

Investigation of the Woman Image Displayed in Tourism Commercials from the Gender Perspective

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Toplumsal Cinsiyet Bağlamında Turizm Reklam Filmlerinde Kadın İmgesi

Öz

Kadın imgesi, kültürel öğeler baz alındığında toplumdan topluma göre farklı anlamlar ifade etmektedir. Bu çalışmanın amacı toplumsal cinsiyet bağlamında kadın imgesinin turizm reklam filmlerinde yer alma biçimlerini göstergebilimsel çözümlenmeler ile tartışabilmektir. Bu bağlamda "Go Turkey" web sitesinde yer alan 4 adet turizm reklam filmi incelenmiştir. Çalışma sonuçları genel olarak ele alındığında turizm reklam filmlerinde kalıplaşmış kadın imgesi kullanımı devamlılık göstermekle birlikte günümüzde bu imge değişik bakış açıları ile de kullanılmaya başlanmıştır. İncelenen reklam filmlerinde kadın imgesi hem iş hayatına hem de aile hayatına özen gösteren, tatile çıksa bile görev ve sorumluklarını yerine getiren roller ile tasvir edildiği görülmüştür. Bunun yanı sıra bir diğer sonuç ise kadın imgesinin maceracı, özgürlüğüne önem veren ve kendisine zaman ayırabilen güçlü bir imajla yansıtıldığı yönündedir.

Anahtar Kelimeler: Toplumsal Cinsiyet, Kadın İmgesi, Turizm Reklam Filmleri, Go Turkey.

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Abstract

Considering the cultural elements, it's natural to conclude that the image of women has different meanings in different cultures. This study aims to discuss and investigate the manners in which the woman image is utilized in tourism commercials in the context of gender. In doing so, the study makes use of semiotic analysis. Four tourism commercials on the "Go Turkey" website were examined in this respect. Evaluating the results of the study in a broad manner, the study reveals that the use of the stereotypical or assigned woman image in tourism commercials is still common. On the other hand, the woman image has also been displayed from different perspectives. In the commercials examined, it was seen that the image of women was depicted with roles that take care of both business and family life, and fulfill their duties and responsibilities even if they go on vacation. In addition to this, another result is that the image of woman is reflected with a strong image that is adventurous, gives importance to her freedom and can spare time for herself.

Keywords: Gender, Woman Image, Tourism Commercial Films, Go Turkey.

Makale Türü: Araştırma makalesi

Paper Type: Research article

1. Introduction

Tourism advertisements are one of the most powerful tools to reach the target audience with the right message. Tourism advertisements allow individuals to draw an analogy between the images they encounter and their lives. While this similarity effect ensures and promotes the purchase of

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products, it also entails customer satisfaction and loyalty. Tourism advertisements have thus far aimed to create an attraction by using various images from past to present. Currently, tourism advertisements are primarily brimmed with images that draw similarities with real life. One of the images commonly used in tourism advertisements is the image of women.

Cultural elements that shape the image of women and social taboos are culturally assigned specifically to different gender groups. The roles, assigned behavior patterns to certain gender groups, and lifestyles associated with men and women are also perpetuated or maintained through advertisements. The reflection of women and men in specific roles through advertisements and gender inequality has led to the establishment of certain stereotypes. These stereotypes have become taboo after they have become a part of everyday life over time. At the same time, it has also brought about the acquisition of constructed behavioral patterns, starting from when individuals are born to date.

The image of women societally conveys different meanings based on cultural elements. Nevertheless, the social roles and behaviors attributed to women and men are used in tourism advertisements by addressing cultural aspects. While cultural elements shape socially accepted perspectives on women, they also include indicators of a particular lifestyle. Women sunbathe on the beach alone, or they vacation with friends or family, or the clothes they wear, the accessories they use, their central role in the advertisement, and their body language belong to the efforts to influence the behavior of consumers.

It is possible to explain the inferences specific to the image of women and men with social theory. Social role theory is a social psychological theory that pertains to sex differences and similarities in social behavior. Its key principle is that differences and similarities arise primarily from the distribution of men and women into social roles within their society. Through socialization and the formation of gender roles, the behaviors of men and women generally support and sustain the division of labor. In industrialized economies, for example, social roles are organized so that women are more likely than men to be homemakers and primary caretakers of children and to hold caretaking jobs in the paid economy. In contrast, men are more likely than women to be primary family providers and to assume full-time roles in the paid economy, often ones that involve physical strength, assertiveness, or leadership skills (Eagly and Wood, 2006).

This study aims to reveal the ways in which the woman image is used in tourism commercials. In doing so, the study employs semiotic analysis as its methodological tool. In accordance with this purpose, semantic and literal reading dimensions were utilized, while sequential analysis was also included. Within the scope of this study, the concept of gender and the ways in which gender is used in advertisements were explained. The studies on the image of women in tourism advertisements are also examined.

2. Theoretical Framework

2.1. The Concept of Gender

First, it is necessary to examine the concept of sex to comprehend the idea of gender better. Sex refers to the biological, physiological, and genetic characteristics of individuals and enables them to categorize as male and female (Dumanlı 2013). From the perspective of an individual, gender starts to become meaningful as a social category from the very first years of life. In the following years, this concept is expressed as gender while an understanding that emphasizes the biological sex of the individual emerges. Gender implies that the individual belongs to a particular sex and must adapt their behavioral patterns to the behavior patterns expected by society (Vatandaş 2011). In other words, it refers to the roles and duties that society assigns to men and women, given their cultural characteristics (Topsakal and Şardağı 2021). From another perspective, gender defines the social

roles of women and men with the concepts of femininity and masculinity (Dumanlı 2013). In essence, the concept of gender is not an innate characteristic like the concept of sex but the sum of behavioral patterns and expectations shaped by fundamental social dynamics.

