

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES**



**ANALYZING THE RELATIONSHIP BETWEEN ONLINE
FASHION BRAND RECOGNITION, BRAND EXPERIENCE AND
BRAND LOVE; A CASE STUDY: TURKIYE**

MASTER'S THESIS

Hajar KARRIT

Department of Business

Business Administration Program

FEBRUARY, 2024

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FEBRUARY, 2024

ONAY FORMU

DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results which are not original to this thesis.

Hajar KARRIT

FOREWORD

I would like to express my thanks and gratitude to all those who helped me accomplish this work and to overcome our difficulties, especially Prof. Dr. İlkey KARADUMAN who honored me by accepting the supervision of my letter and making observations and suggestions that would enrich the scientific research of all professors at the Faculty of Business Administration.

I would like to thank Istanbul Aydın University for having a master's degree in business administration.

FEBRUARY,2024

Hajar KARRIT

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ABSTRACT

The relationship between brand experience, brand love, and online fashion recognition among Turkish consumers is examined in this thesis. The study uses a quantitative research approach and online surveys to gather information from a wide range of participants from all regions of TURKIYE. The target group for the study included English-speaking, fashion-savvy consumers in Türkiye who had previous contact with fashion brands. Due to a lack of resources, a sample of 400 respondents was chosen using non-probability sampling and an online survey, participants' judgments of recognition, brand experience, and brand love with regard to certain online fashion brands are assessed using validated scales and questionnaires. To investigate possible links and relationships between these variables, statistical studies, such as correlation and regression, are carried out.

The study aims to shed light on the elements influencing Turkish consumers' emotional connections to online fashion businesses and how brand experience and brand recognition support the development of brand love. Employing advanced statistical analyses, the study seeks to unveil potential associations and interconnections among these variables. During the study period, the findings are anticipated to offer useful information for brand management and marketing strategies for online fashion, allowing firms to understand customer behavior better and fortify brand allegiance within Türkiye's rapidly evolving online fashion landscape. The study adds to the body of knowledge on consumer behavior and branding in the context of the Turkish fashion sector while acknowledging potential limits.

Keywords: Brand, Online Fashion brand recognition, brand experience, brand love.

ONLINE MODA MARKA BİLİNLİRLİĞİ, MARKA DENEYİMİ VE MARKA AŞKI ARASINDAKİ İLİŞKİNİN İNCELENMESİ; BİR VAKA ÇALIŞMASI: TÜRKİYE

ÖZET

Bu tezde Türk tüketiciler arasında marka deneyimi, marka aşkı ve çevrimiçi moda tanınırlığı arasındaki ilişki incelenmiştir. Çalışma, Türkiye'nin her bölgesinden geniş bir katılımcı yelpazesinden bilgi toplamak için nicel bir araştırma yaklaşımı ve çevrimiçi anketler kullanmaktadır. Araştırmanın hedef grubu, Türkiye'de daha önce moda markalarıyla teması olan, İngilizce konuşan, moda konusunda bilgili tüketicilerden oluşuyordu. Kaynak eksikliği nedeniyle, olasılığa dayalı olmayan örnekleme ve çevrimiçi bir anket kullanılarak 400 katılımcıdan oluşan bir örneklem seçildi; katılımcıların tanınma, marka deneyimi ve marka sevgisine ilişkin yargıları Belirli çevrimiçi moda markalarına ilişkin değerlendirmeler, doğrulanmış ölçekler ve anketler kullanılarak değerlendirilir. Bu değişkenler arasındaki olası bağlantı ve ilişkileri araştırmak için korelasyon ve regresyon gibi istatistiksel çalışmalar yapılmaktadır.

Çalışma, Türk tüketicilerin çevrimiçi moda işletmeleriyle olan duygusal bağlarını etkileyen unsurların yanı sıra marka deneyimi ve marka bilinirliğinin marka sevgisinin gelişimini nasıl desteklediğine ışık tutmayı amaçlıyor. Gelişmiş istatistiksel analizler kullanan çalışma, bu değişkenler arasındaki potansiyel ilişkileri ve bağlantıları ortaya çıkarmayı amaçlıyor. Çalışma süresi boyunca bulguların, marka yönetimi ve çevrimiçi moda yönüne yönelik pazarlama stratejileri için yararlı bilgiler sunması, firmaların müşteri davranışlarını daha iyi anlamalarına ve Türkiye'nin hızla gelişen çevrimiçi moda ortamında marka bağlılığını güçlendirmelerine olanak sağlaması bekleniyor. Çalışma, potansiyel sınırları kabul ederken, Türk moda sektörü bağlamında tüketici davranışı ve markalaşmaya ilişkin bilgi birikimine katkıda bulunuyor.

Anahtar Kelimeler: Marka, Çevrimiçi Moda marka tanıma, marka deneyimi, marka aşkı.

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LIST OF ABBREVIATIONS

FB	: Fashion brand
BR	: Brand recognition
BE	: Brand experience
BL	: Brand Love
CBR	: consumer brand relationship
4Ps	: Product, price, place, promotion
WOM	: word-of-mouth
KMO	: The Kaiser-Meyer-Olkin
SPSS	: Statistical Package for the Social Sciences

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I. INTRODUCTION

Customers today strive to maintain consistency in their self-perception. Marks that have been deeply embedded in the consumer's self-concept request that their actions and interactions go along with the self-concept in order to alleviate mental anguish. Such self-evaluation is essential for developing a precise and trustworthy self-idea because it gives one a sense of consistency and control over the social environment (Swann & Read, 1981, pp. 351-372).

Buyers often intend to recognize and disclose their identities while making purchases. Notion of importance, consumers and brands attach significance to the social environment. Self-idea refers to how people feel and think about themselves and what they view themselves as Grubb & Grathwohl (1967), and it has been demonstrated in early work that customers adjust their behavior to match or advance it (Rosenberg, 1981). When a brand is linked to a customer's self-idea, self-brand connections may result (Escalas & Bettman, 2005). These unique exchanges between a person's self-image and the customer are extremely emotional.

According to Escalas & Bettman (2005), the level of a customer's integration of a brand into their self-ideas is known as self-brand association. As a result, the force of the customer brand relationship varies (Fournier, 1998). For instance, a client who has significant areas of strength for a brand association with Apple might accept that the person thinks unconventionally and connect that conviction to Apple's trademark. They might also feel creative and connect that inclination to Apple's position as a development leader. He challenges Apple in order to create, carry out, and express these aspects of his self-idea through brand usage. Customers may do this by using associations to communicate the brand experience associated with brands Schmitt, Brakus, & et al., "From experiential psychology to consumer experience" (2015), proving the previously unresearched relationship between self-brand association and brand understanding.

According to Brakus, Schmitt, & et al (2009), the term "brand insight" refers to the emotional, internal consumer reactions (sensations, feelings, and discernments) and social reactions elicited by brand-related enhancements found in a brand's

structure and character, packaging, correspondences, and circumstances. In this evaluation, the combined brand understanding of brand-related enhancements, as evaluated for a loved brand, was considered. This experience perfectly reflects all the ways that consumers interact with and are impacted by the brand. For this piece, it is important to consider the client's whole brand experience with Apple rather than just one explicit discrete commitment with brand-related improvements, like the iPhone 7. Brand constancy strongly correlates with self-brand association Escalas & Bettman (2005) and brand understanding Brakus, Schmitt, & et al (2009), which raises buy objectives and behavior, cost cynicism, and recommendations, increasing the value of brands (Oliver, 1999).

According to Morgan-Thomas & Veloutsou (2013), brand experience is a personal response to managing the brand and may be thought of as a process for self-confirmation since connection provides a chance for self-check (Swann & Read, 1981). Customers take action to avow and keep obvious self-ideas, such as the self-brand interface, in an effort to avoid mental confusion about who they are (Swann & Read, 1981). While managing brand improvements, such self-confirmation includes the full experience obtained from all brand experience perspectives, irrespective of the faculties, attitudes, behavior, and ideas.

Together with the rapid growth of the intelligent innovation sector, the domestic and international fashion industries have recently made some significant strides, with several new, powerful organizations providing everything from budget-friendly to expensive items. Because of this enormous development and the application of many tactics, the design industry has experienced an increase in steep and harsh rivalry. Most fashion finance experts focus on performing as such to generate more remarkable products, champion programs, and innovative marketing strategies because essential pieces of the pie require the advancement of both more extended and more profound product offerings. The rapid acceleration of financial growth, in combination with globalization and other factors, has raised consumer expectations for style in the design industry. Consumers of fashion have more complex product demands, including those related to cost and lifespan as well as distinctive personalities that design firms may convey to customers, as well as pertinence in many contexts, from the workplace to daily activities. Vietnam has unquestionably adopted this widespread tendency.

Several ground-breaking theories on how consumers experience brands, including as brand character, brand locality, brand trust, and brand love, have been developed and assessed over the past few years in light of brand writing. While marketers have acknowledged the value of brand insight in developing labor and product showcasing strategies, scientists and academics have not given the concept and assessment of brand experience enough thought.

According to Brakus, Schmitt, & et al (2009), brand experience implicitly influences consumer behavior, namely on customer satisfaction and reliability. Their research led to important breakthroughs in a variety of fields, including figuring, clothes, footwear, cars, publications, and beverages. Also, it provided a strong justification for reevaluating the definition of brand insight in studies on advertising, brand, and dependability. Similarly, brand experience is a creative strategy for Vietnamese customers and essential for the close connection between brand character, brand insight, customer satisfaction, and customer dependability. Consequently, it is crucial and important to determine the influence of brand experience level on brand personality, customer pleasure, and loyalty, either directly or indirectly via brand personality.

