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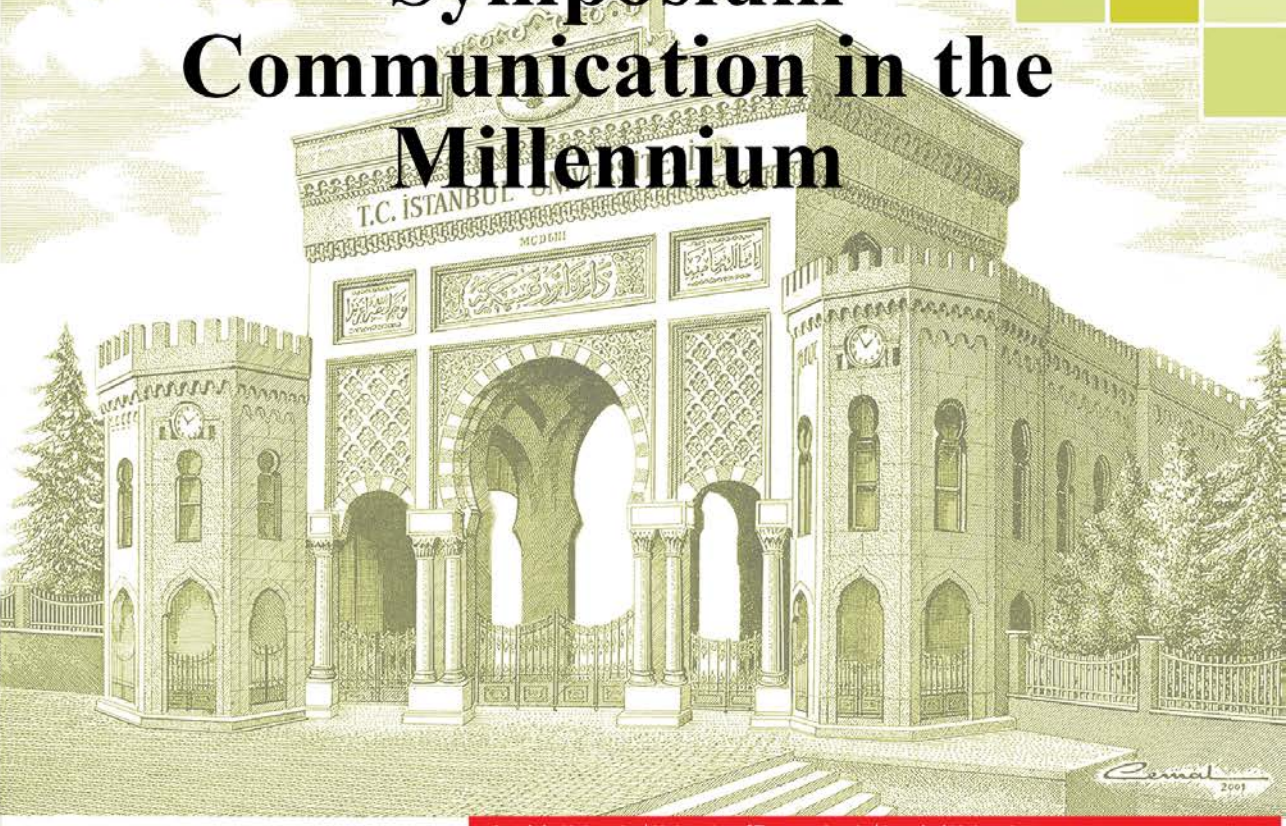

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INCREASING CRITIQUE OF SEXISM IN ADVERTISING: MAINSTREAMING OF FEMINIST ACTIVISM IN TURKEY?

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Abstract

Advertising has been critically evaluated as a medium which reproduces the existing gender norms and patriarchal relations of subordination. The critique of advertising particularly in terms of the ways in which advertising discourse constructs sexist narratives has been undertaken by feminist activists and critical scholars in the West since the 1970s. Meanwhile in Turkey, advertising gained a prominent role in the media since the 1990s with the rapid expansion of the industry due to Turkey's integration to global economy. Accordingly, gender has been one of the mostly referred social discourses by advertising creatives in producing images that can attain to the public interest. While sexism in advertising in the post-2000 era as operating in subtle and hardly recognizable formats due to the growing anti-advertising and anti-sexist campaigns in Western societies, Turkey's media landscape continues to convey images of sexist advertising in explicit forms. There emerged however an increasing public concern towards sexism in advertising which gained increasing visibility very recently since 2015. In this regard, the aim of this paper is to highlight the increasing social media activism against sexist advertising initiated by women's rights activists as a new phenomenon in Turkey's contemporary social and cultural landscape. For this purpose, this paper analyzes 14 different anti-advertising campaigns with a discourse analysis, in order to point out the ways in which sexism in advertising is located and challenged by feminist activists in Turkey.