Since gender roles are socially constructed, individuals must follow specific behavioral patterns. These roles comprise sociocultural values that distinguish men and women from each other while also shaping and directing them toward particular behavioral patterns. These values are the roles that determine how women and men should behave and what responsibilities they should have (Saraç 2013). Gender stereotypes and social norms are shared ideas about what characteristics and behavioral models are attributed to men and women. The vast majority of people have a particular perspective on what behavior is appropriate for members of a specific gender group (Latina 2010). In addition that, gender stereotypes arise because the psychological characteristics corresponding to behaviours generalized to the sex typically performing them, and these characteristics are viewed as stable, intrinsic attributes of each sex (Steinmetz et al., 2014). The shaping role of gender roles begins to show itself right in the mother's womb. The first question asked to people expecting a child is what the sex of the baby will be. Depending on the response to this question, the relatives of the couple make some preparations. Gender roles begin to be coded through the nursery practice, the selection of toys, and the purchase of pink clothes for girls and blue clothes for boys. Girls learn their role in society is to be a mother before they even start talking through dolls bought for them. Barbie dolls purchased later are designed to remind girls of their other social roles, such as being beautiful, well-groomed, and thin (Ertuğ 2013).

Gender roles can be analyzed from the social and cultural aspects. Social roles consist of prejudices, behaviors, stereotypes, social structure, and ideas about right and wrong for a man and a woman. All of these evolve throughout the historical process and take on different forms within different cultures. Although this structure, inherited through the social learning process, changes over time, there are usually stereotypical behavior patterns. Tuncel (2021) supports this view with the fact that sexist stereotypes exist in every aspect of our lives. Tuncel (2021) states that while colors, shapes, and words represent certain concepts or people, these representations also reflect the place of the represented in our lives and the meaning we attribute to it. Hence, these behaviors become legitimate over time before the eyes of society. Different representations articulate with each other over time and eventually form our perspectives. Our viewpoint on any situation or person is the dominant factor in our value judgments. This factor is produced through experience or interpersonal communication channels. According to Yılmaz (2007), various tools are used to disseminate and reinforce gender roles, values, and norms. The researcher expresses that the essential tool in this regard is the mass media. The researcher argues that gender roles are realized through the media, and these roles are expected or imposed on the individuals who compose the society.

According to Eagly and Wood (2016) in industrialized societies, women are more likely to fill caretaking roles in employment and at home. People make the correspondent inference that women are communal, caring individuals. The origins of men's and women's social roles lie primarily in humans' evolved physical sex differences, specifically men's size and strength and women's reproductive activities of gestating and nursing children, which interact with a society's circumstances and culture to make certain activities more efficiently performed by one sex or the other. People carry out gender roles as they enact specific social roles Socialization facilitates these sex-typical role performances by enabling men and women to develop appropriate personality traits and skills. Additionally, gender roles influence behavior through a biosocial set of processes: hormonal fluctuations that regulate role performance, self-regulation to gender role standards, and social regulation to others' expectations about women and men. Biology thus works with psychology

to facilitate role performance. The other research is Vogel et al.'s (2003). According to researchers women and men behave in gender-typed ways because the social roles that they perform are associated with different expectations and require different skills. For example, because women are caregivers for children and aging parents more often than are men, they more frequently exhibit traditionally feminine behaviors such as nurturance and a concern over personal relationships. Men, in contrast, who are more likely to work outside of the home, more frequently exhibit traditionally masculine behaviors such as assertiveness and leadership qualities. According to social role theory, therefore, women and men confirm gender stereotypes in large part because the different roles that they perform place different social demands upon them.

2.2. The Reflection of Gender in Advertisements

Mass media facilitates the shaping of thoughts by establishing social perception. The intended messages conveyed through the media are based on societally accepted gender roles. Generally, reflections of women and men are used in the context of gender stereotypes (Topsakal and Şardağı 2021). Advertisements, whose primary purpose is to promote products, can direct the masses to follow certain attitudes and behaviors. Using images of women and men, these images are shaped by gender roles (Aktaş 2020). Advertisements create illusions such as gender roles, gender identity, and gender-based judgments. Besides, the advertisements also create misconceptions regarding how women and men “should” behave, express themselves, dress, and think in particular cultural and social settings (Birknerová et al. 2013). Advertisements, which are a part of the culture, reinforce sexist stereotypes while imposing distinct behavioral patterns assigned to both women and men in society (Başfıncı 2018). Advertisements convey messages to consumers explicitly and implicitly, even if individuals do not notice them. Advertisements, indeed, don't merely provide information about a product. They also convey behavior patterns, lifestyles, and gender roles (Demir-Kula 2005).

On the one hand, the images in advertisements offer a perspective on the social and sexual values of the societies they seek to represent. On the other hand, the role of culture in the advertisements may also indicate women's roles and relative power in that culture. On the other hand, advertisements also shape the roles of their target audiences and the values and attitudes of society. Cross-cultural comparisons of gender role depictions provide further insights into the dynamics of various cultures. For instance, as East Asian cultures become increasingly westernized, depictions of both genders are likely to be influenced by Western values. Analyses of advertisers regarding the representations of women or men in culture can provide invaluable insights into the evolution of a society's attitudes and values (Hovland et al. 2005). From primitive societies to the present day, different connotations have been ascribed to the roles of men and women. As the means of production have changed, the relations of production and the division of labor have also evolved. In the meantime, women have been left deprived of production and ownership. The traditional perspective of societies on women can also be observed in mass media. Mass media reflect various views, reveal them and contribute to the formation of attitudes. It also causes an illusionary perception of reality (Tuncel 2001).