The globe could use a nation as a measuring stick based on its sense of style. A nation that leads in fashion will be admired internationally. One of the planned nations that has made a sufficiently serious commitment to the global development of Muslim-inspired fashion is the non-industrial nation of Indonesia. A local brand's distinctiveness and quality could also serve as a source of national pride for the nation's youth. The younger generation currently has a tendency to adopt Western culture, which is significantly different from the laws and traditions of our nation. They feel embarrassed to use them because they believe local things don't keep up with the times. Children are content with local goods, but according to Evelyn (2014) research, they actually need to be persuaded to hunt for imported goods because they believe that imported goods are superior and have more prestige even if they are aware that local goods are more inexpensive. English-language brands used in fashion, particularly in cosmetics, have an impact on consumer choice (Rachmawati, Sary, & et al., 2016). For young people, fashion is typically a top priority since it is a reflection of their self-identity. Their appearance is supported by stylish and high-quality clothing, and some kids believe that foreign fashion items are better than those made locally. Many traits

of young people include a lack of commitment, a disregard for consequences, and a shaky sense of self. They are at the stage of comparing themselves to others because of these traits.

The act of comparing oneself to someone else who shares your appreciation for imported goods will encourage the individual to behave similarly. Social correlation is the concept of mental processes that affect people's judgements, interactions, and behavior. The study of one's relationships with others and with oneself is known as social correlation. People constantly compare themselves to others, learn about how others are, what they should or shouldn't do, or what others have accomplished, had, or done but which they themselves haven't, and then assign these things to themselves (Dunning & Hayes, 1996). This might be understood in light of Festinger (1954) Social Correlation Theory, which emphasizes the importance of knowing oneself. Festinger argues that in order to maintain a constant and accurate perspective, people require criticism of their traits and abilities. Style also has no regard for gender; therefore designers are not allowed to take orientation into account when deciding how to put together a design (Oetojo, 2016). Individuals often imitate those they find trustworthy and on the verge of becoming like them because they want to be like them. Those who exhibit qualities or behaviors that are admired and imitated are regarded as role models. Good examples can either strengthen or weaken the relationship between brand love and use behavior since they frequently affect a person's choice of apparel. Hirschman & Holbrook (1982) proposed the idea of a multi-layered, decadent consumer experience that includes opinions, pleasures, and fantasies. Hirschman & Holbrook (1982) saw utilization exercises as a variety of experiences. How strongly loyal pleased customers are to a chosen brand is used to gauge brand love. Brand love includes enthusiasm for brands, affiliation with brands, favorable assessments of brands, wonderful experiences brought on by brands, and expressions of brand love. This is expected given the concept of warming models (Ahuvia, 2005).

As it has been purposefully ignored in prior studies on brand insight, there is no analysis of the brand dependability usage experience. This study was created to support the logic of the link between brand experience and brand love because there hasn't been any investigation into the effects of usage lapse on brand love. Past investigations on Brand Insight on Brand Love were directed that brand experience is

a precursor of brand name love. The brand experience might be quickly interceded by brand love. Research on the brand insight of brand name love, which resulted in brand experience having an effect on brand love, was directed by (Ferreira & Rodrigues, 2019).

In light of the aforementioned gaps in the literature, this study sets forth a relationship between brand experience, brand recognition, brand love, and brand loyalty in Türkiye's design sector. Second, the analysis calculates the effects of many factors, both direct and indirect. Finally, by giving local companies more trust from consumers, the research provided insightful advice for Turkish manufacturers who want to build their business. The interactions and views-and-opinions-exchanging will inevitably lead to an improvement in the bond between the brand and its clients. Keep in mind that brand loyalty increases as the brand and its customers develop a closer relationship. High-end fashion brands all have a high level of consumer loyalty.

II. LITERATURE REVIEW

Alvarez & Fournier (2016) state that the consumer-brand connection theory is still being developed. In addition to having value as a product, markings also have representational value since they allow people to express themselves and help them develop a sense of individuality (Chernev, Hamilton, & et al., “Competing for consumer identity: Limits to self-expression and the perils of lifestyle branding”, 2011); (He, Li, & et al., 2012). Brands are a showcasing tool for generating client encounters through affiliations and relationships, whether they be social or private, according to (Schmitt, Brakus, & et al., “From experiential psychology to consumer experience”, 2015). According to Escalas & Bettman (2005), some businesses provide clients with self-expressive messages that they need to hear. Escalas & Bettman, (2005), Gilovich, Kumar, & et al (2015) assert that highly visible products are excellent for communicating consumers' self-ideas.

Customers occasionally incorporate brands into how they feel about themselves, leading to "brand as self" (Cheng, White, & et al., 2012). Whether on purpose or accidentally, they contribute to the many levels or overall conceptions of oneself (Belk, 2013). When customers incorporate a brand into their self-idea, they create a self-brand interface. This linkage helps customers organize their own self-ideas (Escalas & Bettman, 2005). The strength of a person's brand connection depends on how much their brands are representative of their customers, or at least, how much they express information about them (Escalas & Bettman, 2005). Self-brand association and brand engagement with self-concept (BESC), which reflects a general consumer propensity to use most beloved brands in the creation of the self-idea, are thoughtfully distinct from one another Dwivedi, (2014); (Harmon-Kizer, Kumar, & et al., 2013). In contrast to self-congruity, which refers to the similarity between customers' self-ideas and brand images Sirgy (1982), or compatibility between customers' self-ideas and the personality of pertinent organizations Bhattacharya & Sen (2003), self-brand association refers to the degree to which a particular brand is incorporated into the self-idea.

In this way, a link between an individual customer's self-idea and a certain brand is suggested. Psychological research suggests that employing imagery associated with a particular brand to communicate one's self-idea may result in the formation of even stronger links with those pictures (Mattingly & Lewandowski, 2013). By altering the brand's assigned representative significance, consumers with strong self-brand attachments continue to like a brand even when it is associated with a negative customer group Hammerl, Dorner, & et al (2016) knowledge of consumption.

According to Brakus, Schmitt, & et al (2009), the emotional customer responses (sensation, feeling, and insight) and conduct reactions delivered by brand-related improvements that are a part of the strategy and brand character, bundling, correspondence, and consequently the climate, are addressed by brand experience. Brand experience makes reference to the potential for brand collaboration. This study makes use of the potential for usage experience, which encourages customers to have a pleasant purchasing experience.

The consumption encounters have an impact on the significant part of one's brain (Kim, Woo, & et al., 2015). Utilizing opportunities is yet another crucial indicator of personal success. Schouten, McAlexander, & et al (2007) defines extraordinary client encounters (TCE) as a stream that prompts clients' convictions and mentalities to change when organizations are expected to do so. Regarding whether the consumer experience is coordinated Tumbat & Belk (2011) or unstructured Arnould & Price (1993), academics disagree. According to Arnould & Price (1993), the antithesis to the consumer experience emphasizes commercial success, freedom from boundaries, and social and regular reason. According to Tumbat & Belk (2011), the experience of consumption is fundamental and encompasses elements that are commercial, personal, typical, unauthentic, and even minded.

Excellent examples are people who exhibit traits or modes of conduct that are valued and imitated. The viewpoint of someone who aspires to be like him teaches perspectives about traits or a model way of acting (Gibson & Barron, 2003). Good examples have an impact on people, whether they are directly or indirectly related to them (Bandura, 1977). Good models for our public actions may come from a variety of people, including those who are closest to us, such as our parents, siblings, friends, and teachers, as well as from political leaders, the media, or rivals (Bush & Martin, 2000). The closest connections are those between people and their parents when they

were young and immature. A role model for teens is someone who interacts with children in an overt or covert manner and has the potential to influence their usage decisions (Martin & Bush, 2000). A person's level of emotion and force may be gauged by the image they choose, which is indicative of their inclination mental state (Aron & Westbay, 1996). Brand love is the degree of the intense attachment that pleased customers feel to a certain company.

An individual's level of vigor and emotion may be seen in their chosen brand Carroll & Ahuvia (2006), which is characterized by a feeling mental state (Aron & Westbay, 1996). According to Ahuvia(2005) notion of affection models, brand love encompasses a passion for brands, a connection to brands, ideal judgements of brands, positive attitudes towards brands, and calls for warmth towards brands. Brand love has an effect on client citizenship behavior (CCB) (Putra, Exploring Antecedents to Customer Citizenship Behavior: A Proposed Model, 2019). Customer citizenship behavior (CCB) may be a concept that helps businesses engaged in product promotion (Putra, Exploring Antecedents to Customer Citizenship Behavior: A Proposed Model, 2019). This CCB will grow if customers now invest honestly in the merchandise since they would meticulously look after the things they value. To put it another way, the CCB idea is closely related to Brand Love since CCB may manifest when customers have a high level of Brand Love. Customers that have just been obsessed with a product would be keen to assist other buyers, offer suggestions, and offer proposition input (Putra, Astuti, & et al., Understanding Brand Experience, Brand Trust and Brand Love In Relationship, 2020).

Relationship between brand love and consumption behavior. Brand experience, according to Brakus, Schmitt, & et al (2009) is defined as the abstract, client responses (sensation, feeling, and comprehension), and social responses prompted by shocks that are a part of the brand name configuration, character, packaging, correspondence, and ultimately the environmental factors. According to Carroll & Ahuvia (2006), brand love is a real mental anomaly that captures a person's enthusiasm for and feelings for a certain brand. Brand experience fosters brand love because it generates emotions that result in opinions of connection (Brakus, Schmitt, & et al., 2009). brand encounter. Brand Insight has an impact on Brand Love (Putra, Astuti, & et al., Understanding Brand Experience, Brand Trust And Brand Love In Relationship, 2020).

In light of the overall effects of consumers using labor and goods, the potential of utilization experience. The phrase "utilization experience" was initially used to describe a collection of interactions that customers have with organizations, departments, or divisions of a business. Due to their general usage of the product, customers develop a fondness for it, which is referred to as "brand love."

A. Brands and Branding

According to MRAD Mona (2020) the legal title for a brand is any name, phrase, symbol, design, or other attribute that distinguishes a service or seller of a certain product from other similar products and services.

One of the advantages of a brand that will influence a consumer's decision to purchase a brand product is the ability to associate the meanings of visuals and signs with the brand. A brand is a person's perception of a name, which encompasses all associated emotions, components, and ideas (KELLER Kevin L, 2020).