Keywords: Advertising, Feminism, Gender, Social Media, Turkey

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INTRODUCTION

Since the establishment of consumer cultures across the globe throughout 20th century, advertising has gained a prominent role in communicating the companies' related messages for large audiences. Advertising emerged as a crucial medium by which consumers can have the chance to know about products and services, thus maintained a mediating role for the public good and the companies' financial interests. Advertisements appeared as narratives which aim to attract the viewer's attention with symbolically constructed meanings regarding the individual's life and necessities in a given society. As the sum of symbolic and meaningful set of acts practiced by individuals, culture in this regard has been an important source acquired by advertising creatives. Among a variety of elements in culture, gender has been a widely appropriated category by advertisers, in terms of reaching out to aimed audiences with specific reference to the relations between sexes.

The way advertising appropriated gender as a medium of representation resulted in critical elaborations of the advertising practice by feminist circles, originated mainly in Western societies. Advertising has been accused of portraying women in sexist imageries, which legitimized patriarchal relations of power in society as usually claimed by feminists. Attempting to reach out audiences in a given cultural setting, advertisements have been criticized for reproducing gender norms, thus normalizing women's subordination under male hegemony. Due to the increasing concern towards sexist representations in advertising imagery, feminists based mostly in Western societies initiated several activisms against advertisements, which were considered as resistant acts under feminist activism as a part of the wider agenda on the struggle against patriarchal domination.

Despite its global character, advertising is a highly cultural medium in terms of the ways in which it conveys culturally specific meanings in certain cultural and social contexts. Turkey, in this sense, involves different dynamics compared to Western societies in terms of the development of advertising industry and feminist activism. Similar to Western societies, Turkey has also been

characterized as maintaining a patriarchal culture, manifest in various spheres of social life. Despite the feminist activism which was particularly active since the late 1980s, the word feminism is still marginalized by the mainstream perception and gender has not been critically discussed by major portions of society until very recently. On the other hand, Turkey has been economically integrated to the neoliberal world order mostly during the post-1990 period, when there has been a vast increase in specialization of industries and the media sector. Contrary to Western societies where advertisements were critically evaluated from a feminist point of view since the 1970s, the feminist critique of advertising in Turkey has been popularized very recently with social media activism organized by feminists.

In 2015, feminists organized around a feminist networking website initiated 14 different campaigns of social media protest, criticizing the advertisements' sexist language and calling the campaign to be cancelled. As a result, 5 of these campaigns were cancelled by the companies, some of which further issued apologies. This article will undertake a critical analysis of the campaigns in terms of their sexist remarks in order to point out the kinds of discourses resisted by feminists, that advertising creatives and companies should also take into consideration in the future campaigns. As a new phenomenon in Turkey's advertising industry and feminist activism, the mainstreaming of the critique of advertising shows the potential to transform the motives of advertising creatives as well as the companies' strategies to reach out female audiences.

GENDER, FEMINISM AND ADVERTISING

With the establishment of consumer cultures across the globe throughout 20th century, advertisements mainly occurred as visual mediums by which producers can provide information about their goods and services to wider audiences. The global spread of consumer cultures increased the importance of advertising industry which was began to be established in all areas of the world. In addition to the informative function that advertisements possess, the core aim of advertisements is to create an action on the side of the audiences with its rhetorical function. As a result of this complicated process, advertisements need to persuade the audiences for this purchasing action and in that regard it makes use of certain cultural narratives, that can attract the viewers' attention by directly speaking to his or her social existence. The cultural aspect of

advertising has been critically evaluated by various scholars particularly with regard to the notion of discourse, a set of utterances which has the capability to construct social reality, rather than merely describing it (Dyer, 1982). Likewise, advertising has been considered as a discourse which has the potential to construct alternative versions of reality and to normalize power relations in a given society (Jhally, 2006) (McFall, 2004).