Advertisements produced with a perspective toward women project women in certain roles. In the vast majority of the advertisements for many products, women's sexual attractiveness is kept in the spotlight (Uğur and Şimşek 2004). In fact, the reason for this situation is that the consumer society we live in transforms the human body into an object that can be consumed. Idealized skinny bodies and the promotion of physical qualities associated with this body type are the embodiment of this objectification process, and they are frequently used in advertisements. The concept of globalized beauty that emerged with these reflections of the consumer society is defined in advertisements mostly through body slimness and facial attractiveness. At the same time, this trend continues to be conveyed through almost all mass media on a global scale (Yasa 2021). In

advertisements, women are portrayed as working women, housewives, and sexual beings. Furthermore, it is essential that women featured in advertisements are young, beautiful, attractive, natural, and well-groomed (Özgür 1996). Demir-Kula (2006) also supports this view in the sense that women used in advertisements must look beautiful, attractive, young, and appealing no matter what role they play. In this way, advertisements appeal to women's ideal egos that they cannot reach. For example, inferences such as not being attractive, not being able to keep her husband or lover, and not being able to prepare a good dinner for the guests are reflected through advertisements. This is where the promoted products come into play. The products reflect the idea that it may be possible for women to become like the ideal woman in the advertisements if they use the advertised products. Besides belonging to a certain group as a result of using the product, women are promised psychological rewards. At this point, Ertuğ (2013) states that there is no product that the female body cannot help sell through advertisements. The researcher also argues that the female body plays an active role in the marketing of the product. Thus, the reason why the female body is frequently featured in visual media, used as an object, and reflected as a means of consumption is shaped according to the audience addressed by the marketed product. In this respect, Aktaş (2020) offers a different perspective. The research states that the relationships between individuals, business and private relationships in various institutions of societies are associated with and stereotyped views on the roles attributed to women. These stereotypes, formed by prejudice, confine women to roles within the family and make them passive in the social sphere.

Shifting circumstances and lifestyles have affected women's place in daily life and have also led to differences in their social roles. The role structures changing over time in the family and the workforce has led to a shift in both men's and women's roles. As a result, there have been significant differences in how women's roles are reflected in advertisements. For a long time, the genders were portrayed in rather conventional roles in advertisements. While women were presented in inferior positions with respect to their actual potential and capabilities, there has been a shift toward positive role portrayals (Grau and Zotos 2016). In addition to seeing these changes in daily life, it is also possible to observe these changes in the way women are reflected in advertisements. Women, who are usually portrayed in advertisements as individuals doing housework and taking care of their children, have taken a more modern, strong and free outlook. For these reasons, women who do housework in advertisements have been replaced by women who portray a courageous, free and fun image (Ülker 2019). Whilst advertisements adapt to changing conditions, they continue to use gender stereotypes. They create messages designed to encourage people to buy the products promoted through images of men and women. In addition, women are still considered one of the basic elements of the consumer society, although they are used in different roles. Another reason for the change in advertising messages is to ensure that the messages desired to be conveyed to the target audience reach them effectively. The fact that women and men are reflected in stereotyped roles in advertisements through advertisements reinforces their social roles. Thus, advertisements transform women into objects of consumer culture for their own purposes (Topsakal and Şardağı 2021). Advertisements where men and women and male roles are presented generally use the image of women as sexual objects in line with accepted gender norms. The primary purpose is to ensure that the advertisements attract more attention and become more memorable. In food products and men's personal care products, women are used as an object of desire. With the help of attractive women images in these types of advertisements, people are encouraged to consume more of these products with the effect of lust. In addition, provocative attitudes, impressive looks, and behaviors towards men are common language used by women in advertisements (Karaca and Papatya 2011). As cultural mediators, advertisers also cause a perceptual shift that beautifies violence against women by participating in the ever-expanding boundaries of what can be sought as provocative (Gurrieri et al. 2016). Thus, advertisements transform women into objects of consumer culture for

their own purposes (Topsakal and Şardağı 2021). Advertisements where men and women and male roles are presented generally use the image of women as sexual objects in line with accepted gender norms. The primary purpose is to ensure that the advertisements attract more attention and become more memorable. In food products and men's personal care products, women are used as an object of desire. With the help of attractive women image in these types of advertisements, people are encouraged to consume more of these products with the effect of lust. In addition, provocative attitudes, impressive looks, and behaviors towards men are common language used by women in advertisements (Karaca and Papatya 2011). As cultural mediators, advertisers also cause a perceptual shift that beautifies violence against women by participating in the ever-expanding boundaries of what can be sought as provocative (Gurrieri et al. 2016). The objectification of women in advertising has long been the focus of feminist critiques. Capitalism's use of the female body as a sexual object to sell its products has been seen as an important contribution to the reproduction of sexist ideologies and, thus, patriarchal relations (Marshment 1997).

There are numerous studies exclusively focusing on the relationship between gender and advertising. Gurrieri et al. (2016) are one of these studies in the literature that reveals the role of women in violent advertisements. The research findings argue that advertisements using violent representations of women originate from the gender-based violence taboo. The research, based on different countries, found that women are represented as obscene, dehumanized and submissive.

2.3. The Image of Women in Tourism Advertisements

Tourism advertising is the entirety of activities aimed at facilitating the purchase of products. Moreover, tourists who buy the tourism product also buy the lifestyle associated with that product (Karaçor and Erdoğan 2017). The most fundamental role of tourism advertising is that it is an economic investment for any leisure, tourism, or travel organization, whether in the public, private, or non-profit sector. At this point, effective advertising plays an essential role in a well-planned communication strategy (Morgan and Pritchard 1997).

Gender has been one of the most common forms of segmentation typically adopted by marketers and advertisers in general. Although men and women differ in processing external information and decision-making, the growing use of the Internet raises the need to examine the concept of gender from a tourism perspective (Kim et al. 2007). Visual and linguistic messages about lifestyles are prepared through tourism advertisements. These messages often refer to imagined vacations through gender (Karaçor and Erdoğan 2017). Images of women and typically displayed stereotypical images are instrumental in creating and preserving daily perceptions about the roles ascribed to women and men. That is the result of shared cultural values and beliefs about gender roles and relationships reinforced by their constant use in popular culture (Pritchard 2001).