In another way, a brand has a social component, and brands that consumers feel a sense of ownership over are considered powerful. Customers can be excited and moved by premium brands and have faith in them. great names and anticipate brilliant concepts and cutting-edge products from them. These attributes are necessary for a strong brand (BRONNENBERG Bart J., 2019):

- Suitability
- Reliable position
- Tolerability
- Credibly
- Inspiration
- Uniqueness
- Attractiveness

According to Emmanuel (2022) the brand symbolizes the following things to consumers:

- The product's place of origin
- Assigning accountability to the producer
- Lower risk

- Lower inquiry expenses
- High quality seal
- Having communication with the product's maker
- A metaphorical way to convey individuality.

B. Fashion

A chain of design, production, distribution, and consumption makes up the fashion business. Through its framework, which is based in culture, the fashion system attempts to give the manufactured clothing symbolic value. Because they make use of regional design and creativity, these items are also regarded as a component of the creative industries, according to (Loureiro, 2020). One of the most successful and innovative sectors of the economy nowadays is fashion. Chaudhuri (2000) state that since the market for this product is expanding and developing rapidly, it is important to look at the branding process of these products independently of other products in order to understand the specifics of the process, the requirements, and the distinctions between this industry and other industries.

Style, habit, taste, method, custom, and trend are all included in the definition of fashion. Fashion is a broad term used to describe the art of garment design that is influenced by the social and cultural context of a certain era (KIM Youn-Kyung, 2019).

There are two more definitions offered for the term "fashion" as well. The first is the temporary adoption of a behavior by a specific segment of the population due to their recognition that the behavior in question is socially acceptable for that particular time and circumstance. As a result, fashion is a category of apparel that has gained popularity recently (KELLER Kevin L, 2020).

One of the peculiarities of human society that is strongly associated with modernity is fashion. Communities have become more modernized as a result of the rise in fashion since, historically, fashion and fashionism among people did not play a significant role in society (MORGADO Marcia A, 2014).

It has been noted of Sumerian women that the use of numerous decorations and opulent attire among the ladies of the affluent strata has flourished greatly MRAD Mona (2020), these phenomena may also be seen in the great civilizations of history.

According to DELGADO-BALLESTER Elena (2020) fashion is a decentralized shift in the cultural facets of human existence that stems from a basic conflict in people's social circumstances. In this approach, a dress's style or a certain kind of facial hairstyle permeates society's higher echelons. Then, its substitutes get to the lower classes quite fast. Then, in an effort to preserve its superiority, the upper class adopts a new style. The crucial thing to remember is that fashion is more than just hair, cosmetics, and clothes. Along with fashion, daily changes have also occurred in the ways that people sit, speak, walk, use objects, live, cook, and do other things (CRAIK Jennifer, 2009).

C. Fashion Brand and Brand Experience

Brand experience is defined as "emotional, inside shopper responses (sensations, considerations, and perceptions) and social reactions prompted by brand-related improvements that are important for a brand's plan and personality, bundling, correspondences, and settings," according to (Brakus, Schmitt, & et al., 2009). Brakus, Schmitt, & et al (2009) also recognized the physical, successful, academic, and social components of brand insight. The term "tangible" refers to a person's awareness of a product or organizational image that piques their interest (Hultén, 2011).

People's perceptions and feelings about a brand are still up in the air. The intellectual attractiveness of a brand attracts customers and piques their interest in learning more about it. Social indicators occur when a customer is drawn to a product due to its behaviors, routines, or first-person experiences when using it (Brakus, Schmitt, & et al., 2009); (Hultén, 2011). Brand experiences vary in strength and severity; as a result, some brand encounters are stronger or more serious than others. Similar to how people's experiences with products vary, so do their opinions of brands; as a result, some brand encounters are more certain than others and others may intentionally aim to be unfavorable. Additionally, although some brand encounters are planned out and last longer, others occur quickly and without much consideration. Buyers' happiness and dependability may eventually be influenced by their memories of these trustworthy brand experiences (Oliver, 1999).

Knowing the nature and concept of experience is very important, because it can pique the human mind and body, produce a pleasant experience, and stimulate the

five senses. In addition, if consumers experience this conscious drive, it will encourage them to utilize the brand again. (ZOLLO Lamberto, 2020).

The current economic climate is referred to as an "experience economy," in which proponents regard the experience market as the only means of achieving long-term distinction and building emotional ties to a company's brand among consumers. In addition to being the outcome of a memorable and distinctive experience at every point of interaction with the market, a strong brand also forms the basis of every distinctive experience. (Sebastian, 2019).

Customers' awareness and understanding of a conventional corporate brand or item brand class are part of their image experience. Client interactions with a brand are more convincing than an item's components and components' aspects. It undoubtedly leaves a bigger impact and is more meaningful, which might increase customer brand confidence. It has been suggested that consumers be required to arrange brands according to their characteristics and attributes, presuming they have greater brand knowledge (Ha & Perks, 2005). In a similar vein, some academics have suggested that brand experience should be specifically examined in relation to customers' emotions (Bal, Quester, & et al., 2009). According to studies, customers' purchasing behaviors may help businesses uncover key strengths in their clients' psyches and establish a passionate connection with them. Furthermore, it is acknowledged that by successfully engaging customers and reviving their faculties, brand experience may be further expanded.

According to Brakus, Schmitt, & et al (2009), brand experience is defined as the feelings, thoughts, understandings, and behavioral reactions elicited by brand-related enhancements that are a part of a brand's strategy and personality, packaging, interactions, and surroundings. Since Holbrook & Hirschman (1982) introduced the concept of brand insight in their fundamental work, numerous subsequent works have characterized and captured the complexity as well as the experiential point of view both inside and outside the extravagance market specialty (Shahid & Paul, 2021). The brand experience starts when a customer searches for a marked product, either in person or online, continues with the purchase, and is completed with usage, use, and maybe removal (Loureiro, 2020). Businesses should focus on providing their customers with an experience that goes above and beyond the bare minimal requirements and advantages (Kim & Chao, 2019).

Brand experience may be used as a general indicator of the level of customer customization provided by brands Schmitt, The concept of brand experience (2009), while specific structures aid in identifying a more nuanced order. One such elaborate technique was presented by Brakus, Schmitt, & et al (2009), who used four distinctive elements to produce considerable differentiation for brand insight. These elements included physical, emotional, academic, and social components.

Diverse scholars have diverse conceptions of brand experience as a complex variable (Kumar, Purwar, & et al., 2013). Brand insight was defined by Schmitt, the concept of brand experience (2009) as the internal shopper response and commitment to a brand expressed through feelings, sentiments, discernments, and social reactions sparked by stimuli associated to the brand. According to Holbrook & Hirschman (1982), brand experience transcends concepts like feelings, creativity, and satisfaction. Currently, the brand's expansive world is insufficient to draw in, seize, and retain customers, and the 4Ps of Showcasing's beneficial components are too constrained to make a meaningful distinction. Schmitt, the concept of brand experience (2009) argues that brand recognition develops significant areas of strength for a through the sensations and feelings, which has a crucial importance, as opposed to other brand activities like brand mentalities, brand contribution, brand connection, client delight, and brand character.

According to Brakus, Schmitt, & et al (2009), brand experience is measured using a scale based on four factors (tangible, emotional, intellectual, and social), and when customers engage in an experience, they more sincerely invest in and strengthen their relationships with brands, revitalizing the experience economy that Pine & Gilmore, (1998) recognized.

Retailers use in-store brand interactions to more easily distinguish themselves from competing brands and competitors while providing customers with pleasant experiences.

D. Fashion Brand and Brand Personality

A collection of human traits associated with a brand make up brand personality. Brand personality is categorically defined as "the collection of human qualities associated with a brand" in this context. Instead of "item related credits," which often serve a functional purpose for customers, brand personality frequently serves a

symbolic or self-expressive function (Keller K. L., 1993). According to Keller K. L. (1993), brand personality acts as the exact opposite of a "related item trait" and gives customers a good cause to buy. According to Aaker (1997), brand personality is compared to a human with attributes like tenacity, vigor, capability, or refinement. He also described it as a collection of human characteristics that are connected to a brand. According to Plummer, (2000), brand personality is a key factor in determining a customer's propensity for an image. An element that demonstrates important areas of strength for a differentiating proof and character is inestimable and vital for developing brand value, despite the fact that an item's exterior qualities are simple for competitors to copy (Van Rekom & Verlegh, 2006).

One of the most well-known models was presented by Aaker (1997) to evaluate brand personality. The results of the Exploratory Factor Assessment (EFA) confirmed that brand character consists of the Huge Five (five major factors): toughness, fervor, capacity, intricacy, and sincerity. By recognizing the quantity and kind of brand character estimate, she promoted a hypothetical method for brand character. Earnestness is a group of characteristics that includes being sincere, truthful, healthy, and active. To describe fervor, the phrases bold, energetic, inventive, and modern may all be employed. The qualities of dependability, cunningness, and effectiveness can be used to evaluate aptitude. Elegant and alluring refinement. Finally, problematic, and outdoorsy share a harsh quality. Since its inception, Aaker (1997) findings about the five characteristics of a brand have been replicated using various consumer brands in a variety of item categories and social contexts.

Style brands can straightforwardly impart their characters or characters through the apparel items or articles themselves, or they can do as such in a backhanded manner through publicizing, store formats and plans, shopping centers, and different settings. Levi Pants and Victoria's Confidential, for example, make excitement and a feeling of being young, jazzy, and lively shopaholics. Significant regulatory outcomes might result from the similarity of a style brand's character with the character of the client (Rageh Ismail & Spinelli, 2012). For example, it has been said that brand character enormously adds to mark value Aaker (1997) and may make the purchaser have a better assessment of the organization. Subsequently, when a purchaser purchases a style brand that they share something for all intents and purpose with or that

accommodates their character, they are expressing something important to them (Aaker, 1997); (Keller K. L., 1993).

