



Social Gender Construction Under the Effect of Visual Culture and Its Manifestation in Graphic Design

Şebnem YAMAN

İstanbul Arel University,
Graduate Education Institute, Master Student
ssebnemcaylan@gmail.com
<https://orcid.org/0000-0003-1586-8294>

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Orhan SEVİNDİK

Responsible Author, Asst. Prof. İstanbul University-Cerrehpasa,
Vocational School of Technical Sciences, Department of Design
orhansevindik@iuc.edu.tr
<https://orcid.org/00000001-6162-7016>

Abstract

Keywords:

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Culture is the collection of unwritten norms enabling people to live in harmony and order from the past to the present. Having started with images, visual communication later continued via speech and text. Despite presenting itself in a myriad of ways throughout the ages, in this age of technology, there is an increased trend towards nonverbal communication among modern people racing against time. Visual culture is how the cultural perspective that changes dependent on technology is structured via visual siege. As one bonus of visual culture, social gender perceptions shift with quick acceleration. Speed-message algorithm provided for developing mass communication tools opened the doors to visibility from producer to consumer. Graphic design tools that manage this algorithm best effectively in this age act as salient message carriers. As they manage social perception with constructed designs, they also provide space and income to the consumer.

The aim of this study is to seek an answer to the question, "What are the manifestations of visual culture reflections on the graphic design domain with its interaction on social gender?". Accordingly, eight pieces of magazine advertisement graphics analyzed via the survey model have been examined according to Van Dijk's "discourse analysis" model. Through the discourse analysis method, advertisement graphic samples studied in this research have been evaluated within the context of constructed micro and macro structures that were re-adapted in line with graphic design principles. Microstructures are analyzed according to typography and font styles, color use, and holistic construct in design, while macro structures are included in the research according to pictograms and symbols, active and passive sentence structures, and visual use. In light of the detected findings, it is suggested that advertisement graphics in hand change according to past and present-day, but in both periods, visual elements are prepared by utilizing social gender perceptions efficiently.

Görsel Kültür Etkisinde Toplumsal Cinsiyet Oluşumu ve Grafik Tasarımda Görünümü

Özet

Anahtar Kelimeler:

Kültür,
Görsel Kültür,
Grafik Tasarım,
Cinsiyet
Toplumsal Cinsiyet

Kültür geçmişten günümüze insanoğlunun belirli bir anlayış ve düzen halinde yaşamasını sağlayan yazısız anlayışlar bütünüdür. İmge ile başlayan görsel iletişim, konuşma ve yazı ile devam etmiştir. Yüzyıllar boyu farklı biçimlerde karşımıza çıksa da günümüz teknoloji çağında zamanla yarışan insanın, sözsüz iletişime meyili artmıştır. Görsel kültür; teknolojiye bağlı değişen kültür anlayışının görsel kuşatma ile biçimlendirilmesi halidir. Görsel kültürün bir getirisi olarak, toplumsal cinsiyet algıları hızlı bir ivme ile değişkenlik göstermektedir. Gelişen kitle iletişim araçları üzerinde sunulan hız-mesaj algoritması, üreticiden tüketiciye görünür olmanın kapılarını açmıştır. Günümüzde bu algoritmayı en iyi şekilde yöneten Grafik tasarım mecraları, önemli bir mesaj taşıyıcı niteliğindedir. Toplumun algısını yapılan tasarımlar sayesinde yönlendirirken, aynı zamanda tüketiciye alan ve rant sağlamaktadır.

Çalışmada "Görsel kültür yansımalarının, toplumsal cinsiyet üzerindeki etkileşimi ile birlikte grafik tasarım alanındaki görünimleri nasıldır?" sorusuna cevap aranmıştır. Bu kapsamda, tarama modeline bağlı olarak ele alınan 8 adet dergi reklam grafiği Van Dijk'in "söylem analizi" modeline göre incelenmiştir. Araştırmada konu edilen reklam grafiği örnekleri, söylem analizi yöntemi altında grafik tasarım ilkelerine göre yeniden uyarlanarak oluşturulan mikro ve makro yapılar kapsamında değerlendirilmiştir. Mikro yapılar; tipografi ve font biçimleri, renk kullanımı, tasarımda bütünsel yapı açısından incelenirken, Makro yapılar; piktogram ve semboller, etken ve edilgen cümle yapıları, görsel kullanımı üzerinden araştırmaya konu edilmiştir. Elde edilen bulgular sonucunda; hazırlanan reklam grafiklerinin bulunduğu döneme ait geçmiş ve günümüzde değişkenlik gösterdiği, ancak her iki dönemde de görsel unsurların toplumsal cinsiyet algısını etkin biçimde kullanarak hazırlandığı görülmektedir.

INTRODUCTION

Culture emerged as a concept enabling communities to coexist, starting prehistorically to be protected, sheltered, and cooperating in unwritten form yet helping to set organization across individuals, adhering to traditions but varying inter-cluster (Haviland et al., 2008: 102). In itself, culture possesses different norms; however, as we consider that culture holds validity across all communities over the world and we take into account the variables surfacing in the structuring of the order in a community, it is viable that the very same variables can present dissimilar sanctions in other communities (Williams, 2017). In other words, as every newborn is molded by the family s/he is born into, the community that the family belongs to, their language, moral values, and beliefs are carried into this family. This effect reaches to the last chain, namely the "identity" concept (Haviland et al., 2008: 104). Even in primitive ages of human history, the power of coexistence provided a culture to its native community through images and indicators (Gombrich, 2020: 40). An image is an indicator form that transforms abstract concepts into physical ones. Meaning implied by the image can point to, under existing conditions, direct meaning, symbolic meaning, or metaphoric meaning, but in reference to the actual situation, it acts as a directive (Albayrak, 2020: 135).