While using stereotypes and stereotypical images in tourism advertisements, women's images are among the top choices. According to Banaszkiwicz (2014), one of the stereotypical images in the advertisements shows women barefoot on the seashore wearing swimsuits or light, draped white clothes. Other typical clichés are couples showing love and physical intimacy with one another. Couples hugging each other tightly, expressing affection, and holding hands are typical holiday indicators. Even if the couples do not speak in the commercials, they do everything together. For example, food images and frames are indispensable parts of clichés shown in tourism advertising. Couples are displayed within a romantic dinner scene. Couples are often shown sitting across from each other at a table, holding each other's hands, toasting, and looking at each other.

The image of women is also used in tourism advertisements based on mass tourism. In mass tourism advertisements, there are usually indicators related to vacations. While a beach is often used in the background, iconic elements such as sand, sea, and sun are featured. On the other hand,

women are represented in such a way that they are beautiful and tanned. Plus, the women featured are primarily blonde and young. The women pictured with their families usually have children and are shown with their partners. They are displayed in a way that they are always physically close and smile at each other. The image of a young, white-skinned, beautiful, and happy woman wearing a swimsuit contributes to the definition of the ideal nuclear family (Marshment 1997). Another researcher (Banaszkiewicz 2014) brings a different perspective to the mother image shown in tourism advertisements. Accordingly, even if women are shown with two children, there is never any trace of previous pregnancies in their bodies. Besides, women are reflected in tourism advertisements with roles reduced to taking care of their loved ones and thinking about the safety of their families during the entire vacation. While the women shown with their families are happy and smiling, the advantages of an all-inclusive vacation are conveyed in these images.

In tourism advertising, leaflets are utilized to create a more artistic, higher-level market impression in the tourism sector. The image of a woman wearing a swimsuit on pamphlets covers conveys different meanings depending on whether she is alone or with her partner. It aims to show an elegant aesthetic with fewer primary colors. Couples (with no children) and women look at the camera comparatively less than families (partners with children). They are generally presented as either looking at one another or enjoying their holiday at sea. As for the angle used, women are viewed from behind, while the background silhouettes are shown alone at sunset. While decoding these patterns, the need for a vacation in a beautiful, warm environment closely connected with romance is emphasized. In vacation flyers aimed at younger age groups, women's sexuality is mainly in the spotlight. In such brochures, eroticized photographic images are traditionally and particularly in use. The reason for using the female image as a sexual object is that tourists in this age group see vacation as a social activity. For these reasons, brochures also include nightlife images (Marshment 1997).

There are a number of studies in the literature devoted to investigating the image of women in tourism advertisements. Pritchard (2001) analyzed the brochures of fourteen tour operators in the United Kingdom. The researcher examined the images of women and men represented in tourism advertisements and revealed that women were used as sexualized objects. According to the researcher, even though the visuals used change over time, gender-based relationships affect the identity of the tourism images. Another study (Chhabra et al. 2011) examined the issue of gender equality in tourism advertising. In the article, vacation guides of destination marketing organizations from all states in the United States were investigated based on gender image representations. A total of 394 images were analyzed within the scope of Goffman's gender and media relations. Another study (Sirkaya and Sönmez 2000) examined tour packages distributed by state tourism offices in the United States. Using Goffman's Model, the researchers described the relationships between men and women and the roles and implications associated with these representations.

The results of the study pointed to the fact that women are stereotypically portrayed in advertisements, and they are pictured as subordinate, submissive, and dependent figures. Another study by Luoh and Lo (2012) determines how chefs displayed in advertisements are perceived by customers based on their gender. A 422-person survey showed that a middle-aged male chef, rather than a middle-aged female chef, had a more favorable impact on respondents regarding advertising effectiveness. Banaszkiwicz (2014) analyzed the brochures published by the largest tour operators in Poland. The researcher divided the women in the brochures into tourists and non-tourists. The study revealed that the images of women are primarily based on the patterns of gender representation in Euro-American culture and that traditional elements are generally used. The study also found that women in the brochure were generally portrayed alone, in couples, with a family or a group of friends.

3. Methodology

Based on cultural elements, this study examines how and in what ways the image of women appears in tourism advertisements. Based on the image of women in tourism advertisements, the study brings forth culture-specific inferences within the context of gender. In this regard, this study analyzes the use of woman images in tourism advertisements where cultural indicators are employed and the manners in which these indicators are used. The advertisement videos published on "Go Turkey" were selected during the study as a sample set. The reason for choosing these videos is that they are official promotional tools. Official websites are significant for foreign tourists to receive accurate and complete information.

Moreover, this study examines the images used in Turkey's tourism promotion. In doing so, the study takes cultural elements into account. The website "Go Turkey" promotes tourism in Turkey. The website featuring videos, online brochures, blogs, and tourism commercials, offers multilingual access. In this context, all of the tourism commercials "Istanbul is the New Cool," "Turkaegan Cost of Happiness," "Naturally Turkey" and "Choose Your Memories" on the website as of January 27, 2022 were examined.

The study employed semiotics as its primary research method. Semiotic analysis refers to text analysis and is based on a theoretical foundation. In adopting semiotic analysis as its research method, this study places its analysis within a specific systematic framework. Subsequently, the texts under investigation are subjected to systematic analysis. The study consequently analyzes the texts through models, revealing the explicit or implicit messages embedded in the texts (Çetinkaya-Edizer and Gündüz 2018).

While analyzing tourism commercials semiotically, this study concentrates explicitly on (a) examining the image of women in tourism commercials from a gender perspective, (b) exploring the image of women in tourism commercials in terms of cultural elements, and (c) scrutinizing how the image of gender is employed in tourism commercials. Semiotic analyses cover the dimensions of literal and connotative reading planes of tourism advertisements. Besides, the study supports these analyses with sequential dimensions. The purpose of this analysis, which is based on the Saussure Model, is to analyze the texts discussed by making use of contrasts. On the basis of this analysis, the contrasts in the texts should be related and complementary.