Instead of "item related highlights," which often meet a practical necessity, brand character frequently serves an iconic purpose for customers (Keller K. L., 1993). Brand personality, a type of brand affiliation, explains how a brand is used as an emblem and the deep relationships that customers have with it (Aaker, 1997). According to Caprara, Barbaranelli, & Guido (2001), the fundamental notion underpinning character is that a customer develops affinities with companies based on those businesses' personalities (Louis & Lombart, 2010). According to some academics, brand personality is crucial because it enables consumers to express their true selves or ideal selves through brand usage and ID (Belk, 2013). When considered from this angle, self-articulation, according to Kim, Woo, & et al (2015), is linked to its self-expressive value in that it aids clients in communicating, enhancing their self-idea, and reflecting their character. Similar essayists discovered that the more notable a brand's self-expression value and distinctiveness, the more seriously engaging it would be.

In the continuing assessment, the five characteristics of brand character—quietness, excitement, trustworthiness, refinement, and fervor—are examined. It should be noted that these brand character angles mirror the Spanish scale developed by (Aaker, 1997). It is a modification of the original scale developed by Aaker with American consumers in 1997 since corporate brands may have connotations that are both socially broad and socially clear. This is the rationale for the use of the Spanish scale for this study because it is more socially similar to the population under consideration.

According to Su & Tong (2015), brand character has been linked to a variety of outcomes, including brand quality, consumer attitudes towards the brand, future behavior objectives, trust, connection, responsibility, influence, and influence. Despite the fact that these affects have been demonstrated through experiment, it is unclear how they are transported. The majority of studies attempt to determine the effects of each of these factors, however occasionally a small sample size is taken into consideration (Molinillo, Japutra, & et al., 2017). Because of their significance and the potential factorial design of the information acquired, genuineness and enthusiasm are the attributes that are most frequently mentioned and the ones that are easier for

customers to grasp. Malär, Nyffenegger, Krohmer, & et al (2012) advise getting rid of everything about a brand's characteristics and, after giving it some attention, focusing on the distinctiveness of its character. Typically, businesses concentrate their marketing efforts on many factors that combine to generate "determination" Malär, Nyffenegger, Krohmer, & et al (2012), a single notion that is developed in the minds of present or potential customers. Therefore, instead of only considering their individual effects, look about how these factors work together to create a single thought in the buyer's mind. According to Aguilar, Guillén, & et al (2016), the use of a reflexive second-request model for brand character provides a better fit and makes it easier to understand what brand character implies for its consequences. Despite exhibiting in light of a first-request strategy, a second-request strategy really maintains and enhances the discernments linked to all elements. Due to this, it is conceivable to determine the total relevance and influence of the brand character aspects (Aguilar, Guillén, & et al., 2016).

The effect on consumer trust in brand. Oliver (1999) defines brand loyalty as "a deeply held obligation to re-purchase a preferred good or service reliably in the future, causing monotonous same brand buying, despite situational impacts and promoting efforts having the potential to cause exchanging behavior." Making a specific brand identity that provides consumers with iconic advantages will greatly aid in developing a long-lasting relationship with customers (Kim & Chao, 2019). A coordinated model of the social effects of brand character was created by Louis & Lombart (2010), who also demonstrated what brand character vehemently entails for brand unwaveringness. Many times, the strength of the bonds between a brand and its customers reflects the degree of good influence and more grounded feelings the brand evokes (Holbrook C. &., 2001).

E. Fashion Brand and Brand Love

Given that one of the six components of connections between consumers and companies is brand love, it is expected that customers may occasionally experience intense emotions, such as love, for particular businesses. The influence of a few brand character traits and the partner quality inductions that they include may strengthen these consumer brand linkages Aaker et al (2004), Customers may foster and develop a love relationship with a brand that has significant areas of strength since they engage

with businesses as frequently as feasible like individuals, attributing and blessing them with various character traits (Aaker, 1997).

According to Batra, Ahuvia, & et al (2012), when a customer values a brand, it suggests that the brand will eventually be important to them and will have been a part of their identity. As a result, a customer is more protected against bad data when they love a brand. However, both happy and dissatisfied customers have an impact on how safe people feel receiving bad information (Turgut & Gultekin, 2015). Since brand love is the amount of a happy client's significant personal connection, strong buyer brand connections offer protection against bad data (Carroll & Ahuvia, 2006).

According to brand love studies, a person's level of personal connection to something can predict how they would engage with it (Kim & Chao, 2019). Client love grows over time in this manner, subject to interactions between a client and the company. These encounters trigger compelling emotions akin to a brand, advancing the establishment of importance (Thomson, Macinnis, & Park, 2005). Additionally, people who strongly identify with a brand may act in certain ways, such as being willing to suffer financial consequences, such as carrying out a bigger expenditure, in order to uphold that brand (Thomson, Macinnis, & Park, 2005). Because of this, it is anticipated that even if a brand's marketer charges a premium price, loyal customers won't move to rival products.

Customers frequently give a certain brand their whole attention, including their emotions, commitment, and personal information, in the hope of reaping exceptional rewards. Over time, a customer's emotional connection to a brand becomes increasingly solidified when brand collaborations take place. Recently, Kim, Woo, & et al (2015) explored this social outcome in a focus, and the authors provided precise evidence that customer love influences self-exposure in a significant way. Although they don't claim that client love is the primary motivator of self-revelation, they did demonstrate that satisfied clients are mostly determined by their full of feeling state when thinking about self-divulgence. In light of these investigations, it is projected that consumers would be more willing to share personal information with a brand in order to maintain their relationship with it if the company has strong points for a good character and they like it.

Customers may grow to love a brand if they believe it improves and enriches their lives Batra, Ahuvia, & et al (2012), which demonstrates a more grounded status

to make a difference (Kim & Chao, 2019). Therefore, it should come as no surprise that hobbies and activities need a significant commitment (Ahuvia, 2005). It should be noted that Bergkvist & Bech-Larsen (2010) conducted an investigation in which an ideal association between brand love and dynamic contribution was empirically shown. Therefore, it is hypothesized that both a strong and positive brand character and brand love will favorably affect dynamic commitment, enabling the client to demonstrate greater dynamism in their collaborations with the organization they love, Because it is linked to desired post-utilization behaviors like devotion and politeness, brand love is essential for developing a meaningful connection with customers (Carroll & Ahuvia, 2006). By building a strong relationship with their customers, businesses will urge them to promote the goods they love (Ismail & Spinelli, 2012). According to this approach, positive informal is a personal outcome of customer brand communication. If a consumer has strong feelings for a brand, such as love, it is also expected that the customer would tell others how much they love the brand, which will help the brand get more market share. To put it another way, if customers have a positive opinion of a brand, they could need to spread the word and educate their family members (Batra, Ahuvia, & et al., 2012). This is due to the fact that customers are fast to recommend products to others for purchase, making them important brand ambassadors for the companies they support. Accordingly, in light of previous research, we propose a perfect correlation between a customer's love of a brand and their desire to recommend that brand and its products.

According to this justification, Albert & Merunka (2013) demonstrated the enormous influence of brand love on brand responsibility, demonstrating how brand love increases attitudinal commitment and, as a result, benefits long-term brand organizations.

Additionally, internally committed loyal customers are those that have strong points for a single brand and make no other inquiries (Carroll & Ahuvia, 2006). It is important to remember that past research has empirically demonstrated a positive and substantial association between brand love and loyalty (Carroll & Ahuvia, 2006). Additionally, Turgut & Gultekin (2015) have demonstrated what brand loyalty implies in terms of repurchase objectives for apparel brands.

Customers that have a strong emotional bond with a particular brand are said to be experiencing brand love. It involves deep, fulfilling emotional ties and transcends brand allegiance.

In marketing parlance, "love marks" or brand love are terms used to describe the strong emotional bond and attachment that customers have to a particular brand. It is typified by sentiments of respect, trust, and an emotional connection to the brand, which frequently results in steadfast brand loyalty (Fournier, 1998).

According to Batra, Ahuvia, & et al (2012) Brand loyalty is a valuable resource for companies. Loving a brand makes customers more likely to stick with it, recommend it to others, and even overlook the odd mishap with a product or service. Such affective ties are what propel long-term brand success (Carroll & Ahuvia, 2006).

F. Fashion Brand and Brand Trust

Fulfilment is the foundation of a connection, and building trust helps to do that (Ledikwe, Roberts-Lombard, & et al., 2019). When partners in a relationship are content, they begin to accept one another. Trustworthy sources include academics and experts from a variety of areas. This thought has increased the extravagance of this build in a few academic areas. On the other hand, it has made it more difficult to take into account various viewpoints on trust and agreement for its tendency. According to Ledikwe, Roberts-Lombard, & et al (2019), brand trust is consumers' readiness to rely on a brand that can live up to expectations about its capabilities. To define brand trust in writing, one might combine the two main systems. According to Portal, Abratt, & et al (2019), brand trust is first viewed as customers' convictions and assumptions about a company's dependability due to its constancy, aptitude, and purposefulness. According to (Moorman, Deshpande, & et al., 1993), brand trust may also be seen as the buyer's behavior goals that demonstrate his dependence on the brand.

In order to build and promote important and respected consumer brand relationship (CBR), trust is necessary Ledikwe, Roberts-Lombard, & et al (2019); (Setiawan & Sayuti, 2017). As a result, a brand is considered trustworthy when it consistently upholds its obligations to customers throughout all of its different phases, including those of item development, creation, selling, after-deals management, and commercial, and, at any rate, during its most crucial phase when it is handling emergencies (Moliner-Tena, Fandos-Roig, & et al., 2018). Since customers may rely

on trusted brands, brand trust is essentially helpful in reducing vulnerability among customers in a shaky environment.

Brand trust is an example of CBR that completely overwhelms consumer happiness. In this way, the continuing examination explores what trust means for CBR and sets expectations for behavior that result in the growth of brand value. Changes that make you want to spend more.

