Cilt İçin! (Rose Water for Clean and Shiny Skin!)</i>	<i>Face Cleansing Water</i>	<i>2.931.594</i>
<i>La Roche-Posay</i>	<i>Hayat Değiştiren Çözümler (Life-Changing Solution) #CildinGörünendenFazlası(MoreThanitSeems)</i>	<i>All Products</i>	<i>1.264.114</i>
<i>L'Oréal Paris Elseve</i>	<i>Yeni Hydra [Hyaluronic] ile Nem ile Dolgunlaşan Saçlar Mucize Değil, Bilim! (Fuller Hair with Hydration is Not a Miracle, It's Science!)</i>	<i>Hair Shampoo</i>	<i>6.491.077</i>
<i>Maybelline New York</i>	<i>Yeni Colossal Curl Bounce Maskara! (New Colossal Curl Bounce Mascara!)</i>	<i>Mascara</i>	<i>1.126.997</i>
<i>Maybelline New York</i>	<i>Falsies Lash: Kirpiklerinle Gerçeğin Ötesine Geç (Falsies Lash: Go Beyond Reality with Your Lashes!)</i>	<i>Mascara</i>	<i>4. 277.640</i>
<i>Nivea</i>	<i>Yeni NIVEA Pearl&Beauty Kalıcı ve Etkileyici Koku Gün Boyu Sizinle (New NIVEA Pearl & Beauty: A Long-Lasting and Captivating Fragrance with You All Day!)</i>	<i>Deodorant</i>	<i>18. 013. 206</i>

DATA ANALYSIS

Elidor- Pembeye Şimdi Bak (Look at Pink Now)

In this 46-second advertisement by Elidor, hair care products packaged in pink are prominently featured alongside the hashtag “*Look at the pink this way now*” (Elidor, 2024). The advertisement stars a renowned Turkish singer, Zeynep Bastık, who underscores the importance of hair care products while critically engaging with the societal perceptions and connotations associated with ‘the color pink’ in Türkiye.

The advertisement begins with an image of a young girl dressed in pink, symbolizing “*innocent and sweet*.” This portrayal reinforces traditional femininity. At this stage, the singer poses a question to the audience “*Is that all pink represents? We believe it means much more*” (Elidor, 2024). Then the singer comes out to the scene challenging these conventional notions of

pink where the discourse of pink changes with definitions of “*pursuing your dreams, struggling, giving a life, carrying the marks of life with pride, knowing no limits*” (Elidor, 2024).

Figure 1: Pembeye Şimdi Bak (Look at Pink Now) (Elidor, 2024)



Figure 2: Pembeye Şimdi Bak (Look at Pink Now) (Elidor, 2024)



The brand employs visuals, inclusive language, and diverse representation to construct a compelling narrative. The progression from young girls in pink-themed environments to adult women symbolizes development and empowerment, aligning the brand's message with a broader narrative of personal growth. The pronoun ‘we’ reinforces a sense of unity, belonging, and collective identity. It enhances engagement and encourages viewers to internalize the portrayed attributes as part of their own social identity. Furthermore, the inclusion of a singer on stage alongside women from various cultural and social backgrounds highlights diversity and unity, reinforcing the notion that the “power of pink” surpasses individual differences and holds universal significance. The declaration, “We are those who always shine with the power of pink,” consolidates this collective sense of empowerment, seamlessly integrating it with the brand's overarching values and message (Elidor, 2024). At the end of the ad, the transformation of the color pink reaches its peak as it becomes closely linked to pink-packaged hair care products. This transition exemplifies a discursive strategy aimed at reshaping societal perceptions of pink and femininity. By featuring diverse groups of women, -including a woman wearing a headscarf- the advertisement integrates a wider social practice that emphasizes inclusivity. This representation positions the hair care products as relevant and accessible to women from various social and cultural backgrounds, thereby broadening the brand's appeal and fostering a sense of universality.

However, this framing raises critical questions: Why does the advertisement focus exclusively on women and the norms associated with femininity, despite hair care products being suitable for all genders? By embedding the products within a framework of power dynamics—specifically through the lens of women's empowerment or otherwise—the advertisement perpetuates a gendered social practice that restricts its appeal and relevance primarily to women. This approach risks overlooking the opportunity to promote a more inclusive narrative that could resonate with a broader and more diverse audience.