Having started with the times when men formed communities, cultural concepts, by uniting with the belief that man believes what he sees, addresses what is hidden behind traditional thoughts and also social rules that simultaneously help to build a community to understand via images that address to people's ability to see by unveiling visual culture concept and turn into an integral component of human life (İnan, 2019: 72). Humanity's struggle to transfer their self-reflection and deeds since the cave age to others paved the way for the birth of visual communication, so much so that struggle of Homo Sapiens to mold expressive visual expression helps to transfer all images to masses/societies as meta in a postmodern age that humanity reached after centuries (Haviland, 2008: 186; Paklacı, 2019: 11).

As the history of humanity progressed, culture heavily and intensely embraced visuality; emerging notions, habits, expectations, and demands from people as individual citizens or parts of a larger society inevitably led to the transformation of culture. As the modern age approached, the primary element of change became pictographic/visual technologies (Rogoff, 1998: 14; Barnard, 2002: 34). Marshall McLuhan asserts that

“Technology is Man’s Extension, “and the working mechanism of human body parts led to the model in the designation of social network connections in the present day (Altay, 2005: 18). Technology draws parallelism with the identity of its user on the level of human beings, creativity, and perceptions (Yapar-Gönenç, 2005: 26). Accordingly, humans could utilize the knowledge attained after experiences so long as their physical strength let; nevertheless, weakness emerging due to weakened physical strength could then be overcome by brain power and experience and generating the kind of technologies not calling for physical strength (Erkman, 1987: 11).

Identity is defined as; *“The sum of conditions letting a person be a certain individual, every trait related to their personality.”* Social identity is a concept that relates to a person’s unity by interacting with external dynamics and factors despite the internal dynamics of the core structure of man (Aydoğdu, 2004: 119). With its defining feature, identity displays the difference across people. The way a person’s position in the community is viewed by others also determines the way the person positions him/herself in life. The person can hold multiple identities; hence social identity forms unity according to the social environment and acts as a classification form (Ergun, 2000: 9–43). Social identity, by completing our behavior models in our native community via culture, presents relative roles to men and women through the means of gender (Lott & Maluso, 2002: 537; Aşkın, 2007). Roles are not fixed and uniform and hold the kind of approaches benefiting the community. Sense-making and perception process of people starts after knowing their inner selves. In all cultures, a person’s birth and introduction to their native community take place the way it is named. As the person is named, s/he becomes a member of the community that person is going to exist in (Haviland et al., 2008: 269).

Social gender is the product of our native community. *“Distinction between sex and social gender is determined by assigning social roles to biological men and women at birth”* (Bhasin, 2003: 7). As the person interacts with the community, the person embraces their assigned social identity and adopts social gender (Şahin, 2019: 235; Uluocak et al., 2014: 49).

The basis of the gender concepts emerged from the physical traits of women and men. While the birth-given biological nature of humans is named after the sex concept, the gender concept refers to behaviors and roles assigned by the community without considering the balance factor between men and women (Butler, 2016: 54; Scoot, 2010; Cornell, 1987: 84; Kula-Demir, 2006). Ragins and Winkel (2011) define general communities such;

“As positive emotions, women are expected to demonstrate joy, nurturance, and compassion; men are expected to demonstrate trust and pride. In terms of negative emotions, women are supposed to demonstrate fear, misery, mistrust, frailty, and confusion, whereas men are supposed to demonstrate fury, determination, and persistence” (Ragins & Winkel, 2011: 381).

Culture, visual meanings, gender, and similar concepts that are reflected in this age independently but still complementarily constitute the core arguments of modern images touching humans. For modern men who aim to reach beyond seeing but rather observe, perceive, and attain the message most quickly, these formations provide a *“global village,”* but the very same formations can also target their weakest point and change via their life standards and comfort paradigms offered by those standards (Yaman, 2021: 22).

Animals are equipped beings, whilst men are incomplete beings. Men try to complete their missing parts by trial and error since birth. Eyes are the first gates to the world. Therefore, eyes are the most appropriate means to serve their faith. In the modern age of technology, a variety of developments took place as human perceptions are likewise best detected by humans, and appropriate solutions are thus offered. In their community, people make decisions about their personal attitudes and behaviors, lifestyle, living standards, expectations, and even personal wills, thanks to the messages provided to them via visual means (Karlı, 2016; Oğuz, 2011; Nar, 2015).

In modern-day graphic design is actively used to reach humans or communities and transfer them the messages they will use in the decision-making process. The power aspired by modern men or encapsulating

all the things he wants to tell and allowing them to be felt the way he wants can exhibit itself in all the products unveiled by a graphic designer. Perceptual process management through audio or written means is undoubtedly easy to perform, but in the modern age, which is the age of believing more in what is seen as dominant forms are visual expression styles. Hence it is an indisputable fact that visuals need to be used in message transfer (Bilginer-Erdoğan, 2021; Tavin & Hausman, 2004; Sevindik et al., 2019).

As also witnessed in fictitious geometric shapes, traffic signs, architecture, art, fashion, television, press and advertisement, and many other samples, it became an excellent perception carrier by spreading to all areas of usage today. Language has different structures in all countries of the earth, while fictitious statements and visual culture products (emblems and logos, advertisements, brochures, books, magazines, etc.) are communication tools with the same language for everyone. Effectively used in modern-age visual communication and exhibiting its presence in many domains, graphic design extended its area through many concepts and situations and demonstrated its existence through different means/settings (poster, brochure, banner, mailing, etc.). Messages conveyed during perception and comprehension processes, graphic design plays a vital role in expression, and in addition to the areas it is affected, it acts as a vital factor for the area it wants to influence. Although graphic design mainly emerged to inform people on various subjects (particularly in announcing events), the effect created on people and created change has then evolved into a tool that can also be efficiently used in the formation of graphic design culture (Çitçi, 2009; Dülgeroğlu-Yavuz, 2006; Sevindik et al., 2019; Julier, 2006).