With regard to the advertising's discursive potential, gender has been a crucial point of debate in the way that advertising discourse reworks on gender to offer particular representations of relations between sexes. In terms of the cultural narratives that advertisements make use of, the notion of gender has been a crucial category of interrogation since advertisements have been accused of reproducing sexism, gender stereotypes, hegemonic understandings of femininities and masculinities, and also heteronormativity (Gill, 2009). Advertisements have been critically evaluated as an ideological apparatus, which defines the existence of individuals with the images that it proposes, thus configuring the subjectivities of the audiences in consumer cultures (Williamson, 1978). Furthermore, by constantly emphasizing the lacks that individuals possess, the way in which advertisements call for consumption to fulfill one's self has been considered as an ideological function of the privileged discourse of advertising (Berger, 2011). Various scholars in critical studies on advertising pointed out this oppressive tone in advertisements that tends to convey certain hegemonic narratives in a given culture to wide audiences and leaving no space for counter hegemonic inclinations (Goldman, 1992) (Jhally, 2006). By turning culture into mystical signifiers (Williams, 1999), advertisements conceal social problems; including class hierarchies and gendered relations of power.

On the other hand, advertising practitioners have been defending themselves suggesting that they do not have a responsibility for critical engagement in cultural problems and they all need to attract the viewers' attention by working on cultural narratives that shape the majority of society or the target audience. It is obviously the case that advertising industry does not have the aim of transforming the society or pioneering social change. Nevertheless, it becomes problematic when the target audience can be offended by the representations in advertisements, which is supposed to propagate the good of the target audience. Women's representation, in this sense, has been an important point of debate with regard to advertising discourse. Feminist activism began to stay critical towards

the representations of women in advertising after the 1970s mainly in US society (Williamson, 2003). Until this era, the sphere of popular culture remained neglected in terms of a potential critique and activism for women's rights. In this sense, feminist activism and critical scholarship turned their attention to the gendered narratives of advertisements that widely circulate in society by remaining unchallenged. During this era, advertisements have been critically evaluated from a gendered lens, stating that advertising discourse naturalizes women's subordination by imposing the traditional gender roles on women and objectifying them with inferiority under the superior male gaze (Goffman, 1979) (Neuhaus, 2011).

By the 1990s, feminist activism against advertising managed to gain a mainstream attention. During this era, it was observed that advertisers transformed their approaches to represent women in advertisements; such that they tended to portray women in seemingly more emancipated and powerful formats, due to the resistances against the objectifying discourse of advertising (Goldman, 1992, p. 3) (Lazar, 2014, p. 206). As a result, a distinct kind of an advertising discourse emerged in the era which prioritizes women's own desires, dreams, wishes, strength and confidence; the traits that women can achieve as long as they are engaged in consumption (Gill, 2007, p. 149) (McRobbie, 2004, p. 259). With the transformation of advertising discourse, women were called for to complete the necessary steps to achieve ideal beauty and bodily state, which eventually led to distinct kinds of gender norms to be imposed on women (Gill, 2007, p. 149) (McRobbie, 2004, p. 259). Despite the fact that women were represented as individuals free of men's suppression, the portrayal that women can run after their own desires and wishes introduced another kind of women's subordination through advertisements. This new type of oppression has been considered as sexism in subtle formats, which becomes difficult to recognize and thus challenge (Williamson, 2003). This period which began with the 1990s and lasted through the 2000s was theoretically conceptualized by feminist scholarship as "postfeminism" or "popular feminism", referring to the incorporation of mainstreamed elements of feminism with consumer cultures that possess distinct kind of women's subordination (McRobbie, 2004, p. 256). Despite the claims that feminism achieved its goals by mainstreaming its core arguments regarding women's empowerment and emancipation, the process has been critically evaluated by feminist scholars as a "backlash" (Faludi, 1992) and has been suggested that it is even harder for feminists to struggle advertising discourse since sexism and gendered stereotypes are nor more manifest in explicit formats.