Elidor- Dedim Olabilir (I said it can be)

In that 34-second Elidor ad, Turkish volleyball player Ebrar Karakurt -whose sexual orientation is perceived as ambiguous within Turkish society- is featured. She challenges conventional stereotypes about short hair with the statement: “I said it can be” (Elidor, 2024) as an answer for the cliché narratives typically associated with hair shampoo. At some point, ads are subverted and criticism comes through her appearance. She remarks ‘They questioned how a girl with short hair could feature in an Elidor advertisement?’ and “They warned that pursuing your dreams would be a long, difficult journey, and cautioned against setting your sights too high” (Elidor, 2024). These statements are contrasted with visuals of her thriving in volleyball, showcasing her professional achievements and challenging societal norms. After recounting these familiar anecdotes about her experiences, she discursively shifts the focus to the audience and asserts, “If you are ready, all your dreams can come true” (Elidor, 2024). The transition from the personal pronoun ‘I’ to the second-person pronoun ‘you’ signifies a shift in perspective. The message further evolves into, “We are ready in our own way; the hair is already prepared!” (Elidor, 2024). Drawing on her example, Karakurt points out the audience's inner strength. Moreover, the use of an exclamatory statement amplifies the ideological power of her speech, reinforcing the advertisement's self-confidence and determination.

Additionally, the shift in personal pronouns aligns Karakurt's experience with broader cultural norms, reinforcing the challenge to societal conventions. However, the shampoo itself is not effectively positioned as the central focus of the ad, since the narrative primarily revolves around Karakurt's story and femininity perception. Indeed, the central narrative should revolve around the shampoo as the advertisement's primary focus. The rhetorical emphasis highlights Ebrar Karakurt and societal stereotypes over the core product being promoted.

Figure 3: Dedim Olabilir (I said, it can be) (Elidor, 2024)



Figure 4: Dedim Olabilir (I said, it can be.) (Elidor, 2024)

Emotion- Emotion'la Terlemekten Korkma! (Don't be afraid to sweat with Emotion!)

As a native cosmetics name brand, Emotion features Yasemin Allen, a Turkish-British actress, in its 38-second advertisement. In this commercial, she emphasizes that “*sweating is in the nature of the profession*” (Emotion, 2024) while being depicted on a film set. While the actress is appearing in various sorts of movie settings, including sports and free time activities; she applies *Emotion* deodorant and reiterates the natural occurrence of sweating again. The advertisement concludes with the slogan “*Don't be afraid of sweating with Emotion!*” (Emotion, 2024).

Figure 5. & Figure 6: Emotion'la Terlemekten Korkma! (Don't be afraid of sweating with Emotion) (Emotion, 2024)

The advertisement underlines the product's aluminum-free composition, explaining that ‘Emotion does not affect the natural sweating balance of the body’ (Emotion, 2024). The brand associates its name directly with the product by substituting its name with ‘deodorant’, empowering the impression that the brand name is synonymous with the product itself. The advertisement’s main emphasis is to normalize sweating as a natural process of bodily process. However, despite being a gender-neutral product, the advertisement predominantly targets women. Although the advertisement frames a female protagonist, male characters appear in the background, implying that women are in the spotlight of the advertisement. Besides, the advertisement’s exclamatory slogan supports women to incorporate Emotion into their daily routines. Thanks to applying the biological process -sweating- to this discourse, Emotion creates

an ideology that empowers women to embrace sweating natural aspect of themselves without any use of personal pronouns to strengthen the perception of the message for the target audience.

Garnier - C Vitamini Parlak Serumla Sen de Cildini Çok Seveceksin! (With the Vitamin C Brightening Serum, you'll love your skin too!)

In this 13-second skincare advertisement; Turkish female influencer Danla Bilic appears in the advertisement, stating 'Friends, I fall in love with this serum' and 'You will also love your shiny skin with it' (Garnier, 2024). At first, she seems to address audiences of all genders, yet, the advertisement provides scientific data as 'This serum is an indispensable skin product for nine out of ten women who have used it' (Garnier, 2024). Addressing this scientific evidence clearly explains that both the product and advertisement are mainly targeted at women, reflecting their ideologies and perceptions related to cosmetics. In skincare product, digital media should appeal to all genders; however, love for a cosmetics product is only associated with women. This advertisement's discourse suggest that women make their cosmetics choices based on emotional sentiments, reinforcing traditional gender associations and cosmetics marketing.

In the conclusion, the brand finalizes the introduction of the product with the statement, 'From Garnier, naturally' (Garnier, 2024). The term 'naturally' carries a dual meaning. First, it highlights the product's natural ingredients; second, it implies that only Garnier is capable of creating such a serum. This discursive strategy reinforces the brand's success in product innovation. Furthermore, by appealing to women through scientific evidence, the advertisement fosters its social convenience among women consumers of the product.