Transformation of the “social gender” concept created in the community via visual culture through the means of graphic design and the way its interaction takes place on the graphic design level constitute the aim of this study. Accordingly, in studies conducted via discourse analysis method, emerged findings are seen to be used in the formation of community and in various patterns exhibited within the context of social gender, detection of the way graphic design affects holds value in terms of locating the position of social gender in graphic design. Hence, this research is going to contribute to the existing literature on the interaction between visual culture & graphic design and its effect on the community.

METHOD

Research Model

The research method employed within the context of research to collect data is the qualitative research method. The research model, on the other hand, was set as a survey model. A survey model is a research approach that aims to describe a past or present condition in its original form. *“In survey models, **expression of goals** is generally as questions. They are such:” What was it? What is it? What is it about? and What does it consist of? etc.”* (Karasar, 2005: 77).

Within the research context, the discourse analysis method is to be employed. In discourse analysis, data are created after grounding data on varied perspectives by using a set of rules and thoughts in a specific method. Although it is not an alternative to conventional ways of thinking, it can create other perspectives and areas by integrating with many mindsets. In methodology, discourse analysis is an essential trial to skip to individually elaborated, detailed, and qualitative approaches instead of generic, theoretical, and quantitative approaches (Wood & Kroger, 2000).

Discourse analysis is a research model that emerged after the developments in psychology as a result of language multiplicity, discourse styles, and interpreting what is said. Discourse analysis is distinguished by its changeability of focus. Language's effect and acquisition act as an indicator as analyzed with respect to its impact on the perception cosmos by means of its social diversity and use of language to serve favorable inferences for the person (Elliott, 1996). Critical discourse analysis is a discourse analysis method that

foregrounds themes like power, authority, hegemony, class distinction, gender, race, ideology, discrimination, self-interest, profit, reconstruction, restoration, tradition, social construct, or social order and treating those themes as research area (Yardım & Doğruel, 2019: 137).

Data Collection and Analysis

Analyzed designs in this research mainly focus on magazine advertisement designs. Accordingly, two different sectors as, cosmetic and passenger vehicles (two-wheel and four-wheel vehicles), have been selected. Published between 1950-1979 and 1980-2023, two designs from each area have been selected from advertisement graphics in those magazines and analyzed via discourse analysis. In the research, a sum of 8 advertisement graphics has been selected and examined in accordance with the designed scale.



Visual 1: Belde Bicycles poster (1973) (www.tr.pinterest.com)



Visual 2: Docteur Renaud Paris Lipstick (1963) (www.oguztopoglu.com)



Visual 3: Nivea Creme (1970) (www.paratic.com)



Visual 4: Volkswagen (1956) (www.aircooledcommunity.com/)



Visual 5: Miss Dior Blooming Bouquet Perfume (2023) (www.johnlewis.com)



Visual 6: Cupra Formentor Car (2023) (www.issuu.com)



Visual 7: Kerastase (2023)
(www.kerastase.com.tr)



Visual 8: Opel Mokka-e (2022)
(www.opel.com.tr)

Tool Development

In the collection of data within the scope of this research, the scale of which the general framework was designed by Van Dijk has been re-adapted within the axis of graphic design (Table 1). Dijk argues that discourse is a multi-dimensional phenomenon that cannot be easily explained. That being said, discourse can be seen as a linguistic object (ex. getting in line or a sentence), action, social interaction form (ex., talk), social practice, mental symbol (meaning or opinion, etc.), interactive event or activity (parliament discussion, etc.), cultural product or even a commercial commodity (Van Dijk; 2001; Van Dijk, 2009).

Table 1: Adaptation of Van Dijk’s Discourse Analysis Model according to Graphic Design

Macro Structure	Micro Structure
Typography and Font Styles	Pictograms (sign symbol) and symbols (logo, logotype)
Use of color	Sentence Structures (Simplicity-Complexity/ Active-passive voice)
Holistic construct (In design)	Use of visuals (Photo and illustration)

The developed tool consists of two parts. The first part, “Macro Structure,” entails three subtitles “*Typography and Font Styles*,” “*Use of color*,” and “*Holistic construct (In design)*.” The second part, “*Micro Structure*,” also entails three subtitles; “*Pictogram*,” “*Sentence Structures*,” and “*Use of Visual*.”

FINDINGS

1. Sample: Belde Bicycles

Advertisement graphic (Visual 1) designed by Belde Bicycle Company in 1973 was created to promote the new model of the brand and used media was a magazine. It was a design addressing to a wide range of ages interested in sports and travel. An overall analysis reveals that emphasized points are sports, fresh air, and travel.

1.1. Analysis with respect to Macro Structure

Typography elements used in design take place in two axes. In the first axis "*The apple of our eyes is now Belde bicycles...*" statement is foregrounded by distinguishing it from all other typography elements. The text in serif-font has, in structure, bold and italic form. In order to highlight the "*BELDE*" statement, capital letters were used. The Ellipsis at the end of the sentence implies that demand is still on the rise.

In the second axis where typography is used, there exists a grouped set of text. In the text group, a hierarchical structure is built. Viewers are first asked to see the "*A brand new model by Belde: Majestic POLO*" text group and printed larger than other components of the text. Additionally, both to create a hierarchical structure and to foreground, the "*Majestic POLO*" logo was colored in red. Besides, the "*POLO*" word was printed in capital letters and identified with the "*BELDE*" word. In the second-group texts within the secondary axis, there is a subtext starting with the word "*POLO...*" and narrating the features of the promoted bicycle. Once again, by ellipsis, it is aimed to further increase the effect of these features. Ellipsis inclusion also continued in the text within the second axis.

Once we take a look at the technical writing of the texts on the secondary axis, it is observed that sans serif fonts are used. The highlighted "*A brand new model by Belde: Majestic POLO*" text group is bold, while the explanatory texts in the second group of the axis are regular, whereas bold style is used for the titles.