Each scene of the tourism commercials falling within the scope of this study was meticulously analyzed so that they are suitable for applying semiotic analysis. The elements in the scenes were listed, and necessary reading procedures were conducted in the literal meaning dimension. The study evaluated each commercial with its internal dynamics.

The analysis of four tourism commercials lasted approximately eighteen days. Following the purpose of the study, this study aims to find out how tourism commercials reflect the image of women and what conclusion can be made of these commercials in terms of cultural elements.

4. Results

4.1. Analysis of the Istanbul is the New Cool Tourism Commercial

Istanbul is the New Cool tourism commercial lasts 1 minute. The commercial starts with an aerial shot of the Maiden's Tower, Galata Tower, and the July 15th Martyrs' Bridge (formerly known as Bosphorus Bridge). It is followed by an airplane landing and a woman walking from the airport to the hotel. After the woman presses the reception bell and her suitcases are carried by the attendant, she gets into a black car waiting for her. Focusing on the ferry with a bird's eye view, the woman is depicted holding a bagel towards the sun. The next scene shows the woman having a Turkish brunch

with a man. The view of the Maiden's Tower, the boat with the Turkish flag, and the birds flying in the background create a sense of dynamism. In the next scene, gastronomic elements are further shown. The scenes continue with a Turkish coffee boiling in a copper pot on charcoal and the couple entering a patisserie and enjoying Turkish delight (aka lokum in Turkish).

In the rest of the commercial, the Grand Bazaar is shot from an aerial angle, and at the 17th second, a shop owner is shown welcoming the couple with his whole open hands. The scenes end with another scene where a Grand Bazaar shopkeeper shows the couple his carpets and where the tourist admires a copper tea urn. Subsequently, the woman is shown strolling along the columns of the Topkapı Palace with her friends. While the man visits the Hagia Sophia Mosque, the women visit the Atatürk Cultural Center. Both seem to be admiring their surroundings. In the following scenes, the man looks at the Turtle Trainer painting while the woman examines artworks in an art center. During the 26th and 27th seconds, a woman in a long black dress suddenly shows up. The woman examining the paintings in Dolmabahçe Palace is then reflected, looking at the sea.

At the 28th second, a man and a woman view the products with tile decorations in a souvenir shop. Subsequently, another scene appears where the audience watches two women trying on products in a shop where personalized products made of precious stones are displayed. The commercial goes on with the woman going to dinner with her friends after shopping. During the dinner, the Istanbul Bridge and the Bosphorus view are featured. The scenes continue with an opening at the Istanbul Cultural Center, with an orchestra conductor, ballerinas, a drummer, and a DJ show in a row. When the woman and her friends leave the night party, the commercial ends with a magnificent view of Çamlica Tower and Istanbul.

Throughout the commercial, a particular perspective of modernism is tried to be presented through the image of women. The women in the commercial are generally portrayed as western, modern, and taking a break from their work life with a vacation. Besides, there is an interesting finding regarding the skin and hair color of women. The commercials reveal that they are from different nationalities. The use of the stereotypical image of blonde, colored-eyed women in tourism advertisements were also included in this commercial.

Throughout the commercial, there was an apparent effort to create a fairy-tale world through the image of women. The commercials use specific indicators to make women feel important and unique. Laying carpets in front of them, walking on the red carpet, and cameras taking pictures of the women throughout the ceremony are these indicators that relay this inference. The preparation of the main dishes, seafood, and appetizers, plus the careful preparation of the plates by the cooks before the women enter the restaurant where they dine, are among the elements used in making this fairy tale and elaborate image. In the restaurant with authentic chandeliers and decorations, the women are shown chatting and brought to the foreground in the subsequent dining scene dinner. As of the 45th second of the film, women are walking on the red carpet at the Atatürk Cultural Center. A metaphor is relayed with the red carpet before in the Grand Bazaar.

Another conclusion drawn from the metaphor is that women walk freely and alone on the streets of Istanbul. Thus, indicators are used to show that Istanbul is a safe city. Istanbul indicators also included elements of daily life. In all these elements, the image of women was at the focal point of the commercial. The commercials give the impression that women can move freely and comfortably in the early hours of the day and late at night and that Istanbul is active all day and night.

The commercial also utilized contrasts. In the 21st and 22nd seconds, women wearing white and long dresses are shown at the Atatürk Cultural Center, while a woman examining the artifacts at Dolmabahçe Palace is shown in a long black dress. Although women are shown shopping in the commercial showing different faces of Istanbul, the commercials emphasize the cultural elements by

presenting copper samovars and tile art in the background. Furthermore, the commercial shifts from the scene where women try on jewelry made of precious metals to women touring the shopping center. Thus, the commercials highlight that Istanbul is suitable for all audiences.

The sequential analysis of the female image in tourism commercials is presented below. Tourism commercials portray women as young, dynamic, well-groomed, attentive, and self-confident. They pose before the cameras while having their pictures taken on the red carpet, the clothes they wear when shopping and go to dinner, and the fact that they walk around Istanbul in casual clothes after getting off the plane in business clothes reinforce these conclusions. In addition, examining artworks at the art center, attending a show at the Atatürk Culture Center, and going to a nightclub are implications related to the multifacetedness of the city.