Figure 7: & Figure 8: Garnier C Vitamini Parlak Serumla Sen de Cildini Çok Seveceksin! (With the Vitamin C Brightening Serum, you'll love your skin too!) (Garnier, 2024)



Garnier- Garnier Micellar Gül Suyu ile Temiz ve Parlak Bir Cilt İçin! (For Clean and Radiant Skin with Garnier Micellar Rose Water!)

This 12-second Garnier advertisement promotes a makeup cleansing water targeted at a female audience. Since makeup is traditionally associated with women, makeup removal products are similarly linked to them. Consequently, the ad exclusively features two women with different skin types. The social practice is conveyed in a directive manner: a product designed for women, demonstrated by women

In addition to depicting women, the advertisement employs discursive techniques to highlight the product's ingredients and benefits. It describes the cleansing water's effectiveness as 'magnetic' (Garnier, 2024). Adopting an indicative tone, it poses the question, "A clean and shiny

skin every day?” (Garnier, 2024), positioning the product as an innovative solution. The cleansing water's qualities are introduced both verbally and textually, emphasizing its dual function - removing makeup and cleaning the entire skin. The product's effect is metaphorically described as having a “magnetic effect” (Garnier, 2024), a figurative expression that enhances the ad’s persuasive appeal. Furthermore, the ads highlight the product’s brightening effect through the rose water formula, a natural and widely favored ingredient in women's cosmetics. Presenting this ingredient as part of a ‘formula’ frames the advertisement's narrative as a fresh and modern approach to skincare cosmetics, aligning with contemporary consumer preferences.

Figure 9. & Figure 10. & Figure 11: Garnier Micellar Gül Suyu ile Temiz ve Parlak Bir Cilt İçin! (For Clean and Radiant Skin with Garnier Micellar Rose Water!) (Garnier, 2024)



La Roche-Posay Hayat Değiştiren Çözümler #CildinGörünendenFazlası (La Roche-Posay Life-Changing Solutions #YourSkin isMore Than It Seems)

This 33-second advertisement by La Roche-Posay introduces its products as “life-changing solutions” (La Roche-Posay, 2024). It opens with scientific evidence, claiming that “50 % of people with skin defects isolate themselves from society” (La Roche Posay, 2024). The advertisement proceeds with the brand’s declaration: The advertisement: “As La Roche-Posay, when we look at the skin, we see ‘you’ behind the skin” (La Roche-Posay, 2024). By employing the personal pronouns ‘you’ and ‘we’, the advertisement discursively reinforces its ideology, fostering a sense of closeness and connection with the audience. Following this, the ad transitions into a profound and thought-provoking discourse on societal norms surrounding skin beauty, positioning itself as the voice of its consumers. Moreover, the ad invites the audience to join in challenging these norms. It declares its mission as follows: “For every day you refrained from looking in the mirror, For every second you feel a burning sensation on your skin, for every

sleepless night, for all the pressures you rejected, for all the time you had to say I'm more than what I seem; this struggle is for you" (La Roche Posay, 2024).

Figure. 12 & Figure 13: Hayat Değiştiren Çözümler Cildin Görünenden Fazlası (Life-Changing Solutions: Skin is More Than What Meets the Eye) (La Roche Posay, 2024)