Once Visual One is examined in terms of color, it is seen that red, black, blue, and green colors come forward. While blue and green color stands out as the background color, red is used in similar tones in the text "*Majestic POLO,*" the shorts of the woman figure and the frame color of the bicycle, to establish a connection. Thus, women, bicycles, and brand names are associated with each other. In terms of Typography elements, the axis is the use of black Typography on white background. The brand wished and preferred to highlight the use of the new model's name by using red on white background.

The design axis of the examined Visual one is built on asymmetrical balance. A design axis is used in Typography, where the visual occupies much more space, whereas the working plane occupies less space than the general one. Besides, it is observed that there is a hierarchy within the Typography items (especially the Typography items on the second axis). It is possible that color and size (both in terms of font size and capital letters size) are used to provide hierarchy. In the optical center of the design, the woman figure, together with the bicycle, attracted attention.

1.2. Assessment In Terms of Microstructure

It is observed that the InDesign weight is concentrated on the visual. Besides, when we scientifically examine it in terms of indicators, there are narrative indicators available in terms of pictographic indicators. While emphasizing the modern city and lifestyle embedded with its nature-sea view, there is an orientation regarding the usage areas of the product, which was introduced in the magazine under the name of "*Belde Bicycles Majestic Polo*" with the help of the positive energy stemming from the open air, the mountain, the sea and the summer season. As the second indicator, the boats and rowboats on the seascape reflect that the tools that have become essential for daily use are not "luxury" but indeed "necessity." The "*Majestic Polo*" bicycle, which is used as a pictographic indicator, is identified with the woman visual associated with it, which arouses interest and curiosity on the part of the people curious by directing the emotions of desire and aspiration. The last indicator used to bolster the sense of curiosity is the two male figures. The two men strengthen both the rivalry and the sense of curiosity.

The sunny fresh air, the beachside, the service of luxury as a necessity, and the message of possession sent to the masculine subconscious are the first striking elements in general. The perception that the woman, who is

seen as an element of desire and temptation, wants to create in the brand "*Belde Bicycle Majestic Polo*" is the effort to show the possession as a need by matching the perception of the commodified woman on the new brand and product to be put on the market.

InDesign is used as a symbol only in the logo. The logo is included with the slogan of the brand. The logo, which includes mostly rounded sketches and lines, does not contain any color other than black. The featured item is explicitly the name of the brand. The words and sentences in InDesign form are used in a short and open-ended structure. Three aspects have been used frequently to encourage people to contemplate other meanings apart from the given words, and it is thought that it is aimed to reveal different meanings apart from the information given in the design.

In quite a number of communities, the word "attractive" specific to women is used for the bicycle as well, ensuring that the bicycle is identified with a woman, and it is aimed to explain that the bicycle is actually endowed with a gender. Furthermore, with the word "flamboyant," a vanity specific to women has been tried to be created. In addition to emphasizing that the bicycle model is smooth and simple, the word "smooth" in the InDesign text is placed in quotation marks, and there is also a reference to the slogan of the brand.

With the words "in Europe and America" in the text, the factor that is claimed to be connected to the technological and advanced communities, which is indirectly referred to as the bicycle is structured, has been highlighted. Furthermore, a connection between pleasure and sports was created by using the statements "people devoted to and fond of sports" and "voluptuary" together. The emergent relationship between pleasure and sports also refers to the brand's slogan. While the expression "those pressed for time" refers to people who work at a busy pace and have a career, the expression "young and old alike who stay young at heart" emphasizes that the bicycle model appeals to people of all ages.

When evaluated in general, it is possible to add discourse that the sentences used in design have an active structure, the bicycle model is impersonated, and a myriad of human-specific (especially attributed to women) definitions and statements are used in bicycle, and gender is attributed to the bicycle model.

2. Example: Docteur Renaud Paris Lipstick

Advertisement graphic (Visual 2) prepared by Docteur Renaud Paris brand was designed as the new product of the brand in 1963 with the slogan "*fix lipstick in 18 attractive colors, with vitamin F*" and reached its target audience through the magazine. It appeals to women of all ages who want to look well-groomed and attractive in terms of use. It aims to reach all women with different tastes with 18 different color options.

2.1. Assessment In Terms of Macrostructure

Typography elements in the design are used on three main axes. Accordingly, the brand name "*Docteur Renaud Paris*" is more prominent than the other Typography elements. The name "Renaud" in the brand logo is highlighted by emphasizing the sincerity dimension of the brand by using a (decorative) font in cursive form. In the first axis where typography is used, the name "*Renaud*" is used double, and the font of "R" is used in a double form in order to strengthen both the brand logo and the brand manufacturer's title and discourse and the initials of the brand are also emphasized.

On the second axis where typography is intensified, the phrase "*Your beauty claims its most genuine attractive expression with Dr. Renaud lipstick*" is written with a font with quotes (serif); thus, the aesthetic elements initiated with the italic font used in the brand name were continued. Finally, in the text "*18 attractive colors, fix lipstick with vitamin F*" on the third axis, italic (oblique), Sans Serif, and normal (regular) font styles are applied, and the entire typography is written in capital letters. Thus, it was aimed to give the most accurate message about brand value, formality, and product content.

Looking at the general structure of the design, it is seen that red, black, and white colors are used most intensely. The brand logo, located in the lower left corner above the woman photograph used in black and white, was placed on a black background and distinguished from all the elements in the design plane.

The visual of lipstick opposite the logo in the lower right corner was used in red to strengthen the perception of the product. “*Your beauty claims its most genuine attractive expression with Dr. Renaud lipstick*” slogan, along with the red color used on women's lips in the black and white visual, supports the discourse of the slogan. In order to maximize the impetus of the use of color in terms of perception, red is used in product color and lip color. Thus, the product (lipstick), which is on the central axis of the advertisement graphic, is emphasized once again.