While most discussions on the direction of feminist activism against advertising take place in Western societies, it can be suggested that the case of Turkey is very different from the Western course of events. Economically and industrially Turkey has begun its engagement in global economic order after the 1980s, which was relatively late, and it was the 1990s when advertising industry has developed substantially with the enlargement of media industries. During this era, advertising has just begun to make use of culture as a reservoir of meanings, taking an important role in sustaining the invisibility of class hierarchies by promoting consumption during the transition towards neoliberal economic order (Gürbilek, 2014). At the same time, in terms of civil movements, women's rights movement also developed mainly after the 1980s, which previously took part as a counterpart of leftist-socialist movements (Bora & Günal, 2002). Despite the attempts of women's rights activists, the word feminism is still marginalized by mainstream culture. However, Turkey began to discuss gender issues particularly in the recent years mainly because of women's serious problems including femicide, rape, violence, as well as women's political and economic underdevelopment particularly after the 2010s. During this process, advertisements also drew the public attention and there has been various anti-ad campaigns held by feminist activists which gained national recognition. The messages conveyed in these campaigns were resisted and some campaigns were cancelled, with the apologies of the companies and advertising agencies. The resistant acts mostly happened beginning with 2015 which marked an important threshold for feminist activism and its relation to advertising industry in Turkey.

In order to discover specificities of this phenomena, this research aims to provide a deeper understanding of advertisements to point at the kinds of discourses resisted by activists. For this aim, it first gathers the list of anti-ad campaigns and categorizes the main themes conveyed by advertisements. The research then undertakes analyses of advertising narratives to point out how these discourses are constituted with certain sexist and gendered narratives. The advertisements that are challenged by feminist activism illustrate the points resisted by female audiences in Turkey. The activisms also point out the fact that advertisers will need to be more sensitive in reproducing their messages in the future due to the process of mainstreaming of anti-ad activism in Turkey.

THE ANALYSIS OF ADVERTISEMENTS

A total of 14 anti-ad campaigns have been held in 2015 by feminist activists in Turkey. All campaigns were facilitated through an online website, "Erktolia.

org", which is a gathering place for feminists to initiate online causes against sexism. The website defines itself as an open space for feminists to activate their causes with open calls by using social media. The causes are participated through online petitions such as Change.org, or social networking sites such as Facebook or Twitter. The participants of the cause click on the necessary links that would direct them to social media web pages where they can participate to the causes with their signatures or social media sharing. The common motive of all anti-ad campaigns is that activists first of all demand the advertisement to be cancelled and secondly they request the apology by the brand. They inform the sequence of events after the cause is initiated with the rest of followers to update the developments regarding the activism. Eventually, the website manages to constitute a democratic, participant and critical environment where feminists can engage in activism in collective forms regarding sexist issues, including sexism in the media and in general terms, sexism and gender relations in society.

The aim of this research is to analyze the kinds of campaigns that are resisted in terms of the themes that are conveyed by the advertising discourse. For this aim, a categorization of the advertisements is required to point out the specificities of this phenomena. The brands of 14 advertisements can be listed as follows: Renault, Casper, Media Markt, Essenora, ALO, Huggies, Profilo, Vestel, Hotpoint, Durex, Wapps, Özsüt, Pınar, Doğadan. 5 of these campaigns (Renault, Casper, ALO, Özsüt, Doğadan) have been successful. The advertisements by these brands can be categorized under three main categories in terms of the sectors that they refer, mainly, Technology/Automobiles & Housing, Domestic & Self-Care Products, Food & Beverages. The distribution of advertisements under these sectors are provided below:

- Technology/Automobiles & Housing: Renault, Casper, Media Markt, Essenora
- Domestic & Self-Care Products: ALO, Huggies, Profilo, Vestel, Hotpoint, Durex
- Food & Beverages: Wapps, Özsüt, Pınar, Doğadan

Among the related sectors that products and services are advertised, certain themes appear as the crucial narratives that construct the discourse of advertisements particularly with regard to gender. The themes have been determined taken into consideration the main narratives that are conveyed by ad-

vertisements and have been problematized by feminist activism as women's several of prominent issues. The themes that are discursively established in these advertisements are as follows:

- Domestication of Women
- Gender Stereotyping
- Humiliation & Offense Towards Women
- Male Superiority
- Motherhood & Marriage
- Sexual Objectification

Besides the common themes that advertisements convey in terms of sexism, gender stereotyping appears as the common motive in all advertisements. Nonetheless, gender stereotyping can further be categorized under sub-themes that refer to the differentiating ways of stereotyping on gender. These themes can be summarized as follows:

- Idealized Beauty & Sexuality
- Hegemonic Masculinity
- Heteronormativity
- Household Labor (Cleaning, Baby Caring, Cooking)
- Women's Obsession with Consumption
- Women's Technological Ignorance

Upon categorizing the sectors and the main themes of advertisements that have been resisted by feminist activists, this research further undertakes the listing of campaigns in accordance with the themes that they convey through advertising discourse. In this regard, **Table 1** refers to the initial categorization of the main themes conveyed in advertisements. Additionally, **Table 2** contains the sub-categories under gender stereotyping that are manifest in all advertisements. The tables point out the main themes related to sexism and gender that are discursively established by the advertisements' narratives. The categorization will be followed by a more detailed analysis of the advertisements to point out the specificities of the discourses established by advertisements.

	Domestication	Gender Stereotyping	Humiliation & Offense	Male Superiority	Motherhood & Marriage	Sexual Objectification
ALO	✓	✓			✓	
Casper		✓		✓		✓
Doğadan		✓				✓
Durex		✓	✓			✓
Essenora			✓			
Hotpoint	✓	✓			✓	
Huggies	✓	✓		✓	✓	
Media Markt	✓	✓			✓	
Özsüt		✓		✓		
Pınar		✓				
Profilo	✓	✓			✓	
Renault		✓		✓		
Vestel	✓	✓			✓	
Wapps		✓	✓	✓		✓

Table 1: Distribution of Main Themes in Advertisements

	Idealized Beauty & Sexuality	Hegemonic Masculinity	Heteronormativity	Household Labor (Cleaning, Baby Caring, Cooking)	Obsession with Consumption	Technological Ignorance
ALO		✓	✓	✓		
Casper	✓	✓	✓			✓
Doğadan	✓		✓		✓	✓
Durex	✓	✓	✓			
Hotpoint			✓	✓		
Huggies		✓	✓	✓		
Media Markt		✓	✓	✓	✓	
Özsüt		✓	✓			
Pınar					✓	
Profilo			✓	✓		
Renault		✓	✓			✓
Vestel			✓	✓		
Wapps	✓	✓	✓			

Table 2: Sub-Categories of Gender Stereotyping in Advertisements

TECHNOLOGY/AUTOMOBILES & HOUSING:

In this category, advertisements by Renault, Casper, Media Markt and Essenora have been protested by feminists. Two of the campaigns have been successful as Renault and Casper cancelled their advertisements.

- Renault ad is a newspaper advertisement, published with the slogan **"If you would explain offside to your girlfriend, you wouldn't be this much happy."** The narrative manifests a clear sexism since it conveys the stereotyping understanding that women do not understand from football. In that sense, the narrative includes gender stereotyping and the elements of male superiority, since it poses men as the all-knowing agent who is capable of knowing about football and automobiles at the same time. Constituting a male hegemonic narrative, the ad further establishes gender stereotypes by emphasizing hegemonic masculinity, heteronormativity and women's technological ignorance. Women are considered as individuals who do not have any relations with football and automobiles industry contrary to men's superior stance. Renault stopped its advertisement to be circulated in newspapers, however the brand did not issue a public apology.
- In a cell phone ad by Casper, a young man tells a young woman about the technologies provided by the cell phone as the woman reacts and wants to talk about sexy and handsome men. The young man begins to adapt his narration as if he is describing a sexy man as a phone so that she can understand. The narrative conveys that women are hypersexualized beings and do not understand from technological advancements. The image of woman is sexually objectified under male superiority. The ad further entails the narratives of idealized beauty, hegemonic masculinity, heteronormativity and women's technological ignorance. Women are conveyed as individuals completely ignorant to technological advancements and are obsessed with sexuality. Upon protests, the brand cancelled the campaign and issued an apology.
- Media Markt advertisement portrays a marriage scene. During the wedding ceremony, the following conversation takes place**: "(woman) I won't get married, I won't get married. (officer telling to the man): Take her to Media Markt, she will see the marriage campaigns and**

will agree to you." The man takes the woman to the shop where woman run around in joy purchasing household items as finally they get married. The narrative conveys that women are so much obsessed with household objects that they equate happiness with men's capacity to purchase products for them. Women are portrayed as domestic beings obsessed with household items and consumption. Male superiority is another theme conveyed by the ad which objectifies women as economically and domestically inferior being under hegemonic masculinity.