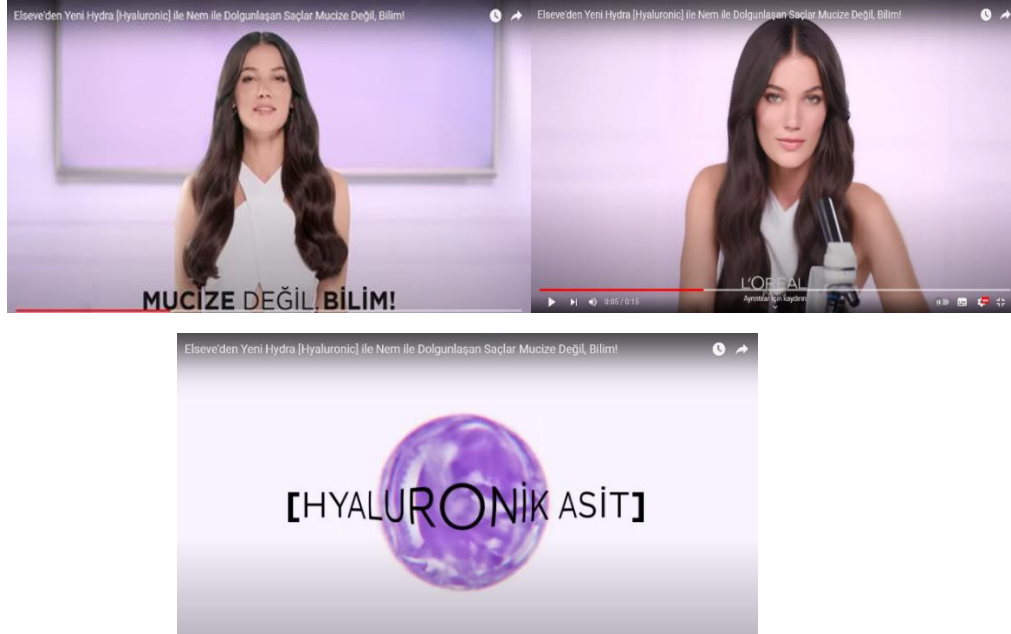
While presenting this challenge, the audience experiences a wide range of diversity about themselves. Since the advertisement includes people with different skin types and problems visually, the challenge expands its social practice with audiences from different races, genders and skin types. In this sense, the ad adopts an inclusive discursive and social practice, specifying the brand ad “the most recommended brand by dermatologists” (La Roche Posay, 2024), the ad positions its products as the ideal choice for all individuals.

L'Oréal Paris Elseve- Yeni Hydra [Hyaluronic] ile Nem ile Dolgunlaşan Saçlar Mucize Değil, Bilim! (L'Oréal Paris Elseve - With the New Hydra [Hyaluronic], Fuller Hair with Moisture, It is not a Miracle, It's Science.)

In Elseve's 15-second advertisement, a Turkish actress Pınar Deniz introduces the brand's new hair product line. The advertisement establishes its discourse with the statement, ‘not a miracle but science’ (L'Oréal Paris Elseve, 2024). In the advertisement; the main ingredient ‘hyaluronic acid’ is the most remarkable element both in audial and visual text. While introducing the products, Pınar Deniz explains the benefits of hyaluronic acid through verbal and textual descriptions stating that ‘it thickens the hair with its formula containing hyaluronic acid and provides moisture without weighing it down’ (L'Oréal Paris Elseve, 2024). During her explanations; she uses a microscope, symbolizing a scientific approach to the product's development. Besides, the visual representation of hyaluronic acid increases the authenticity of the ingredient-based products, thereby empowering the advertisement's science-backed discourse.

As another point of discussion, the advertisement's preference for a female celebrity constructs an ideology that exclusively targets women as the intended audience for these hyaluronic acid products. Within the social context, there is no indication or discursive pattern aimed at appealing to male consumers.

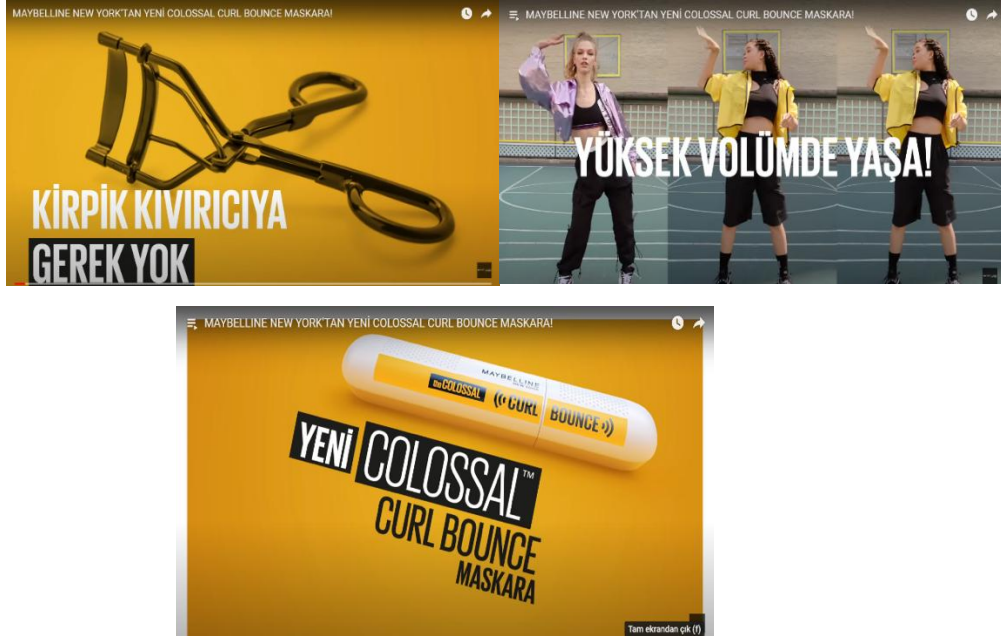
Figure 14. & Figure 15. Figure 16: L'Oréal Paris Elseve- Yeni Hydra [Hyaluronic] ile Nem ile Dolgunlaşan Saçlar Mucize Değil, Bilim! (L'Oréal Paris Elseve –With the New Hydra [Hyaluronic], Fuller Hair with Moisture is Not a Miracle, It's Science!) (L'Oréal Paris Elseve, 2024)