When looking at the structure of the design in general, it is seen that the woman's red lips are in the optical center of the work. Moreover, the work was placed in an asymmetrical balance, and the hierarchical structure was planned to flow from the extensive visual to the typography and from there to the logo. Thus, the use of the visual is reinforced with Typography elements. The first axis that stands out was created by associating the woman figure and the product visual. Furthermore, on the second axis, the product logo and product slogan were positioned in parallel, supporting the holistic construct in terms of design.

2.2. Assessment In Terms of Microstructure

Design is expanded by being created around the woman’s visual at the center. The promoted product conveys a clear message directly to its consumers. The brand portrays the product it produces with the visual of a “*beautiful, attractive woman,*” which is used as an indicator. The woman indicators used in the visual highlight the image created in the visual that will capture the well-groomed and elegant woman who looks to the future with hope wearing “*Docteur Renaud Paris*” lipstick. In addition to “*fix lipstick in 18 attractive colors, with vitamin F*”, the image of red lipstick was used twice to support the slogan in terms of context and color options.

The logo is used as an InDesign symbol. The general lines in which the logo is used are applied in a rectangular form by using angular and clear lines in the direction that supports the discourse. The logo is highlighted in white on a black background.

The sentences used in the design are used clearly and close to interpretation. The language used in the Sentence Structure is presented as the direct discourse of the expert and not a mere promise. The “*Docteur Renaud*” logo, which is intended in design, wants the consumer to directly reach the sense of confidence that the brand owner offers with the title. The doctor's emphasis repeated in the sentence, “*Your beauty claims its most genuine attractive expression with Dr. Renaud’s lipstick,*” strengthens the message conveyed to the consumer. The reuse of the perception of “*beauty*” and “*attraction*” while detailing the product variety has been strengthened by re-referring to the slogan used.

When we examine the design as a whole, we can observe that sentence patterns are used that present the element of beauty to the consumer in an objective manner, create the perception that looking beautiful is an acquired specialty, and point out that it can reveal the existing one by supporting it. The factor stating that beauty is unique to women and that it should be earned to look attractive is highlighted by using a sentence structure.

3. Sample: Nivea Cream

Prepared by the Nivea brand, it was presented to the consumer in 1970 as an advertisement graphic (Visual 3) with the slogan “*Not a single day without Nivea Cream.*” The target audience determined in the designed visual appeals to a wide age range. Considering the family factor, it was aimed to give a message on the

harm-benefit axis by qualifying it as an *"indispensable need"* under the title of health and protection for children, women, and men.

3.1. Assessment In Terms of Microstructure

InDesign Typography elements are used on two axes. A single font was used in the study, and the text was differentiated with different styles in the font family and saved from a uniform form. The main title was designed as Typography, with the slogan *"Not a single day without NIVEA cream."* It is designed with a plain Typography, reinforced with the use of bold fonts suitable for the *"freshness"* and *"health"* slogan discourse for Nivea cream thanks to the Roman (plain - sans serif) font Nivea cream. While the brand name *"NIVEA"* used in the main title is highlighted with capital letters, the brand discourse *"not a single day without Nivea cream"* is expressed using minuscule letters. The sentence *"You can protect the freshness and health of your skin by applying NIVEA every morning"* in the sub-heading is used with a repeating Roman (sans serif-plain), bold font, and a feature to support the product and slogan discourse. The same Typography is used on the second axis, where Typography elements are located, and the brand name is kept in the foreground by using capital letters. The discourse of *"Do not deprive yourself of the benefits of NIVEA"* conveyed to the consumer as a footnote was intended to be strengthened in terms of meaning with bold Typography.

Red, blue, black, and yellow account for the main color axis of the design. As the target audience, the *"woman"* figure visualized on the first axis was associated with the color red, and the product message was tried to be conveyed directly. The blue color, which is the brand color of the product, is supported by the ball and umbrella held by the second consumer *"child"* figure, and the emphasis on the brand color is strengthened in terms of meaning. The yellow color used on the child figure, on the other hand, shows the diversity of use of the product, taking into account the element of attention. On the other hand, Typography elements used in the design were used in black on a white background, and the habit of reading was preserved.

The axis of the work is in a symmetrical structure, and the use of visual and typography elements used in the design plane has a structure that balances each other. While the hierarchical structure starts with the big visual and ends with the small text, an internal-external balance is provided by establishing a balance with the Typography elements, which we express as the second visual (Child-Umbrella-Top-Nivea box). Visual and Typography elements in the holistic structure of the design have been prepared by considering equal strength. The design, which is placed in a parallel context, creates a complementary whole in terms of visual and context.

3.2. Assessment In Terms of Microstructure

Considering the InDesign use of the visual beauty sector, the first thing that comes to mind is the *"woman"* consumer, and it is built on the concept of *"family."* The brand symbolized the criteria of children and spouses by reaching consumers of all ages, which it determined as the target audience, over the woman figure used in the visual. While underlining the *"naive"* and *"fragile"* nature of women by positioning a protective and caring male figure next to her, she also strengthened the *"sensitivity"* message presented by the brand. The use of the child figure to complete the discourse, *"Nivea is the perfect cream for every member of the family,"* is the last powerful element that supports the discourse. Parameters that complement each other were created with the rainy weather, the visual of a woman protected from getting wet, and the figure of a child with an umbrella. Thus, a metaphor was created by associating the emphasis on the protection brand's protection of the skin from external influences with the umbrella protecting people from the rain. Another prominent element is the message that the man should ignore it even if he gets wet, as an extension of the protective and ministrative attributions imposed on men in the communities.