When a customer has a strong bond with a brand, they are compelled to engage in activities that demand significant consumer resources (time, money, notoriety), as well as financial sacrifices (for instance, the willingness to pay a cost premium), to complete them (Thomson, Macinnis, & Park, 2005).

According to Chernev, Hamilton, & Gal, "Competing for consumer identity: limits to self-expression and the perils of lifestyle branding" (2011), the price a customer would pay for their preferred brand over comparable or less expensive alternatives exhibits the behavior outcome associated to the intensity of their image preferences. Therefore, it is among the most astounding examples of brand constancy. According to Freling & Forbes, (2005), brand strengths and personalities frequently impact customer perceptions and inclinations and may affect consumers' willingness to continue using a certain brand and shell out more money for it. Freling & Forbes, (2005) also discovered that a brand's personality might set it apart from competitors in the eyes of consumers, offering it a remarkable form of long-term advantage. According to the research, even without the aid of experiments, consumers' willingness to commit to paying a higher price for a brand is influenced by their perception of its distinctive, recognizable traits.

Consequences of self-indulgence. Self-exposure is a somewhat late relationship concept, according to (Kim & Chao, 2019). According to Aaker (1997), "self-exposure" refers to a consumer's desire to provide personal information in order to develop a closer relationship with a brand. It appears that no prior studies have connected self-indulgence to ambiguously brand character. According to Aaker (1997), closeness is one of the four relationship strength markers, along with responsibility, satisfaction, and self-association. However, a clear brand personality also has a significant influence on important areas of strength for building with customers. Therefore, it is assumed that a customer who has a comfortable relationship

with a specific brand will feel more at ease disclosing personal information to it. the effects on teamwork.

Dynamic commitment, according to Bergkvist & Bech-Larsen (2010), refers to when customers are eager to devote time, energy, money, or other resources in the brand beyond what is anticipated during purchase or use. This design demonstrates a more positive to active attitude towards the brand, which includes actions like visiting the brand's website, staying informed about the admired brand, and purchasing brand-related items.

According to Freling & Forbes (2005), a strong and uplifting brand persona provides the customer deep fulfilment and may increase their propensity to use and interact with the business going forward. According to Bergkvist & Bech-Larsen (2010) study of six brands, consumers exhibited a more grounded attitude towards self-expressive brands (such as those with a more pronounced ID between brand character and customers, like dress and innovation brands, like iPod) than towards additional utilitarian marked items. According to this viewpoint, a brand's strong character may influence the customer's propensity to continue purchasing it as well as to visit the brand's website, purchase its products, remain informed of brand news, and commend it.

The effects on one's ability to put up with bad facts. According to Batra, Ahuvia, & et al (2012), protection against bad information refers to the extent to which customers don't allow bad information to negatively impact their assessments of the brand (Eisingerich, Rubera, & et al., 2011). Research in marketing has examined various connections that consumers may form with brands in order to understand and ultimately predict their reactions to brands and their activities because strong shopper brand connections may be the foundation of consumers' protection from negative information. The writing unequivocally asserts that the relationship between brand character and mentalities towards brands, such as responsibility Louis & Lombart (2010) and brand dedication Kim, Woo, & et al (2015), are inextricably linked to pessimistic data evasion, despite the need for precise evidence to support the relationship between brand character and protection from negative data.

G. Fashion Brand and Consumer Satisfaction

This thought has been investigated for quite a while and given a wide range of implications. To comprehend post-buy conduct like grumbling, verbal, and repurchase expectation, customer fulfillment should be visible as a middle person in investigations of shoppers' related involvements (Brakus, Schmitt, & et al., 2009).

Shopper fulfillment, as indicated by Voss, Parasuraman, & et al (1998), involves remarks and responses to the disparity between the experience one has in the wake of utilizing a decent or administration and what one expects prior to utilizing it. Clients will be cheerful and fulfilled when their genuine involvement in an item or administration surpasses their assumptions. As per Kotler (2000), a buyer's joy or disappointment with an item or administration results from an examination between the truth and the assumptions they had while using it. Customer loyalty is thus dependent on one's interpretation of the business or government, which develops abstract views of the person, and on the purchasing experience. Customers might compare the actual value received with what they had anticipated before employing labor and items after purchasing and using them. When the average level is greater than the actual level purchased, the customer will feel underwhelmed; conversely, when the true value is higher, the customer will feel supported and happy. The fulfillment is enjoyable, cozy, and energizing (Kotler, 2000).

Szymanski & Henard (2001) separated three outcomes from their examination into the effects of customer loyalty: objection behavior, ominous verbal (WOM), and repurchase expectations. First of all, customers often complain to retailers when they receive subpar service or a disappointing product. Therefore, it is anticipated that lessening dissatisfaction would result in less objections to dealers provided the proper knowledge and desire as well as a perfect arrangement of visible expenditures, awards, and assessments of progress as to complaining. The second effect of customer loyalty is negative word-of-mouth behavior, which is another form of complaining behavior. Customers who are dissatisfied with the labor and goods may consider telling others about their unpleasant experiences in an effort to elicit pity and persuade them not to make a purchase. Repurchase anticipation is the final indicator of a happy customer. Oliver, (1999) talked on how success inspires steadfastness. He posited the cerebral, persuasive, and conative aspects of fulfillment. These phases pave the way for steadfast activity like repeated purchases.

Customers' ability to access more swap options has greatly increased the importance of luxury brands, fostering advancements in the marketing and publicizing channels (Hwang, Oh, & et al., 2020). Consistency is key to gaining the upper hand and preserving organizational productivity Brower, Chrysochou, & et al (2017); (Sharma & Klein, 2020). According to Loureiro (2020), extravagance is best described by the phrases sumptuousness, pomp, overabundance, excess, triviality, attraction, material power, extravagance, simple life, and prospering. Client relationship has always been seen as important to brand building and exhibiting (Michaelidou & Dibb, 2008).

Contribution is an individual-level trademark that demonstrates differences among consumers in their communication and dynamic styles, according to (Chaudhuri, 2000). It shows how much data handling and attention a client gives to premium brands, according to (Bapat & Thanigan, 2016).

The late analyses of customer support literature by Klein, Falk, & et al (2016), Sharma & Klein (2020), and Wang, Pelton, & et al (2019) have changed their direction to adopt an obviously consumer-driven approach. Client commitment has been demonstrated to have a significant influence on client behavior, particularly when pursuing a purchase decision (Sharma & Klein, 2020). Customer involvement has been acknowledged as one of the key factors in the adoption of luxury brands (Prentice et al., 2019), with research focusing mostly on how businesses employ customer involvement to increase profit and maintain a competitive edge (Loureiro, 2020). Building successful customer service approaches and systems requires more consideration if you want to reap long-term benefits (Karpinska-Kraskowiak, 2014). With high levels of customer association, it is feasible to convert potential customers into real customers, maintain their loyalty, and ultimately persuade them to become repeat customers Klein, Falk, & et al (2016); (Sharma & Klein, 2020).

When everything else is equal, the cornerstone of a relationship is the fulfilment of one partner. The concepts of fulfilment have been discussed in a variety of contexts, such as the assessment cycle of a client Hult, Sharma, & et al (2019), a response to an individual's assessment cycle Halstead, Hartman, & et al (1994), an assessment of buyers in general Fornell (1992), and the mental state of an individual (Dufer & Moulins, 1989). According to Ledikwe, Roberts-Lombard, & et al (2019), fulfilment has also been defined as a conative, close-to-home, and mental response

from consumers, as well as an evaluation of the item's credits in accordance with the rules, a buyer's usage experience related to the item, or possibly a purchaser's involvement in regard to the item ascribes. According to Ledikwe, Roberts-Lombard, & et al (2019); Setiawan & Sayuti (2017), buyers may experience it as value-based fulfilment after making a decision to acquire something, before doing so, after doing so, or as social fulfilment as a result of developing long-lasting relationships with the supplier.

Consumer loyalty is defined as the buyer's happiness or the positive view he has after analyzing the outcomes of his engagement in the consumption of a particular good (Erciş, Ünal, & et al., 2012). Consumer loyalty is becoming an increasingly important topic for both researchers and advertising (Hult, Sharma, & et al., 2019). Organizations are investing a lot of resources to increase consumer loyalty because it has been identified as one of the crucial drivers of brand loyalty, which is developed over time Ledikwe, Roberts-Lombard, & et al (2019) and has been shown to significantly influence consumers' decisions to repurchase a given brand. In general, the CBR begins with accomplice satisfaction. Analyzing the role of pleasure in the establishment of major CBR with regards to individual variances is crucial for further understanding the uniqueness.

H. Fashion Brand and Consumer Loyalty

Reliability calculates the likelihood that customers will buy products from certain businesses again (Gremler & Brown, 1996). Customer loyalty is based on the customers' sincere purchasing behaviors, which are revealed by the frequency of their product purchases. Consumer loyalty is seen to be the finest indication of customer commitment. Customer dependability is not fixed by the customer's actual purchasing tendencies. The quantity or total dollar amount of purchases acts as a middleman for actual purchasing behavior. Oh & Fiorito, (2002) outlined and showed four categories of customer dependability: behavior, demeanor, multiband fidelity, and total unwaveringness. According to Copeland (1923), a consumer's attitude towards a particular product or brand is summarized by its dependability. Customers won't accept or use any alternatives at this time. Two factors—conduct and demeanor—can be used to gauge customer loyalty. Three main concerns exist: In the event that I need

this item, I will buy it, I will recommend it to my loved ones, and in the event that it isn't currently in stock, I will wait to get it.

The firm and its clients may find great motivation in faithfulness. Customers are willing to put their trust in a company if it can distinguish itself from rivals by delivering a greater identity worth (Yang & Peterson, 2004). Customers who stick with a business or its goods/services may spend less time looking for, discovering, and weighing their options. Customers may also choose to avoid the educational process that may need some time and effort to become accustomed to a different vendor. According to Rageh Ismail & Spinelli (2012), a crucial factor influencing development in the design industry is clients' steadfastness. Over time, loyal customers typically receive high pay rates and need less attention and effort from the organizations they support. Numerous customers will disregard poor customer service, exhibit decreasing value awareness, and promote positive word-of-mouth about the company. As a result, loyal customers are a valuable resource and play a crucial role in fostering growth and advantage (Anderson & Mittal, 2000).