Maybelline New York- Yeni Colossal Curl Bounce Maskara! (Maybelline New York - The New Colossal Curl Bounce Mascara!)

In Maybelline New York's 15-second ad, a new mascara is introduced with the assertion of 'Live in a higher volume' (Maybelline New York, 2024). The visuals in the advertisement are adapted from the brand's original advertisement campaign, hence the visuals are non-Turkish, while the verbal content is presented in Turkish. The advertisement asserts that 'there is no need for eyelash tweezers' (Maybelline New York, 2024), a traditional and commonly used cosmetic tool for women in Türkiye. This statement challenges the existing practices, promoting a new ideology that encourages women to replace conventional tools with this innovative mascara. The product promises huge volume and curled eyelashes without relying on traditional tweezers. This discursive statement raises questions about women's social practices: Does the ad imply that women who do not use this product can still be perceived as modern consumers? Since the advertisement associates 'living in a higher volume' with using this mascara, it may suggest that women who do not prefer to use it are missing out on a better lifestyle compared to those who do. However, the ad's visuals feature non-Turkish women and foreign cultural settings, which weakens the impact of the textual discourse in fostering the audience's interest in the product. In this sense, the lack of coherence between textual and visual elements diminishes the ad's adaptation to the Turkish audience.

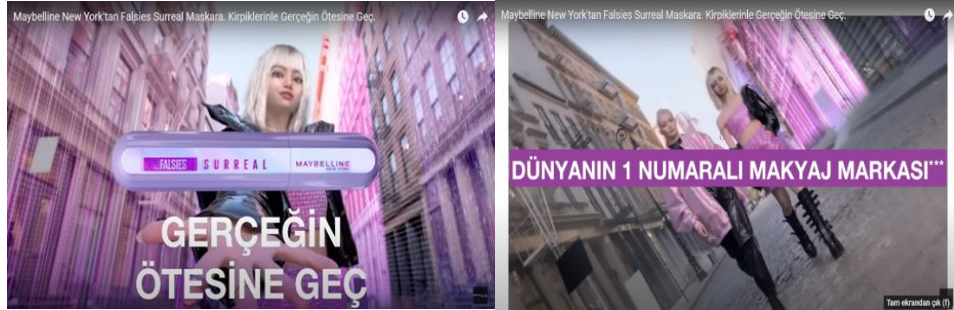
Figure 17. & Figure 18. & Figure 19: Maybelline New York- Yeni Colossal Curl Bounce Maskara (Maybelline New York - New Colossal Curl Bounce Mascara) (Maybelline New York, 2024)



Maybelline New York Falsies Lash Kirpiklerinle Gerçeğin Ötesine Geç (Maybelline New York Falsies Lash - Go Beyond Reality with Your Eyelashes.)

This 15-second advertisement presents a new mascara ‘falsies surreal mascara’, featuring a surreal visual narrative. In the advertisement, a surreal animated woman asks a real-life woman, ‘Are your eyelashes real?’ (Maybelline New York, 2024); to which the latter responds, ‘No, they are post-real’ (Maybelline New York, 2024). The ad emphasizes the mascara by engaging with the theme of reality and promises 36% longer eyelashes and ten times more volume with this surreal product. In addition, the advertisement encourages the audience with the slogan, ‘Go beyond the real’ (Maybelline New York, 2024), using visuals of real and surreal women to exaggerate the product’s benefit. While emphasizing the benefits of the mascara, the advertisement underlines the brand’s prestige by stating that Maybelline is ‘the world’s number one make-up brand’(Maybelline New York, 2024). Underlying this brand data empowers the social interest and credibility towards this new product. The integration of surreal elements with reliable data expands the discursive aspects of the advertisement for women consumers.