- The final advertisement of this category includes a residence ad by Essenora company, which tells that **"Your mother will cry from happiness"**. The expression is a slang word that aims to humiliate women in Turkish language and culture. In this regard, the advertisement includes an overly manifest offense at women.

DOMESTIC & SELF-CARE PRODUCTS:

- The first advertisement analyzed in this category is by ALO brand. The advertisement consists of a song sang by a woman as the lyrics goes as follows: **"My life passes with cleaning; I have no time for love. While I was waiting for it to be whiter, I could not get married. Isn't there any saver? Isn't there an easier way?"** Then a group of men give the woman an ALO product and the woman celebrates: **"I was saved from this problem, ALO."** The narrative illustrates that women's primary duty is housekeeping responsibilities and normalizes this sexist perception. It domesticates women and equates the role of women with marriage and household responsibilities. It further conveys the theme of hegemonic masculinity in the sense that men appear as savers when woman feels herself in trouble. However, what men do indeed is to legitimize women's subordination at the household by normalizing sexism. As a result of the activisms, ALO advertisement has been cancelled by the company, however without an apology.
- Huggies advertisement includes a gender narrative that clearly distinguish the role of men from women in our society. The narrative of a female protagonist goes as follows: **"She will always be after beauty, he will after football. Her affection will never end, his adventures.**

She will attract men's attention; he will run after girls to attract their attention. As they are very different from each other, why should their diapers be the same?" The narrative poses women's primary duty as motherhood and motherhood's as baby care. It draws clear divisions of gender roles attributed to male and female babies. The narrative portrays women as domestic beings responsible for child care alone, without the contribution of men. It further emphasizes male superiority in its narrative, suggesting that male babies are going to be superior whereas girls are passive and inferior individuals in accordance with the imposed gender roles.

- In Profilo advertisement, a male protagonist says the following: **"A mother can calculate the amount of salt while cooking in details. To mothers who know sensitive calculation, we present sensitive washing machines like them."** The advertisement contains the themes of women's domestication, gender stereotyping as well as portraying women's primary duty as mothers. The advertisement normalizes women's subordination at the household due to the gender norms imposed on them as individuals responsible solely for domestic work.
- In Vestel advertisement the slogan goes as follows: **"Mothers who do the same at home."** The advertisement portrays hamburgers, pizzas and beverages of different kinds. In each instance the woman tells that she can do the same thing at home. As the middle aged women repeatedly tells the same thing, the advertisement wishes "happy mother's day to all mothers who do the same at home." The narrative further domesticates women by imposing that women's primary duty is motherhood and her cooking responsibilities. Women's labor at the household is legitimized by the discourse of "motherhood" that normalized the imposed gender norms on women.
- Hotpoint advertisement portrays a woman ironing with a bunch of flowers in her hands. Eventually, she cannot iron properly and reacts, as the male protagonist speaks: **"Flowers again? Buy a Hotpoint for your mother at mother's day."** The narratives objectify women as household laborers and mothers simply, that reproduces the gender roles imposed on women. It further considers women as machine-like beings, who do not possess any emotional response, but contrarily who are solely responsible with the domestic issues. The advertisement

overtly targets women by normalizing the subordination of their labor in the domestic sphere.

- Finally, Durex advertisement consists of a banner that was broadcast during the football game between the Turkish side Fenerbahçe and the Ukrainian side Shaktar Donetsk. The advertisement says, **"We are with you at Ukraine"**. The advertisement implies that Turkish men who travelled to Ukraine will have sexual intercourse with Ukrainian women. The cultural narrative that persists in Turkish culture suggesting that Ukrainian women are eager to sexual intercourse and are sex-workers is legitimized in this advertisement as an offensive, humiliating and sexist remark.