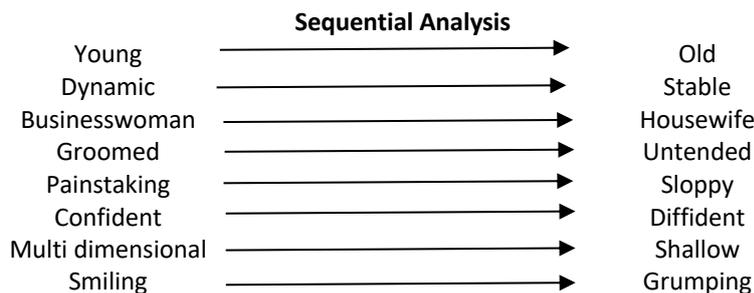


Figure 1. The Sequential Analysis of the Tourism Commercial Istanbul is the New Cool.

4.2. Analysis of the Tourism Commercial Naturally Turkey

Turkaegan Cost of Happiness commercial lasts one minute. The commercial starts with turquoise beaches and follows a blonde-haired woman with turquoise eyes sleeping in white sheets. Following this scene, the woman looks out of her room from the balcony by swinging the white curtains. While the woman is reflected diving into the sea, other women in the background sunbathe and enjoy the beauty of the beach. In the scene, all umbrellas are red and arranged in a symmetrical order. In the subsequent scene, the woman paddles alone and comes off the sea with a man. Afterward, the woman goes down to the market in a long colorful dress and a bandana. She walks around the market and talks to the vendors while checking the products. The vendors in the market are primarily women. In another scene, another woman chooses an evil eye bead from a shop selling authentic orient items. She wears a long orange dress, a straw hat, and a bag. Another scene in the commercial shows the woman in the orange dress walking alone through the narrow streets. Lastly, she meets a friend wearing a long white dress.

Meanwhile, the commercial indicates the people spending their time in the cafes and restaurants in the neighborhood are also women. While two women hang out in hammocks overlooking the sea and have a drink, the next scene shows three women riding bicycles, picking oranges from orchards, going into the fields, and having dinner. At dinner, the two women are accompanied by men. They drink wine and taste cheese at a table next to a grape field. In the next scene, the woman wanders alone through the ancient cities. Following this stroll, two women are shown having lunch with a man. This is followed by women doing water surfing and motorcycle rides. At sunset, the couple walks hand in hand on the beach, and in the evening, they meet friends for dinner. The commercial ends with them dancing by the fire and going into the sea at sunrise.

In the Turkaegan Cost of Happiness commercial, the woman element symbolizes western and modernism. Plus, it is a fairytale-like atmosphere that the commercial creates through the sequence where the woman shown alone passes through a white tulle curtain. While the white curtain opens to turquoise shores, the swimsuit worn by the woman is the same color. The commercial constructs

an association between the color of the sea and the swimsuit. The color turquoise carries a meaning specific to Turks. The color choices in the commercial also support this. On the other hand, the woman traveling alone in ancient cities is a reference to the past and present.

The commercial constantly depicts women as important and unique. When the woman buys artichokes from the market, the artichokes are wrapped in a paper bag instead of a bag, the people she shops with are women, and the shoppers wave to her after shopping. These are all the indicators of this conclusion. Another interpretation is that women keep their healthy and slim appearance with healthy food. The commercial shows women picking products from orchards and drinking wine in grape gardens. From this point of view, it is possible to establish a relationship between organic products and healthy life.

Although diverse women are presented in the commercial, the women are mainly blonde, auburn-haired, and have colored eyes. As for their physical characteristics, they are tall and thin. When the scenes are evaluated as a whole, while there are references to modernism through the image of women, there are also deductions about the changing roles in a consumerist society.

Indicators of Turkish hospitality are also used in the tourism commercial. Examples include being guests at a couple's house for breakfast, being picked up by one of the fishing boats, and collecting tea with villagers. Especially in the breakfast scenes, the fact that the table is full of treats, the friendly behavior of the couple serving, and the tea served in copper embroidered teapots are reflections of the importance and care given to the guests.

Another of the readings in the connotation dimension is the scene in which a man and a woman drink tea in a village café. There is no woman in the village coffeehouse except the protagonist woman in the commercial. That the only woman in the village coffeehouse is the protagonist in the commercial brings along a strong structure and a challenge to stereotypes. That the men in the background do not recognize and react to this situation also shows Turkish hospitality.

The full commercial features women no without make-up and in everyday clothes. The tourism types highlighted in the tourism commercial and the image of women created show similarities. In the commercial, the woman is disciplined and works even on vacation. She gives an independent impression while engaging in activities such as collecting fishing nets and steering the canoe. Considering the communication of the woman with the local people, it is possible to draw inferences that she exhibits an assertive image that can readily get along with the local people, is curious about the lifestyle of the local people, and can adapt to this lifestyle.

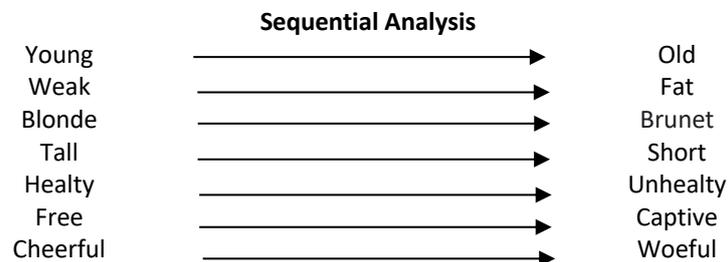


Figure 2. The Sequential Analysis of the Turkaegan Cost of Happiness

4.3. Analysis of the Tourism Commercial Turkaegan Cost of Happiness

Tourism advertisement film starts with written elements. On a night with a starry sky in Ölüdeniz, Muğla, a man and a woman lie down and look at the sky. In the meantime, while the stars were falling from the sky, the "million-star hotel" was written. A blond woman and a man sitting by the fire

are shown looking up at the sky from their campsite. The man sits on the rocks while the woman sits on the camping chair. While they have a thermos with them, the woman continues to drink coffee in the morning. In the scene where the “wake-up service” is shown, the woman drinks her coffee and watches the rising sun. Meanwhile, while the man was inside the tent, a goat came to wake him up. In the scenes, the woman wakes up before the man and looks at the rising sun alone. Looking at the sea from a hill, the couple watches the scenery, laughing and talking to each other. It is noteworthy that the couple had a village breakfast after the “open buffet breakfast” item. In these scenes, which focus on breakfast items such as cheese, honey, jams, and menemen on the table, the person serving with a copper teapot is also a woman. In these scenes, the impression was created as if they were guests in the house of an old couple living in Rize.