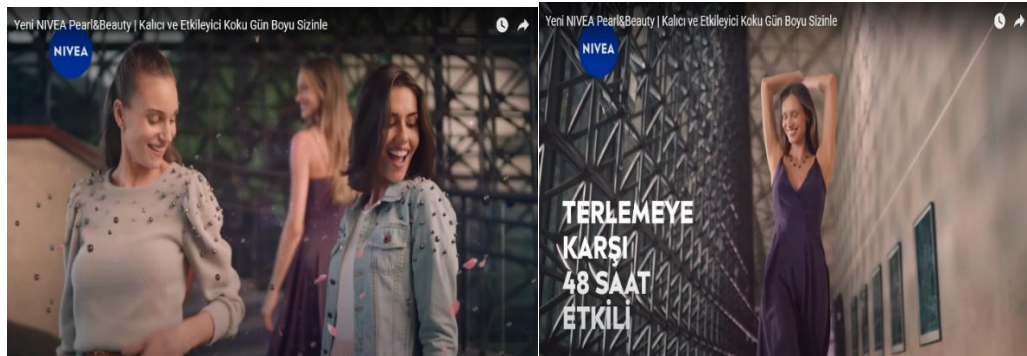
Figure 20. & Figure 21: Maybelline New York Falsies Lash Kirpiklerinin Gerçeğin Ötesine Geç(Maybelline New York Falsies Lash - Go Beyond Reality with Your Lashes)
(Maybelline New York, 2024)



Nivea- Yeni NIVEA Pearl& Beauty Kalıcı ve Etkileyici Koku Gün Boyu Sizinle
(New NIVEA Pearl & Beauty: A Long-Lasting and Captivating Fragrance are with You All Day!)

This 20-second advertisement introduces body care products with an emphasis on their main ingredient, pearl extract. Products are presented as up to 48 hours of protection against perspiration. Besides, the advertisement highlights ‘special perfume oils’, attracting the audiences’ desire for exclusivity as long as they use them. Although the advertisement presents a gender-free product such as roll-on and deodorant, it primarily showcases women using them. Male audiences cannot perceive any patterns of attractional discourse in order to adopt these products in their body care routines. At this point, the advertisement’s discursive practice implies the notion that the products are specifically designed for women consumers. As a consequence, the ad frames a social context in which the product is formulated exclusively for women, reinforcing gendered marketing patterns.

Figure 22. & Figure 23. Figure 24: Nivea- Yeni NIVEA Pearl& Beauty Kalıcı ve Etkileyici Koku Gün Boyu Sizinle (Nivea - New NIVEA Pearl & Beauty Long-Lasting and Captivating Fragrance with You All Day) (Nivea, 2024)



DISCUSSIONS AND FINDINGS

The analysis indicates that Turkish cosmetics ads predominantly reinforce traditional gender norms under the guise of empowerment. As Goffman (1979: 84) observes, “Advertising often works by appealing to deeply entrenched cultural norms, particularly those related to gender, subtly reinforcing traditional stereotypes under the guise of modernity and empowerment.” To promote a more inclusive discourse, brands are encouraged to embrace gender-neutral frameworks and depict a broader spectrum of identities and body types. By addressing these shortcomings, the cosmetics industry can contribute to equitable media practices, challenging entrenched societal biases.

This study underscores the need for longitudinal research to investigate how advertising continuously shapes societal perceptions. As Machin and Mayr (2012: 21) argue, “Media discourse has the power to shape societal perceptions by either perpetuating existing inequalities or challenging them through more inclusive representations.” Comparative analyses with international ads could provide deeper insights into how cultural nuances shape media discourses. In line with Fairclough’s (1995a) three-dimensional model, this study indicates how advertising discourse reflects and reinforces ideology. This analysis reveals a consistent pattern of targeting women as the primary audience, often reinforcing traditional gender norms under the guise of empowerment and modernity. While these narratives may appeal to specific audience segments, they risk marginalizing broader demographics, including men and non-binary individuals.