FOOD & BEVERAGES:

- The final category involves advertisements of food and beverages. Wapps advertises a wafer product with the slogan "**Eat like a man, live like a man**." In an overtly masculinist narrative, the advertisement portrays a woman swimming in a pool while a man eats the wafer and jumps near the woman in an aggressive fashion. The narrative involves themes of hegemonic masculinity that sexually objectifies women. Further, the advertisement is offensive in the sense that it is the legitimization of rape culture. The advertisement normalizes sexual harassment and rape, as it poses these actions of sexual violence as men's legitimate actions that can be achieved after eating the product.
- Özsüt advertisement involves a narrative of male superiority in its massage at Father's Day. The narrative says that, "Our fathers have a different place in our hearts. They are not only the leaders of our homes, but also our friends. They are our super heroes." The narrative draws a power hierarchy between men and women at the household by emphasizing male superiority. As a result of the protests, the advertisement was withdrawn and a public apology have been issued by the company.
- Pınar advertisement is the portrayal of a new product on a newspaper advertisement. With this new product, a bottle of fruit juice is designed as a bag with holders attached. The narrative says: "All women are special, Pınar pink fruit juices are special to women." The narrative is sexist in the sense that it attributes the color pink and the product of a

bag with women, thus reproduces gender stereotypes. The narrative also entails that women are obsessed with consumption so a product has been designed in the way that they are supposed to undertand.

- Finally, an advertisement by Doğadan, an herbal tea company, was protested by feminist activists. This resistance posed the largest protest among anti-ad campaigns with more than 20.000 signatures on change.org. For over 2 minutes, a male protagonist lists the things that "women can want" with rapid utterances: **"What do women want? She wants love like in the movies, high-heel shoes with heels unbroken, an ideal body, wants to eat pastries but not gaining weight, she wants a diet but she can't, then she wishes cellulite becomes fashionable, she doesn't want anyone to know her age after she is 20, she wants shoes, bags, she wants everything, wants perfect man, she likes if her man buys her a bag, she wants sports clothes, sports shoes, empty parking lot, an automobile that parks itself, she wants to be healthy, well-groomed, beautiful and attractive, she wants chocolate, flowers, and again shoes, she wants green tea, she wants it with a soft taste... Oh, now we can take a breath. Because we already have it, here is Doğadan soft taste green tea..."** The narrative resulted in the outrage of feminists since it was consisting of a patronizing male voice that lists the gender stereotypes on women. The narrative normalizes gender norms, women's obsession with consumption and sexuality, as well as their inferiority particularly with regard to automobiles. The anti-ad campaign further created a response on the side of the brand. Doğadan company cancelled the campaign and issued an apology. Furthermore, the advertising agency also issued their apologies to offend women with the advertisement.

CONCLUSION

Although it has a certain history in the West, anti-ad campaigns are relatively new phenomena in Turkey's social landscape. One of the reasons in such a situation may be related to Turkey's patriarchal social structure, that does not allow to resisting voices to be sound and gain public visibility against sexism. The recent years however witnessed an increasing attempt to question women's issues due to the public visibility that these issues gained as a result of the endeavor of feminist activism. Eventually, the society is currently experiencing

a process of mainstreaming of feminism, with the increasing circulation of its arguments in popular culture. Anti-ad campaigns significantly contributed to this development, that not only feminists but also the companies should take into consideration. Certain important remarks can be summarized as follows as an outcome of this research:

- The only campaign cancelled in terms of household products is ALO advertisement and the other advertisements still continue. Due to the gender roles assigned on women in domestic setting, household products continues to be the hardest challenge for feminist activism.
- The stereotype that women do not engage in technology are sharply criticized and resisted by women, which leads to the successful withdrawal of campaigns. Women indeed take part in technological advancements and it is not a proper strategy for advertisers to convey male dominating messages about the technological products and services.
- During the anti-advertising period, some of the anti-ad campaigns attracted the attention of the mainstream media, which created a public visibility regarding how advertisements convey narratives that discriminate women. In turn, there have been various attempts by advertisers to defend, legitimize their ideas or to offer apologies by transforming their perceptions.
- Despite the fact that advertising industry predominantly continues to be a male-dominated industry, in the near future it seems that it will more boldly face this idea that it should not propagate the taken for granted cultural narratives on women, since there is an increase in the level of female consciousness and that women tend to participate to critical discussions of advertisements via social media in varying degrees.

In sum, companies should definitely consider the effects of the advertisements on audiences which has the potential to criticize those advertisements from a gendered lens. Advertising creatives should improve their perceptions on gender in order not to produce sexist images. In this regard, particularly cause branding campaigns, that tend to improve the lives of women oppressed under certain circumstances, can attract the attention of these audiences in the future. The companies should be gender-friendly in the advertising messages that they produce and convey to the audiences.

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