Çanakkale Ayvacık is the next scene. While the scene started with the text “office with a view”, it showed the woman using a computer while standing on a hill with a sea view. Meanwhile, the man is looking at the sea with his sunglasses. The scene, which continues with the demonstration of the turquoise shores, continues with the text of the luxury boat trip. In the scene, an ironic perspective was created between the written elements and the images used, while the couple was shown pulling a net on a fishing boat. In the next scene, the woman is shown sitting alone on the Pamukkale Travertines in her bathing suit. In the following scene, while the couple rows in a canyon in İğneada, Kırklareli, the woman sits in the front of the canoe and the man sits in the back. The couple, who collects tea in Rize, is drinking tea in a village coffee house right after. In the scene that continues with İzmir Birgi, the words “shopping center” are used as a written element. In the scene where Birgi market is shown, artichokes on wooden stalls, people shopping in the market and daily life are conveyed. In the meantime, the man is shown taking the evil eye bead to the woman. The Sunday scenes are followed by a dinner. At the table with olive oil dishes, fish and fruits, the couple chats cheerfully with the people at the table, accompanied by the setting sun. While the scene with Antalya Patara continues, baby carettas trying to reach the sea are shown with the text “children’s swimming pool”. The commercial is finished with the text elements “Go Turkey” and “Go to Nature”.

An ironic point of view was displayed by creating metaphors and analogies between written and visual elements throughout the commercial. The advertisement film, which was prepared based on the classic sea-sand-sun holiday, made references to nature tourism. Visual contrasts were used with word games. By showing natural life and alternative tourism types, the classical patterns are gone.

While women were in the foreground throughout the tourism commercial, men remained in a more passive position. The power of women, business life, and the image of being able to overcome every challenge by catching up with every situation even while working on vacation are emphasized. In addition, women's passion for natural life, make-up-free and natural appearance often took place. At the beginning of the commercial, the woman's waking up by drinking coffee and watching the sunrise are also inferences regarding the strong nature of the woman. Thus, it can be said that from the point of view of the woman, she enjoys every moment of the holiday and evaluates her time.

Indicators of Turkish hospitality were also used in the tourism commercial. Examples include being guests for breakfast at a couple's house, a fishing boat picking up the couple, and gathering tea with the villagers. The fact that the table is full of treats, the smiling behavior of the serving couple, and the fact that tea is served with copper inlaid teapots are reflections of the importance and care given to the guests, especially in the breakfast scenes.

Another of the readings in the dimension of connotation is the scene where men and women drink tea in the village cafe. There is no other woman in the village coffee house other than the woman in the commercial. The fact that the only woman in the village coffee is the leading role in the

commercial brings with it a strong structure and a challenge to stereotypes. The fact that the men in the background do not find this situation strange and do not react also shows the Turkish hospitality.

The female image throughout the tourism commercial is shown with their natural make-up-free and casual clothes. The types of tourism and the image of women emphasized in the tourism commercial showed parallelism. While the woman exhibits a disciplined feature, working even on vacation, in the commercial, she is strongly reflected in activities such as collecting fishing nets and directing the canoe. Considering the woman's communication with the local people; It is possible to make inferences that he exhibits an assertive image that can easily get along with the local people, is curious about the lifestyle of the local people and can adapt to this lifestyle.

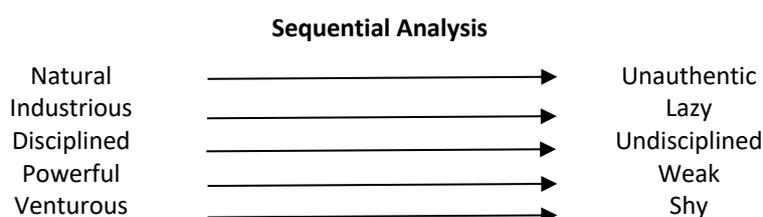


Figure 3. The Sequential Analysis of the Tourism Commercial Naturally Turkey.

4.4. The Analysis of the Tourism Commercial Choose Your Memories

Unlike the other commercials, Choose Your Memories starts with a man's image. After the scene where the beach band is shown, a man jumping into the sea from a hill is featured with the written image "fly high." In the following scene, while the man dives into the sea, the written element "dive under" is used. The commercial goes on with scenes associated with marine tourism, yet the camera focuses on a group rafting. Analyzing the rafters, this study reveals that women are in the front row of the boat, and they pull the oars faster than men. The written element in this scene is the word "altogether." In the next scene, the subtext is beneath the word "alone." Here, a woman in a turquoise swimsuit lies on the beach alone. In the next stage, the same woman plays the role of a mother and plays a water joke on her daughter. After the scenes showing turquoise-colored shores, an aerial view of the woman paddling a canoe alone highlights the fact that she is alone in a large area. At sunset, the woman is shown as a silhouette with her arms outstretched to her sides. The subtext here is "day," highlighted as the man and woman embrace each other as a couple. After this scene, the commercial utilizes indicators of how they spend a day. A boy sliding down a water slide refers to the code word "children." Subsequently, the study shows that the written element "chill out" is used while the couple is having a massage. Afterward, the "action" woman is portrayed alone while windsurfing. The written image used was "active." While the written element points to the word "calm," the woman is again shown sitting alone on a bridge. In the rest of the commercial, the written feature "past" is emphasized as the woman wearing a long white dress visits an ancient city. The commercial ends with the message for the future and Caretta Caretta cubs trying to reach the sea.