To address these limitations, this study calls for a transition to more inclusive advertising practices that align with the diverse expectations of contemporary consumers. Crenshaw (1989: 149) emphasizes that, “To move beyond tokenism, media and advertising must adopt an intersectional lens that acknowledges the multiplicity of identities and experiences, dismantling reductive stereotypes.” Integrating gender-neutral and intersectional perspectives allows cosmetics brands to dismantle prevailing stereotypes and foster a more inclusive representation of beauty standards. Furthermore, expanding the scope of research to include extended studies and cross-cultural analyses would yield deeper insights into the global and local dynamics of advertising discourse. As Kress and van Leeuwen (2006: 64) assert, “Cultural nuances play a significant role in shaping advertising narratives, highlighting the necessity of cross-cultural analyses to uncover how globalized practices interact with localized identities.”

Finally, this study contributes to the growing body of literature on CDA by demonstrating the effectiveness of Fairclough’s model (1989) in uncovering the intricate dynamics of language, ideology, and power in media texts. As expressed by van Dijk (1993: 249), “Challenging entrenched norms requires a fundamental rethinking of the narratives that dominate public discourse, shifting from hegemonic practices to more progressive and inclusive alternatives.” By bridging theoretical insights with practical applications, it lays a foundation for future studies aimed at challenging norms and promoting progressive transformation within the advertising industry.

Implications

The CDA reveals that these cosmetics ads are primarily designed for women. This is evident by means of the predominant portrayal of female celebrities and characters, which fosters

audience interest and influences them to internalize the ideologies embedded in the ads. The ideologies point out women as powerful, modern and successful individuals, provided that they challenge societal norms. Ultimately, the ads encourage women to use these products as a tool to overcome these challenges. Furthermore, providing scientific evidence strengthens this underlying ideology, linking it to power structures within the discourse. The presentation of scientific data strengthens consumer confidence, broadening the product's appeal. In this way, the brand's social practices not only increase product rates, but at the same time, introduce new societal debates concerning traditional norms in Turkish society, such as color perceptions and body image ideals.

Setting aside social practices, cosmetics brands face some significant challenges in accurately reflecting the genuine necessities of their products. Since cosmetic products are not gender-specific, their marketing should depend on a gender-neutral discourse. To achieve this, brands need to enlarge their social framework when creating ads. Provided that a product is designed for all genders, then its discourse should appeal equally to all genders. Aside from gender problems, the findings also reveal a lack of inclusivity concerning diverse body types. Most ads fail to address variations in body, skin and hair types, thereby reducing the effectiveness of these products. To address this inclusivity problem, brands should adopt a discourse that emphasizes various bodily needs through the use of their products.

For a more detailed analysis of these ads using CDA in a broader sense, further study could be carried out by analyzing foreign ads for the same products. This comparative analysis would allow researchers to compare whether brands frame their discourses differently based on cultural and societal context. Such an analysis would reveal how cultural, societal biases and discursive practices differ across regions, highlighting variations in ideologies, beauty standards and inclusivity. Further studies could explore ideologies and power dynamics in the discourse of cosmetics brands in Türkiye, uncovering the underlying messages and power structures reflected in their ads. In conclusion, The CDA of cosmetics ads highlights that they are predominantly targeted at women, employing portrayals of female celebrities and characters to engage the same-gendered audience. These ads promote ideologies of empowerment, modernity and success.

Henceforth, these ideologies are usually linked to the use of specific cosmetic products, enhancing purchasing incentives while embedding the products within broader societal discussions on color perceptions, body images and beauty standards in Turkish society. On the other hand, the analysis also reveals some shortcomings in these ads. The discourse often marginalizes men and non-binary individuals, limiting the inclusivity of cosmetics marketing. The lack of inclusivity concerning diverse body, skin and hair types, and gender-specific discourses limit the effectiveness of the products. By broadening their social framework and ensuring inclusivity, brands and advertising producers can achieve more gender-equal, encompassing content exclusively designed for diverse masses.

Authorship Contribution

All authors contributed equally to the article.

Ethics Committee Declaration

Since the research is based on document analysis, ethics committee approval is not required.