Influence of casual. In its broadest sense, verbal exchange correspondence refers to any information about an objective item (such a business or brand) that is sent verbally or by another sort of correspondence from one person to the next. Successful verbal interchange comprises behaviors that help a brand gain openness from customers, such as adopting products from other companies and letting others know what they appreciate most about it (Carroll & Ahuvia, 2006). Coordinated advertising correspondence is increasingly using this concept since it has a substantial impact on consumer mentalities and behaviors. According to Freling & Forbes (2005), brand character affects customers' attitudes, perceptions, and behavior. Additionally, by choosing a brand that is essential to their verifiable identity, the customer is communicating something significant to them Aaker (1997), which may help with the development of ideal word of mouth. To elaborate on the final point, Ismail & Spinelli, (2012) discovered that the energy component of brand character (trying, energetic, inventive) had a direct and positive impact on informal contact. Brands may gain consumer preference by adding personality, which encourages consumers to promote the brand, disseminate positive word of mouth about it, and persuade other consumers to purchase it (Ismail and Spinelli, 2012).

I. Fashion Brand and Brand Recognition

Brand information is the capacity of customers to analyze current procurement facts from memory. A reputable brand, works with repeat purchases. Customers choose whether to purchase a product based on recognition (Lin, 2013). When offered the choice between two brands, customers are likely to choose the one they are more acquainted with. The degree of understanding is sufficient if the purchase decision is to be made at the retail site since options are readily available for inquiry there. Usually, this is the case with low-inclusion items (Lin, 2013).

Design, production, distribution, and consumption are all parts of the fashion industry. In its framework that is defined in culture, the fashion system strives to give manufactured clothes symbolic value. Today, fashion has become one of the most profitable and creative industries. According to Holbrook C. & (2001) The branding process of these products should be examined separately from that of other products in order to ascertain the specifics of the branding process of these products and their requirements, as well as the differences between this industry and other industries, given that the market for this product is developing and growing rapidly.

Thoma & Williams (2013) discovered that acknowledgement is more than just a prompt that affects inclination decision, in contrast to another study, such as Newell & Shanks, (2004), which shown that various indicators might considerably affect inferential decision rather than acknowledgment. The close-to-home function of acknowledgement is carried out by the right half of the cerebral hemisphere, which is associated with complex reasoning (Krugman, 1977). According to neuroscience, human emotions are too foolish to help us make wise decisions.

In any event, according to Lehrer, (2009), emotions play a significant role in making decisions. As he put it, "a mind that can't feel can't simply decide." Thus, the significance of the occasions that make consumers aware of various brands and the circumstances surrounding them fundamentally influences the actual purchasing decisions that customers make.

According to Hauser, (2011), acknowledgement is a vital consideration when coming to a decision, but it is frequently one of the signals taken into account when a decision is made to buy something. When a customer enters a store with curiosity but has no prior knowledge of the brand, brand recognition or openness on the rack may influence the customer's decision to buy (Huang & Sarigöllü, 2014). Strong brand

recognition among customers is associated with both a predisposition to buy the brand (Biscaia, Correia, & et al (2013), Lu, Chang, & et al (2014) and a purchasing behavior (Ndlela & Chuchu, 2016). Price reductions are an additional method of promoting the brand. According to Huang & Sarigöllü (2014), price increases persuade customers to buy a brand that they otherwise may not have at the very least. They discovered that advertising costs help spread knowledge. Value promotion is a technique used to show customers that they can buy something else for less money, making them more cost conscious. Customers' increased value awareness may work in concert with brand recognition to the point where, assuming the buyers are price-sensitive, it may affect the purchasing choice.

The capacity of a consumer to quickly recognize and correlate a certain fashion brand with its name or emblem is known as fashion brand recognition. It shows how well-known and familiar consumers are with the brand. For fashion businesses to succeed, their brands must have a strong level of recognition since it shapes consumer behavior and encourages recurring purchases (Keller K. L., 1993).

Consumer image and brand identity are fundamentally shaped by fashion brand familiarity. Easy brand recognition among customers frequently results in favorable consequences like repeat business and brand loyalty.

Fashion brand recognition can be influenced by a few factors, such as successful marketing tactics, recognizable branding components (such slogans and logos), and the brand's visibility in a variety of media outlets. Because brand awareness and brand recognition are closely associated, a study on consumer-based brand equity conducted by Keller K. L (1993) emphasizes the significance of brand awareness. Reputation of fashion brands is important when it comes to consumer choice. When given options, buyers frequently gravitate toward well-known and easily identifiable brands. Their decisions and preferences are affected by this. In their book on consumer behavior, Schiffman (2020) address the part that brand recognition plays in customer behavior.

Consistent brand messaging, innovative marketing strategies, and a distinct brand image are necessary for establishing and preserving great fashion brand recognition. Keller K. I (2012) offers insights on methods for creating and maintaining brand recognition. A variety of techniques are employed by researchers and marketers to gauge fashion brand identification. Consumer feedback, recall tests, and surveys are

often used instruments to gauge brand recognition. Scholarly publications and marketing research texts such as K.Malhotra's (2017) address these approaches.

Online brand recognition has grown in significance in the digital age. For brands to become more well-known to online shoppers, they must have a significant online presence across social media, websites, and e-commerce platforms Dave Chaffey (2019) offers information on online brand awareness tactics.

Fashion brands that want to succeed in a cutthroat industry must comprehend the importance of fashion brand identification in consumer behavior. Fashion brands may strengthen their position in the market and encourage customer brand loyalty by cultivating and preserving a strong brand recognition.

J. Analyzing the Relationship between Fashion Brand Recognition, Fashion Brand Experience and Fashion Brand Love

Recently, two renowned review categories on brand experience have been led. The relationship between brand insight, brand character, fulfilment, and devotion should be covered by the estimating scale for brand insight, as suggested by the underlying analysis by (Brakus, Schmitt, & et al., 2009). The findings show that real purchase behavior is influenced by brand experience rather than mark character. As a result, this result reflects the personality of the brand insight for clients.

In 2006, Chang & Chieng, (2006) conducted a second investigation into brand insight. They adopted a fresh viewpoint on clients, beginning with experience. The designers got the opportunity to consider distinct eating communities by observing customers at several cafés in Taipei (Taiwan) and Shanghai (China). Since the quality of the individual experience doesn't significantly impact the whole experience, brand executives should concentrate more on developing successful missions to provide the best overall experience.

Additionally, two significant types of studies have been conducted on the topic of brand character. Aaker, (1997) reached the pinnacle of the discipline by developing a scale for measuring brand character in light of human qualities and producing results that were both extremely dependable and significant. According to the review's findings, brand character is made up of five distinct elements: durability, complexity, capacity, excitement, and trustworthiness. One work that examines brand character is The Concentrate by (Geuens, Weijters, & et al., 2009).

Insightful information on consumer behavior and the effectiveness of branding strategies in the fashion industry can be gained by examining the relationship between fashion brand identification, fashion brand experience, and fashion brand love (Oliver, 1999). Customers' ability to name and recognize a particular fashion brand off-hand is known as fashion brand recognition, and it is an indication of how well-known and popular the brand is. Schmitt, the concept of brand experience (2009) The term "fashion brand experience" refers to the whole of a consumer's interactions and experiences with a brand, including their level of happiness with the brand's overall performance and the caliber of its goods and services. Customers' strong emotional attachment and dedication to a specific fashion brand is known as "fashion brand love." Pleasant emotions, brand loyalty, and strong brand preferences are its defining characteristics (Albert & Merunka, 2013).

By examining the interactions between these three variables, researchers and marketers can gain a better understanding of the elements influencing consumer perceptions, attitudes, and behaviors toward fashion brands (Bapat & Thanigan, 2016). It makes it possible to evaluate in-depth how well brand recognition and experiences foster brand love and brand loyalty. By comprehending the elements and mechanisms that lead to brand love, brands may develop strategies to deepen their emotional connections with consumers, boost brand loyalty, and differentiate themselves from rivals (Bergkvist & Bech-Larsen, 2010).

Surveys, interviews, or observational studies may be used to determine how well-known, well-liked, and experienced brands are among fashion customers in order to acquire data for this analysis. Alvarez & Fournier (2016) Statistical techniques like correlation analysis, regression analysis, or structural equation modeling can be utilized to analyze the relationships and identify the crucial factors that significantly affect brand love.

The findings of these analyses may provide fashion companies with valuable information that will enable them to develop successful marketing and branding strategies. By leveraging brand identification and offering exceptional brand experiences, fashion brands can cultivate emotional connections and brand love among consumers. As a result, the fashion industry may benefit from higher client retention, positive word-of-mouth, and a competitive edge.

K. Research Model and Hypothesis

Following a thorough analysis of the body of research on fashion brand recognition, brand experience, and brand love, I offer a model that clarifies the main categories in Türkiye.

The purpose of this research was designed to analyze how fashion brand recognition, brand experience supports the development of brand love in Türkiye.

Finally, statistical methods were employed to describe data and test hypotheses.

- H1: There is a significant relationship between online fashion brand recognition and brand love.
- H2: There is a significant relationship between brand experience and brand love.
- H3: There is a significant relationship between brand experience and brand recognition.

This model has been taken from: (Rahman, Hossain, Rushan, Hoque, & Hassan, 2020) and (Ferreira & Rodrigues, 2019).