Even though the commercial starts with the image of a man, he plays a passive role throughout the commercial. Commercials generally emphasize women's power, freedom, mother role, and that they can be alone. In the rafting scene, women sitting in front of the boat and rowing faster and stronger than men are implications that women are in the spotlight rather than men. That the woman in the mother role is thin, white-skinned, and blonde is one of the stereotypical elements employed in tourism advertisements. Furthermore, while the depiction of women taking care of their children in the context of gender is reflected throughout the commercial, the commercial still demonstrates that the women spare time for themselves as individuals and can catch up with

everything. The scenes where women do solo canoeing, watching the sunset, sunbathing, and watching the scenery on a bridge are indicators of this. Another semantic plane reading is the images that reflect the family perfectly and completely. The contact between men and women, their interaction and communication, and the woman’s smile throughout the commercial are the indicators that strengthen this impression.

The textual components used throughout the commercials make them more compelling and strengthen the scenes’ transitions. The word “alone” shows the woman’s lonely, free-spirited, and defiant attitude. With the word “calmness,” it is shown that as a mother, she needs rest and silence. Moreover, that the woman does extreme water sports after focusing on the word “movement” gives the image of the woman an extra edge. The woman shown in the commercials takes time for herself and is powerful and free. At the same time, the commercial emphasizes that she is a caring mother. In addition, the use of the textual element “children” throughout the movie indicates that the target audience is families. While the woman is resting, some activities can also interest children. Lastly, the woman wearing a long white dress and walking around the ancient cities is a cult in tourism advertising. The woman’s dress in the commercial represents an analogy with the clothes worn by women in Ancient Greece and Rome. Thus, this situation is intensified with the word “past,” which is the textual component in the movie.

Analyzing the image of the woman in the tourism commercial with its sequential dimension, the study reveals that the commercial here emphasizes the woman is alone and empowered. The woman’s sitting alone, taking time for herself, spending time in a quiet environment, and her interest in extreme water sports are conclusions related to this situation. In the commercial, the fact that the woman also spares time for her children indicates that she successfully fulfills her role as a mother. In the commercial, the woman draws an image of a self-sufficient woman who spares time for her family and herself and is self-sufficient.

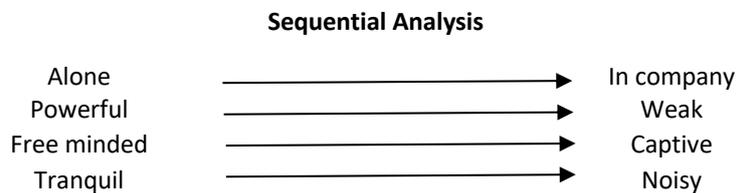


Figure 4. The Sequential Analysis of the Tourism Commercial Choose Your Memories.

5. Conclusion

Tourism advertisements are one of the tools used by tourism enterprises, public institutions, and organizations to facilitate marketing and promotional activities, convey tourism products to the target audience, attract tourists’ attention, and increase enterprises’ market share. Tourism advertisements have gained a dynamic structure with changing conditions. Tourism businesses try to keep up with innovations by tracking tourist preferences and requesting changes. It is possible to see the reflections of these innovations in tourism advertisements.

Today, tourism advertisements have gone beyond the promotion and marketing of mass tourism and aim to offer tourists unique experiences. With the images of women, men, and children used in advertisements, the emphasis on mass tourism has been replaced by alternative tourism. While various provinces and districts of Turkey are usually shown in tourism commercials, cultural elements are frequently used. Considering the tourism commercials of the past, people and cultural aspects are used in the spotlight today.

Another change in tourism advertisements is the way the image of women is employed. The role of women in society has been evolving. The improvement in women’s education levels, late

marriages, their roles in business life, and feminist approaches have changed advertisements in this respect. Knowing the influence of women in the purchasing process, businesses have also contributed to the transition from a passive to an active position by bringing women to the forefront. The study by Ülker (2019) also supports this view. According to the researcher, women who do housework in advertisements have been replaced by courageous, free and fun women.

Although the use of stereotypical images in tourism advertisements carries on, the image of women is still positioned differently compared to the past. It is thus possible that women are portrayed in tourism advertisements as more free, lonely, adventurous, and open to experience. Although stereotypical images such as blonde, beautiful, well-groomed, thin, and European are still used to represent women in commercials, some elements that directly reflect women's holiday experience are already used. The analyzed commercials also support this finding. In this respect, the results of the study are similar to the results of the study conducted by Ozgur (1996). In addition, Demir-Kula's (2006) and Marshment's (1997) studies also show parallels with this study. While the researchers reveal that there are beautiful and attractive women in commercials, it is possible to make a similar conclusion for the commercials.

One of the social roles assigned to women in the context of gender is motherhood. Investigating the tourism commercials in this study, it is revealed that there are indicators associated with the motherhood role of women. In these indicators, women in the role of mother are portrayed as well-groomed, slim, and free-spirited, in addition to taking care of their children and spouses. Thus, besides the stereotypical image of women, tourism commercials also construct the image of a modern woman. That women keep up with everything, do their jobs even while on vacation, spare time for their families and themselves, and engage in extreme water sports are indicators that support this view. The results of this study show similarities with the study of Banaszkiwicz (2014). The women in the commercials play the role of both mother and perfect wife, while being attractive, well-groomed and smiling.

Changing lifestyles and concepts of desire enable women to articulate themselves in society better than in the past due to their increased level of education. Today, taboo behavior patterns have changed, and women have been liberated. States such as successfulness and loneliness have begun to appear in advertisements as depicting women. Changing lifestyles and social perspectives also have an impact on women's roles.

Ethics approval and consent to participate

Not applicable.

Competing interest

The authors declare no competing interests.

The contribution of the 1st author to the article is 100%.

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