REFERENCES

- Brown, G. & Yule, G. (1983). *Discourse analysis*. Cambridge University Press.
- Cambridge Dictionary. Learner's dictionary of cambridge dictionary. <https://dictionary.cambridge.org/> Retrieved May 1, 2024.
- Cook, G. (2001). *The discourse of advertising*. Routledge.
- Crenshaw, K. (1989). Demarginalizing the intersection of race and sex: a black feminist critique of antidiscrimination doctrine, feminist theory and antiracist politics. *University of Chicago Legal Forum*, 1989 (1), 139-167.
- Çankaya, O. (2013). Traditional? modern? or both? representation of gender in Turkish TV commercials. *Journal of Social Sciences*, 30, 279-295.
- Elidor Türkiye. (2024, May 6). ELIDOR X EBRAR KARAKURT #DedimOlabilir [Video]. YouTube. <https://www.youtube.com/watch?v=-FotxGZaExU>
- Elidor Türkiye. (2024, May 6). Elidor | #PembeyeŞimdiBak [Video]. YouTube. https://www.youtube.com/watch?v=_BBpWEWMxKk
- Emotion Türkiye. (2024, May 6). Emotion'la Terlemekten Korkma [Video]. YouTube. https://www.youtube.com/watch?v=LY_IKBPscEk
- Fairclough, N. (1989). *Language and power*. Routledge.
- Fairclough, N. (1995a). *Critical discourse analysis: The critical study of language*. Longman.
- Fairclough, N. (1995b). *Media discourse*. Hodder Arnold Publication.
- Garnier Türkiye. (2024, May 6). Garnier C Vitamini Serum ile Parlak Cildini Sen de Çok Seveceksin! 🍷 [Video]. YouTube. <https://www.youtube.com/watch?v=EoVnUvJnOJM>
- Garnier Türkiye. (2024, May 6). Garnier Micellar Gül Suyu ile Temiz ve Parlak Bir Cilt İçin! [Video]. YouTube. <https://www.youtube.com/watch?v=pS4CZez6kNw>
- Goffman, E. (1979). *Gender advertisements*. Harvard University Press.
- Kress, G. and van L. T. (2006). *Reading images: the grammar of visual design*. Routledge.
- La Roche-Posay Türkiye. (2024, May 6). La Roche-Posay #CildinGörünendenFazlası [Video]. YouTube. <https://www.youtube.com/watch?v=y-AHSIw2INk>
- L'Oréal Paris Türkiye. (2024, May 6). Elseve'den Yeni Hydra [Hyaluronic] ile Nem ile Dolgunlaşan Saçlar Mucize Değil, Bilim! [Video]. YouTube. <https://www.youtube.com/watch?v=8C9XvreMFYM>
- Machin, D. and Mayr, A. (2012). *How to do critical discourse analysis: a multimodal introduction*. Sage.
- Maybelline New York Türkiye. (2024, May 6). MAYBELLINE NEW YORK'TAN YENİ COLOSSAL CURL BOUNCE MASKARA! [Video]. YouTube. <https://www.youtube.com/watch?v=8u1AM9xsQmc>
-

-
- Maybelline New York Türkiye. (2024, May 6). Maybelline New York'tan Falsies Surreal Maskara. Kirpiklerinle Gerçeğin Ötesine Geç. [Video]. YouTube. <https://www.youtube.com/watch?v=oHF6Kbu1b-0>
- NIVEA Türkiye. (2024, May 6). Yeni NIVEA Pearl&Beauty | Kalıcı ve Etkileyici Koku Gün Boyu Sizinle [Video]. YouTube. <https://www.youtube.com/watch?v=WuN-xG7sMGw>
- Özer, B. (2021). Kozmetik reklamlarında cinsiyet rolleri. *Marmara Üniversitesi Kadın Ve Toplumsal Cinsiyet Araştırmaları Dergisi*, 5(1), 28-50.
- Strauss, S. & Feiz, P. (2014). *Discourse analysis: putting our worlds into words*. Routledge.
- Susanti, S. (2019). A critical discourse analysis on beauty product advertisements. *Journal of Language Learning and Research*, 2 (1), 1-11. <https://doi.org/10.22236/jollar.v2i1.3493>
- Ticaret Bakanlığı. Kozmetik sektörü sektör raporları. ihracat genel müdürlüğü, kimya ürünleri ve özel ihracat daire başkanlığı. <https://ticaret.gov.tr/data/5b87000813b8761450e18d7b/Kozmetik%202023.pdf> 10 Ocak 2025 tarihinde erişildi.
- Van Dijk, T. A. (1993). Principles of critical discourse analysis. *Discourse & Society*, 4(2), 249-283.
- Van Dijk, T. A. (1997). *Discourse as structure and process*. Sage.
- Van Dijk, T. A. (2008). *Discourse and context: a sociocognitive approach*. Cambridge.
- Waring, H. Z. (2017). *Discourse analysis: the questions discourse analysts ask and how they answer them*. Routledge.
- Yalazan, R., & Özsoy, S. (2021). Reklamlardaki toplumsal cinsiyet kalıplarının kadınlar üzerindeki etkisi. *International Journal of Communication and Media Research*, 1(2), 147-173.
-