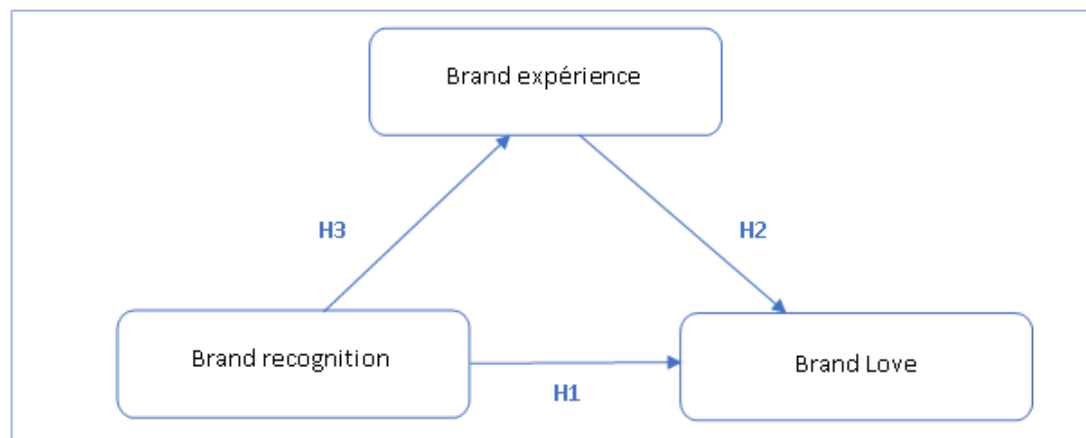


Figure 1: Hypothesis Framework

III. METHODOLOGY

This chapter will cover the methodology, which offers a structured explanation of how the study was carried out.

A. Research strategy

The notion for this research came up due to an observation made while researching the topic, not enough research has been done on it, particularly in developing nations like Türkiye.

This research was designed to analyze the relationship between online fashion brand recognition, brand experience and brand love in Türkiye.

By employing an online survey approach to gather the necessary data for this study and a valid and reliable scale that the researcher designed, evaluated, and published, the study's premise was put to the test. With the ease and broad reach of this method, participants from Türkiye can share their experiences with online fashion brands. This is a cross-sectional correlational descriptive study that aims to identify any connections between the studied variables.

In order to conduct the study, a survey instrument with items intended to measure the relevant variables must be created. To guarantee that the data gathered appropriately reflects the ideas under study, this scale must be both valid and dependable. The researcher has gone through a rigorous process of scale creation, evaluation, and publication in order to accomplish this. To be able to determine the correlations between the variables, the research technique entails testing particular hypotheses. It specifically aims to determine whether brand experience and brand love are correlated with online fashion brand recognition. The methodical technique based on hypotheses offers a framework for investigating the research inquiries.

In order to add to the body of knowledge already known about consumer behavior and branding in the fashion business, the technique would be created to offer

useful insights into the relationship between online fashion brand recognition, brand experience, and brand love in Türkiye.

B. Population and Sampling Design

Choosing a study sample is important because it is impossible to analyze the complete sample ethically and efficiently. In general, sampling can be classified into two categories: probability sampling and non-probability sampling. For this study, non-probability sampling strategies were used. The target audience for this study consisted of fashion consumers who resided in Türkiye, spoke English, and had prior experience with fashion companies. Non-probability sampling has been used because of time and financial constraints. The researcher engaged both primary and secondary sources to obtain the desired data, and a questionnaire was used as a technique to collect data that would serve as the foundational statistics for the study, a sample of 400 respondents to the online survey was obtained.

C. Settings

Fashion users, who meet the requirements for inclusion and live in Türkiye were targeted online. Participants in the study will come from Türkiye and will have interacted with online fashion retailers. Statistical power needs would be used to estimate the sample size.

D. Data Collection

Primary information was gathered using valid and trustworthy questionnaires, to obtain the facts and figures needed by this study and follow the theoretical framework for it in order to gather data and information to support the research hypothesis.

While secondary information was gleaned from the literature to analyze the relationship between online brand recognition, brand experience, and brand love. Participants who met the inclusion criteria—using fashion, having interacted with fashion brands before, speaking English, and residing in Türkiye —were given access to an online version of the survey. Participants would willingly suggest other potential participants to fill out the questionnaire once they had finished it.

E. Research Instrument

IBM SPSS Statistics version 29 was utilized for data analysis, and the descriptive statistical techniques of “average, standard deviation, median, frequency, percentage, minimum, and maximum” were applied.

In order to specifically evaluate the researched variables—demographics, fashion brand recognition, brand experience, and brand love—a survey instrument structured according to the authors' questionnaires was employed in this study.

Two portions of the survey were included: Section 1's demographics and Section 2's three surveys. The study analysis covered a descriptive statistic including frequency tables, bar charts, pie charts, and so on. The frequency tables for the data presentations comprised all demographic questionnaires and items of scales. Principal Spearman's correlation were employed, Correlation analysis has measured the relationship among variables and tests of normality output is measured and presented.

F. Validation, Normality and Reliability of Instrument

There are a variety of methods used to evaluate the dependability of research, including test-retest reliability over an extended period of time, examination of process or event regularities, and taking into account data from several researchers. In order to ensure the accuracy of the sources included in this thesis, the researcher carefully chosen materials from multiple researchers for the secondary data research phase. Additionally, a comparative study was carried out on resources from various sources that addressed the same problems, confirming the accuracy of the data used.

By adopting a valid instrument, validity and normality were obtained, and reliability was demonstrated in this study using Cronbach's alpha.

G. Measurement

Using a five-point Likert scale ranging from (1) strongly disagree to (5) strongly agree, the produced reliable and valid survey included demographic-related questions as well as 15 questions to assess brand experience, 14 questions to measure fashion brand recognition, and 8 questions to measure brand love.

A 37-item valid and reliable scale that rates respondents on a 5-point Likert scale for fashion brand recognition, brand love, and brand experience.

H. Research Model

Three factors contribute to this study: Fashion brand recognition, brand experience, and brand love.

- Data Analysis
- Results

In this phase, the research findings are statistically examined, translated into tables and graphics, and given with an interpretation.

IV. ANALYSING RESULTS

A. Descriptive Statistics

Table 1: Descriptive statistics of the overall score scale

	N	Minimum	Maximum	Mean	Std. D
BL	400	1,00	5,00	3,9381	,95794
BE	400	1,00	5,00	4,2395	,85369
BR	400	1,00	5,00	4,0373	,81601

The descriptive data for the overall score scales are displayed in this table. The minimum and maximum overall brand love scores are 1 and 5, respectively.

3.93 is the average score for the mean brand experience. The standard deviation for the brand experience score was 0.95. The minimum overall brand experience score is 1, and the maximum is 5. The mean score for the whole brand experience is 4,2. The standard deviation of the overall brand experience score was 0.85. A score of 1 is the minimum and a score of 5 is the maximum for overall brand fashion recognition. A 4,03 is the mean score for overall brand fashion recognition. A standard deviation of 0.81 was present in the total brand fashion recognition score.

B. Descriptive statistics: Brand Love

Table 2: Descriptive statistics of each question of Brand Love

	N	Mean	Std. D	Variance	Skewness	Kurtosis
6.	386	3,72	1,105	1,216	-1,184	,865
7.	386	3,74	1,161	1,345	-1,153	,587
8.	386	3,80	1,121	1,255	-1,207	,882
9.	386	3,77	1,066	1,137	-1,126	,891
10.	386	4,05	1,095	1,198	-1,342	1,266
11.	386	4,05	1,045	1,090	-1,389	1,667
12.	386	4,18	1,107	1,222	-1,570	1,846
13.	386	4,18	1,073	1,151	-1,577	2,054

Table shows the mean and standard deviation of the views of participation in the brand Love. In the given statistics, data from various samples are represented on a 5-point rating system, where 5 is probably the highest score. The samples' mean score falls between 3.72 to 4.18, showing a generally positive range of reactions or thoughts. The scores' dispersion or variability is measured by standard deviations, which range from 1.04 to 1.16. These standard deviations are comparatively constant. This implies that responses within the samples have a considerable degree of consistency or agreement.

A sample size of 386, exhibits a negative skewness across all observations, indicating a slight leftward asymmetry in the distribution. This implies that the majority of the data points are concentrated on the right side of the distribution, with a longer or fatter left tail. The mean values ranging from 3.72 to 4.18 suggest a relatively consistent central tendency. The kurtosis values, measuring the distribution's tail behavior, range from 0.865 to 2.054, indicating a degree of peaked Ness in the tails compared to a normal distribution. Overall, the negative skewness suggests that, on average, the dataset tends to have lower values, while the kurtosis values imply some degree of heavy-tailed Ness or outliers in the distribution. It's important to interpret these statistical measures in conjunction with domain knowledge to gain a comprehensive understanding of the underlying data distribution.

C. Descriptive statistics: Brand experience

Table 3: Descriptive statistics of each question of Brand experience

	N	Mean	Std. D	Variance	Skewness	Kurtosis
14.	386	3,94	1,121	1,257	-1,282	1,017
15.	386	4,05	1,094	1,198	-1,342	1,266
16.	386	4,05	1,044	1,090	-1,389	1,667
17.	386	4,18	1,106	1,222	-1,570	1,846
18.	386	4,18	1,073	1,151	-1,577	2,054
19.	386	4,23	1,036	1,072	-1,599	2,095
20.	386	4,21	1,050	1,102	-1,513	1,818
21.	386	4,22	1,060	1,123	-1,624	1,180
22.	386	4,32	,957	,916	-1,719	2,905
23.	386	4,34	,938	,879	-1,682	2,735
26.	386	4,28	1,050	1,103	-1,709	2,441
27.	386	4,26	1,072	1,148	-1,685	2,304
28.	386	4,27	1,056	1,116	-1,677	1,252
29.	386	4,33	,945	,893	-1,728	1,016
30.	386	4,26	1,045	1,093	-1,690	2,483
31.	386	4,24	1,000	1,000	-1,524	1,984
32.	386	4,24	1,007	1,015	-1,494	1,865
33.	386	4,23	1,066	1,136	-1,598	2,009
34.	386	4,20	1,002	1,005	-1,493	1,985

Table shows the mean and standard deviation of the views of participation in the brand experience. The statistics for several samples, each with a sample size ranging from 386, are presented in this data. On a scale of 1 to 5, the mean scores in these samples fall between 3.94 and 4.34, indicating largely positive reactions or thoughts within this range. A reasonable degree of agreement or consistency in the replies within the samples is shown by the standard deviations, which range from roughly 0.938 to 1.121. Since all of the skewness values are negative, there appears to be a little leftward skew in the score distribution, indicating that a greater proportion of respondents inclined to rate higher on the scale. The positive kurtosis values indicate that the distributions are somewhat more crested or curved than a normal distribution. Overall, the data shows somewhat deviating distributions from normalcy, with

distributions slightly more peaked than a normal curve, and consistently favorable evaluations across samples with tiny variances in the degree of positivity.