While there are no items with an InDesign Pictogram element, it is seen that the brand's logo is used twice. However, in both of the forms used, the logo needs to be revised as a part of the visual layout or as it is on the product packaging. The brand name was also used on the ball in the hand of the child figure, reminding the brand's logo, and the emphasis was placed on the brand's name.

The first message conveyed to the consumer by the slogan “*Not a single day without Nivea cream*” used in the design is within the scope of indispensable need. An expression language is available in all sentence Structures in InDesign in line with personal needs and benefits. Moreover, the slogan sentence reveals an assertive discourse with a structurally strong judgment expression. Furthermore, once the explanatory text is examined, it is emphasized that the brand is a strong protector with an objectionable structure in the sentence structure.

The brand name, which is frequently highlighted in the main title, sub-title and text group used for the promotion of the product, demonstrates that the consumers will only meet their own needs thanks to the “*Nivea*” brand. A single product appeals to more than one age group, emphasizing the concept of “family.” A different sensitivity has been created with the InDesign skin health concept of Visual 3, the concept of beauty associated with women. The communal role of the woman, who holds the family together and assumes the responsibility to other family members, stands out in the visuals supported sentence patterns.

4. Sample: See the Volkswagen

The magazine advertisement, which was created for the vehicle released in 1956 with the claim of being “*Internationally Famous*” belonging to the Volkswagen brand, was presented in a masculine form (Visual 4) to the graphic consumer. While the visual appeals to a wide audience who loves luxury and travel, it is observed that it is a design for men in light of the Typography elements used.

4.1. Assessment In Terms of Macrostructure

Typography elements used in the design are in the form of capital letters and used in different styles. Serif (quoted) Typography was preferred in the upper title used in the slogan “*Internationally Famous.*” When the Typography of the “*See the Volkswagen*” text placed under the Visual is examined, we see a bold, serif (quoted) Typography that starts with capital letters written in Sans Serif (without quotes), Italic (oblique) font and makes it clear to highlight the brand.

Typography of the manufacturer's name, “*VW Motors Limited,*” placed under the brand logo, is used in capital letters form with Roman (Sans Serif-plain) Typography in the position supporting the logo. Moreover, black-and-white integrity is ensured throughout the design. The visuals used are highlighted using drawings depicting the countries they represent. Perception of integrity is supported by the way the visuals are positioned and the black shadings in the form of background stains used. InDesign Typography and visual integrity are created in a single frame in the context of the black and white color used.

Visuals placed on two axes, horizontal and vertical, can be seen throughout the design. We observe text groups positioned parallel to the visuals. The InDesign balance element covers the entire structure.

4.2. Assessment In Terms of Microstructure

We can observe that the visual use of the examined design is more common than the use of Typography. The vehicle introduced by the brand to the consumer has intense use of visuals that support the slogan of “*Internationally Famous*” in line with its claim. It has been used in direct proportion with the famous representations of the countries it associates the desired audience with the international emphasis. At the

same time, it has clarified the perception of "luxury" and "travel" with the designed use of the visual. All of the messages desired to be given throughout the design are transmitted directly with visuals.

Only the logo is used as an InDesign symbol. The logo is symbolized by the letters "v" and "w" of the brand name placed in circular calligraphy. The connection between the round form used in the logo and the product symbolizes the movement by being associated with the wheel.

There are two InDesign text collections belonging to the brand. "*see the Volkswagen*" and "*On stand no 120,*" describing the brand slogan and model, are used for the purpose of product promotion. The second text group is created as a footer in the form of the place and location where the product of the brand is displayed.

5. Sample: Miss Dior

The media where the advertisement graphic prepared by the Dior brand is published in the magazine and it was published in 2023 (Visual 5). The target audience of the product presented to the consumer under the name of "*Blooming Bouquet*" under the brand name of "*Miss Dior*" is women, and it is not limited in the context of age range. Advertisement graphic is introduced to the consumer as a whole through the trilogy of Woman, flower, and fragrance. The message to be conveyed, the name used for the product, and the visual advertisement graphic are designed on a clear plane and on an axis that will feature the emphasis on a woman.

5.1. Assessment In Terms of Macrostructure

The bold, italic handwriting form used in the visual ... design of "*Miss Dior*" has a signature form that symbolizes the elegance of the woman. The phrase "*Blooming Bouquet*" is in capital letters form, followed by Sans Serif, plain (Roman/regular) Typography. In the font structure of the "*Dior*" brand logo placed in the lower right corner of the design, we come across a complementary Typography repeated on the axis of the brand as a whole in the form with quoted (serif) font.

When the advertisement design is evaluated based on the visual, the intensity of the muted pink and gold tones of the colors used is seen. "*Miss Dior*" perfume, produced by the Dior brand, is formulated in a transparent structure and in pink color. It is easily seen that the color of the product and the design complement each other in terms of color throughout the design. In terms of both discourse and design colors, a perception has been created that supports the feeling of a flower bouquet. In addition, a strong emphasis was placed on the brand name with the white space created around the "*Dior*" inscription.

From the point of view of Advertisement design, both the main brand (Dior) and the sub-brand (Miss Dior) are used together to form integrity. In addition, the presence of the main brand was strengthened by concentrating the white space around the main brand.

5.2. Assessment In Terms of Microstructure

The Advertisement graph (Visual 5) is prepared by keeping the pictographic indicators in the foreground in terms of indicators. The "*woman*" figure, where the center of gravity of the design is used, supports the fragrance message of the product that the brand wants to highlight with the woman's skin, flower bouquet, and warm color undertones. The hair of the woman figure caught in the breeze and the sense of spring form a unity with the flower visual used. The brand name "*flower bouquet/Blooming Bouquet*" carries the sub-message of women and flower phenomena referring to the woman's likening to a flower. The product placed on the graphic in a transparent glass bottle was used as the indicator.

A plain graphic was prepared with the logo used as signature and sub-signature, highlighting the brand identity of the design. The signature brand positioned in the lower right corner is placed on a white background, while the new representative of the brand and the new product name, and the logo used are centered on the focus of the graphic. In addition, when we examine the sentence structure used in design from general to specific, the sub-brand “*Miss Dior*” belonging to the main brand “*Dior*” has been used effectively in a way that determines the audience. In the tertiary sub-title of “*Blooming Bouquet*,” direct information is presented by integrating the content of the product with the product name. In addition, the absence of an additional explanatory text about the brand or the absence of communication information draws attention.

6. Sample: Cupra Formentor

Another advertisement graphic examined within the scope of the study is the design of the Cupra branded car in a magazine published in 2023 (Visual 6). With the motto “*7 seconds is enough to understand whether you like the car or not*”, it appeals to a broad consumer who is interested in vehicle-travel and visuals, keeping the audience unlimited.

6.1. Assessment In Terms of Macrostructure

When the design is examined, the Typography used is designed on two main axes. On the first axis, there is the identity information of the brand and the slogan to evoke the brand. On the second axis, it is the subtitle group belonging to the text community placed for informational purposes. In the study, the word “*Cupra*” uses straight (Roman), bold, and capital letters, while the word “*Formentor*” repeats capital letters and uses italic form in Typography. In Typography, which is used as italic, it is seen that a reference is made to the concept of speed and movement of the vehicle. Although capital letters are used in the product slogan placed under the brand name, a basic hierarchy has been created in the placement of Typography elements by dimensioning them in a way that does not take precedence over the brand identity.

We can assert that InDesign has a metaphorical graphic as a whole with the visual of the vehicle placed on a white background, the silhouette of a woman on the right back surface, and the sky and lightning visual used on the left back surface. When looking at the use of color in the advertisement graphic, which is prepared, there is a predominance of blue, gray, pink, and purple. The colors used in the design, which are prepared to support the slogan belonging to the brand, have been prepared in a way that supports the discourse in terms of meaning. Considering the use of color as a whole with blue, pink, gray, and purple colors, we can understand that it strengthens the slogan “*7 seconds is enough to understand whether you like the car or not*”. If we refer to thinking, curiosity, and mystery, to dreaming in terms of the structure of the slogan, colors, and emotions are associated.

InDesign typography elements and the use of visual are directly proportional. In other words, the use of visual and typography are structured in parallel with each other. Besides, the axis of the design is situated on an asymmetrical balance, and visuals of a car and a woman are placed in the optical center. The white space used in work is distributed levelly, which provides the opportunity to feature the visuals of the car, the eyes of the woman, and the streak of lightning.

6.2. Assessment In Terms of Macrostructure

The holistic structure of the prepared advertisement graphic is designed as puzzle pieces that form a whole. InDesign, which contains more than one element, the message is intended to be conveyed to the consumer indirectly, not directly. InDesign, which is prepared for the imagination and perception of people, the visual of the vehicle is introduced. First, the visual of the woman representing the sense of curiosity is introduced

secondly, and the visual of lightning and the sky, which evokes the sense of curiosity is introduced thirdly. Thus they are associated. A graphic that prompts the consumer to think and refers to psychology has been prepared throughout the design.

In the design brand logo is used. It is positioned under the visual in the lower right corner. The logo used is in the form of an inverted triangle and is presented to the consumer with the brand name. It is designed as a stain on a white background. On the other hand, in the first sentence structure collected in two axes, there is the identity and slogan of the brand. The slogan refers to the "7 seconds" rule, known as the first impression psychology theory. The slogan prepared through indirect discourse has been prepared in a manner to manipulate the consumer's perception. In the text communities on the second axis, general information about the brand and technical specifications and hardware information in the form of footnotes are provided.

7. Sample: Kerastase

It is the media magazine (Visual 7), where the visual of the advertisement graphic of the Kerastase brand is presented to the consumer, and the promotion year is 2023. The brand, which offers diversified hair products for the individual hair type and luxury needs of the modern woman, is used effectively with the InDesign visual it has prepared.

7.1. Assessment In Terms of Macrostructure

A simple but striking Typography has been used, which has the same effect as the visual used in the designed advertisement graphic. Typography, which is used in a way that is far from confusion and supports clear expression, has quotation marks and capital letters lines for the expression of the discourse of "The power of influence and luxury." Typography, in which the brand name is prominent, was completed using plain (Roman) without quote (Sans Serif) Typography. The word "Paris," placed just below the Typography of the French brand "Kerastase," is positioned in such a way that the brand name does not come forward, despite the use of capital letters.

Black and white contrast is used throughout the design. The two colors that have the strongest effect in terms of meaning represent "influence and luxury," as in discourse. At the same time, the similar contrast is created with the skin colors of the woman representatives speaking for the brand. The target audience is not limited by keeping the brand identity universal in terms of language, religion, and race.

There is no visual of the advertised product belonging to the brand in the whole of the design. The brand preferred to associate its claim with the woman figure through the effect. Based on the idea of a woman who knows what she wants, it offers a design open to interpretation by the consumer. It is seen that the main structure of the design is established with an asymmetrical balance, and the main balance point is visual. In addition, women's faces form the focal point of the design. In addition, other information (communication information in particular) is not included due to the use of the InDesign "data matrix."

7.2. Assessment In Terms of Microstructure

Design is designed to represent the woman who knows what she wants, transforms the need into a luxury pleasure, and individualizes the perception of beauty. The use of visual has a nonverbal expression by using women that complement each other and also differ from each other through two women. It strengthens the concept of "influence and luxury" by neutralizing the differences with the black and white use of visuals. On the other hand, when the sentence structure used in the design is examined, we see the brand name representing the brand slogan and brand identity. While the brand slogan determines the target audience, it leaves the concepts of influence and luxury to the interpretation of the consumer.

8. Sample: Opel Mokka-e

It is the magazine where the advertisement graphic of the MOKKA-e, the newly released electric automobile by Opel, is published, and the publication year is 2023.

8.1. Assessment In Terms of Macrostructure

When the design in Visual Eight is examined, we can observe that the mokka-e vehicle of the Opel brand used is highlighted in a way that distinguishes it from the general Typography elements. In the Typography of the letter "e," which is used to reveal the difference between the electric vehicle, the font format is used unconventionally. The typography used in text communities of the Opel brand "MOKKA-e" electric vehicle is in the form of Roman (plain), Sans Serif (without quotes), bold, and capital letters.

Integrity is ensured and provided in the visual whole of the design with a gradient transition from blue to white. The visual of the vehicle placed in the optical center of the design is sized with the white color used on the floor. Introduced as an electric vehicle, "MOKKA-e" strengthens the "electric" emphasis with the red color used in the vehicle design. The yellow stain form used next to the text group "There is MOKKA-e from now on" creates selectivity in perception in terms of energy. The design colors used in the brand image, which started with the "forget about the normal" discourse, refer to the limits of the mind by making the horizon line unclear with the color transition from blue to white.

We are faced with a sized background in the entire advertisement graphic visual prepared. The visual of the vehicle placed at the center of the design is expanded with the asymmetry used on the floor. Ground lines are used parallel to the ground, and negative and positive symbols reflect the "electric vehicle" feature.

8.2. Assessment In Terms of Microstructure

The graphic design has a neutral use of visuals that will best reflect the brand slogan. With the motto of "Forget about the normal," perception is created in a way that reveals the superior feature that will push the limits of the mind. In the background used, the uncertainty of the horizon line, color transitions, and the visual of the brand placed in the center fix the focal point in one place. Making vertical and horizontal lines obscure with color strengthens the background of the visual.

There is the brand logo and the electric vehicle presenting the "e" symbol used in Visual 8. The Opel logo placed in a round form is emphasized by the brand name underneath. The "e" symbol used to represent a feature of the vehicle introduced by the brand is reinforced by the Typography used.

The sentence structure used throughout its design has an active language. It addresses the consumer with clear discourse language. It associates the novelty with the Mokka-e brand, as opposed to the standard point of view with the phrase, "Forget about the normal; there is Mokka-e from now on."

CONCLUSION

Visual culture emerges as a concept that starts with the concept of image and extends to the field of today's pictographic/visual technologies. Culture, which includes a paradigm that human beings produce and consume themselves, has created different disciplines. Under the name of enculturation, it transfers more than the expectations and needs of the community to the communal identity through different dynamics. The way of presenting what he wants to convey to the masses, especially in the channels he actively uses to reach the communities, has led to the emergence of the logic of graphic design, which is one of the dominant fields of today, and to take root. Now, graphic design is an indispensable component in presenting certain data to people for the formation of culture. In this age where today's people are surrounded by images, the determinant of life is culture

itself. Although visual culture has passivity in its structure, it often causes active factors. In a rapidly changing world, the dominant element of nonverbal communication is dominated by visual.

Although the visual culture is acknowledged as the consequence of the modern world, it has been dominant since the first time people started to live in the community. The act of "seeing," which is beyond speech and discourse, forms the basis of mass communication tools that serve today's capitalist order. The culture that the capitalist system uses for community consciousness, based on the influence of visual culture, has changed the concept of social gender. In the evaluation made taking into account the period (1920-2023) examined, the message that people are given a template in the advertisement graphics and that they should act to adapt to this template comes to the fore.

In the advertisement graphics prepared retrospectively, it is seen that the elements examined in the context of micro- and macrostructure are used on an equal basis. The message is supported in a myriad of ways by typography and font style, use of color as well as sentence structure, and use of visuals. We observe that the woman figure is mostly associated with the brand and presented with the masculine mindset. It can be asserted that social gender roles are used more prominently in the designs, and the product is promoted.

It has a visual siege and perception management that serves the communal spaces it has created and takes human consumption out of the concepts of "*necessity*" and "*need*." The point at which the individual, who builds her/his existence on being visible, is surrounded also passes through visuality. In today's world, when the concept of time has lost its essence and impact, the main theme of the works is to be able to give the most accurate message in the shortest way, to manage the community perception, to work the balance of giving and receiving by directing it to the gendered side of people. Especially from 1920 to 2023, the designs that became more and more simplified in advertisement graphics started to be purified from words, and where the visual came to a much more important point, came to the fore.

In the advertisement graphics prepared today, the product promises and discourses of the brands lose ground to the visual siege. The products promoted offer the consumer a powerful effect of visuals on individual power, pleasure, and luxury rather than their usage areas. The examined advertisement graphics direct social gender perception from general to specific. We perceive that the gender roles assigned to women and men from the past to the present have been broken and evolved at this point. Social gender, which has changed under the influence of visual culture, shifts from the roles assigned to the individual to the concepts of "*feeling special*" and "*deserving the best*."

The transformation of images into geometric shapes and the use of the perceptual attraction of the concept of gender, which was created based on visual culture, in domains where various efficient usages such as art, architecture, and fashion are intense, direct social gender. It is an undeniable fact that the cultural perspective of the community is transformed into a universal whole by dictating masculine and feminine concepts. Along with what people do in consciousness, studies on the subconscious are among the most important indicators of these studies.

Graphic design, which is one of the significant determinants of nonverbal expression, conveys the different identities that the brand offers to people rather than presenting a brand in the context of designs it has prepared. A woman or a man goes beyond being just a gender and is directed to be the "most/best" in terms of all concepts. The artificial culture presented with the prepared graphic designs constantly repeats the roles of men and women. The individual, who maintains her/his uniqueness through seeing and being seen, becomes the message itself instead of examining the language of the message that reaches her/him through graphic design channels, irrelevant of what is wanted to be told or the sub-message.

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