D. Descriptive statistics: Brand recognition

Table 4: Descriptive statistics of each question of Brand recognition

	N	Mean	Std. D	Variance	Skewness	Kurtosis
35.	386	3,97	1,089	1,186	-1,382	1,500
36.	386	3,94	1,084	1,176	-1,324	1,322
37.	386	4,03	1,020	1,040	-1,499	1,259
38.	386	4,13	,927	,860	-1,568	1,033
39.	385	4,08	,934	,872	-1,366	1,271
40.	386	4,03	1,022	1,044	-1,411	1,851
41.	386	4,10	,964	,929	-1,522	2,626
42.	386	4,03	,964	,930	-1,344	1,969
43.	386	4,03	1,005	1,009	-1,427	2,034
44.	386	4,04	,993	,986	-1,336	1,706
45.	386	4,02	,972	,944	-1,189	1,333
46.	386	3,99	,987	,974	-1,288	1,660
47.	386	3,99	,975	,950	-1,239	1,519
48.	386	4,08	,934	,872	-1,347	2,056

This table shows the mean and standard deviation of the views of participation in the brand recognition. The statistics from several samples, each with a sample size of 386 are included in this data. On a 5-point scale, the mean scores for these samples vary from 3.94 to 4.13, which shows consistently favorable reactions across samples with only slight variances in the degree of positivity. In general, low standard deviations suggest a close distribution around the mean and a moderate degree of agreement among participants in each sample. For every sample, the skewness values are negative, indicating a small left-skewed distribution where a greater proportion of respondents gave higher evaluations. The distributions are a little bit more peaked or leptokurtic than a normal distribution, according to the positive kurtosis values.

This data shows distributions that are a little bit more peaked than a normal curve, with consistently positive responses in several samples and little changes in the degree of positivity.

E. Demography

Table 5: Gender frequency distribution of participant

1.Gender		
	Frequency	Percent
Male	132	30,8
Female	230	53,7
PNS	38	8,9

As stated in Table; 132 (30.8%) of 400 participants who participated in the study were male, and 230 (53.7%) were female, and 38 (8.9%) were prefer not to say. It has been determined that Female participants constitute the majority and more than male after at the end we have the people who prefer not to say their gender.

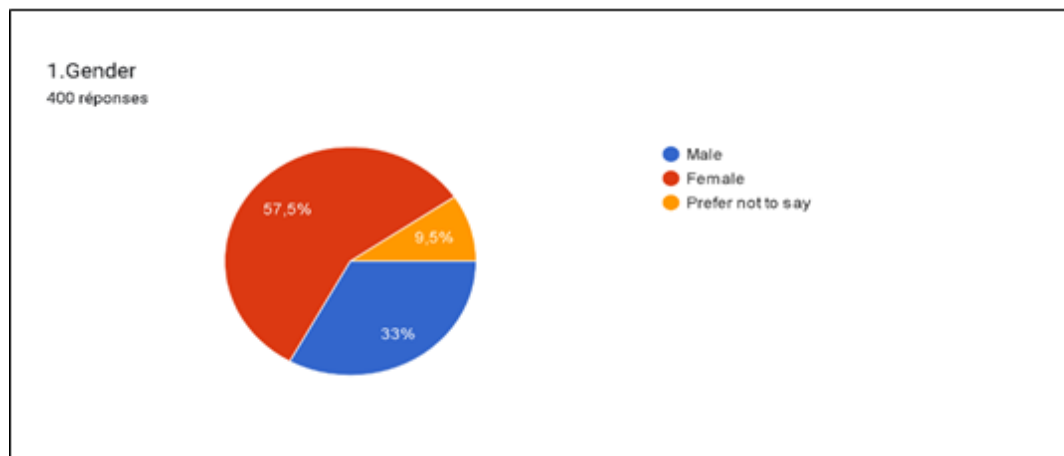


Figure 2: Participants' gender frequency distribution graph

F. Age frequency distribution of participants

Table 6: Age frequency distribution of participants

2.Age range		
	Frequency	Percent
18 to 24 years	105	24,5
25 to 34 years	261	61,0
35 to 45 years	34	7,9

The sample's age distribution is shown in the data provided, where respondents are divided into three age groups. Sixty-one percent of the sample, or most responders, are in the "25 to 34 years" age range. With 24.5% of the responses, the "18 to 24 years" category is the second largest. As a percentage of the sample, 7.9%, the "35 to 45 years" category has the fewest respondents. The data suggests that a considerable proportion of respondents are in the 25–34 age range, implying that this age group comprises the majority of respondents. The youngest age group, which is 18–24 years old, is the second most prominent. The fact that the 35 to 45 year old age group has the lowest representation suggests that there are fewer respondents in this age range in the sample.

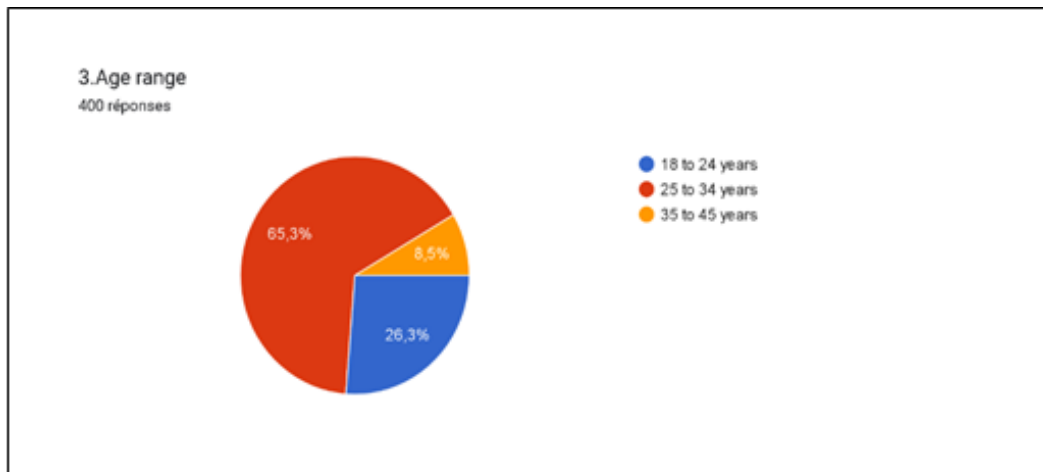


Figure 3: Age Frequency distribution of participants

G. Education level

Table 7: Education level of the participants

3.Education level

	Frequency	Percent
completed hight school	11	2,6
Hight school graduated	3	,7
Completed college	26	6,1
Associate degree	15	3,5
Bachelor's degree	82	19,2
Master's degree	234	54,7
Phd, law or medical degree	29	6,8

As started in this table, of 400 participants in this study, 11 (2.6%) of completed Hight school, 3 (.7%) Hight school graduated, 26 (6.1%) completed degree, 15 (3.5%) associate degree, 82 (19.2%) bachelor's degree, 234 (54.7%) master's degree, and we finish with 29 (6.8%) PhD, law or medical degree.

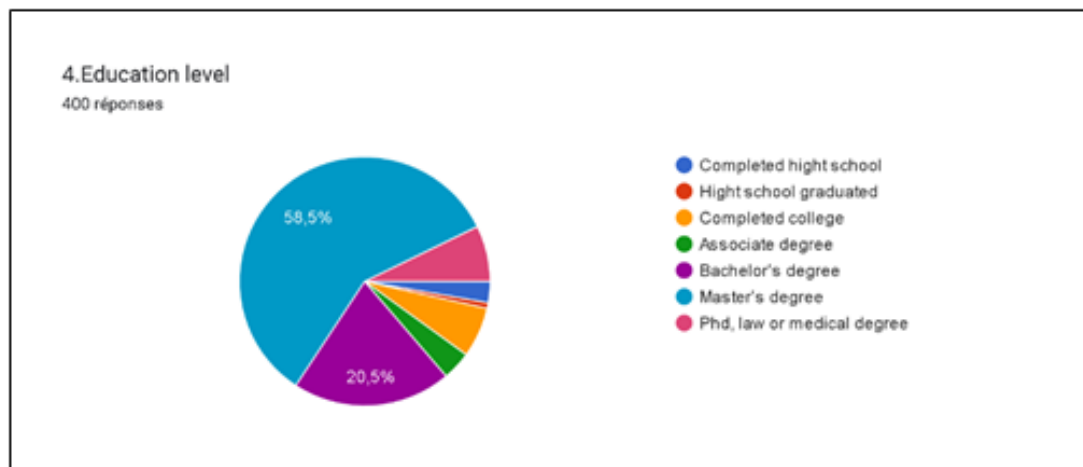


Figure 4: Education level Distribution of participants

Table 8: Do you consider yourself to have a brand love relationship with a lifestyle brand?

4. Do you consider yourself to have a brand love relationship with a lifestyle brand?

		Frequency	Percent
Valid	Yes	350	81,8
	No	32	7,5
	Don't K	18	4,2
	Total	400	93,5

Responses from 400 people about their brand love for a lifestyle brand are shown in the table. A brand love relationship was reported by 81.8% (350 respondents) of the sample as opposed to 7.5% (32 respondents) who said they did not. Additionally, 18.4% (4 respondents) said they were unsure about the response or did not give one. According to the data, the majority of respondents identify strongly with a lifestyle brand; a smaller percentage do not, and a few are unsure.

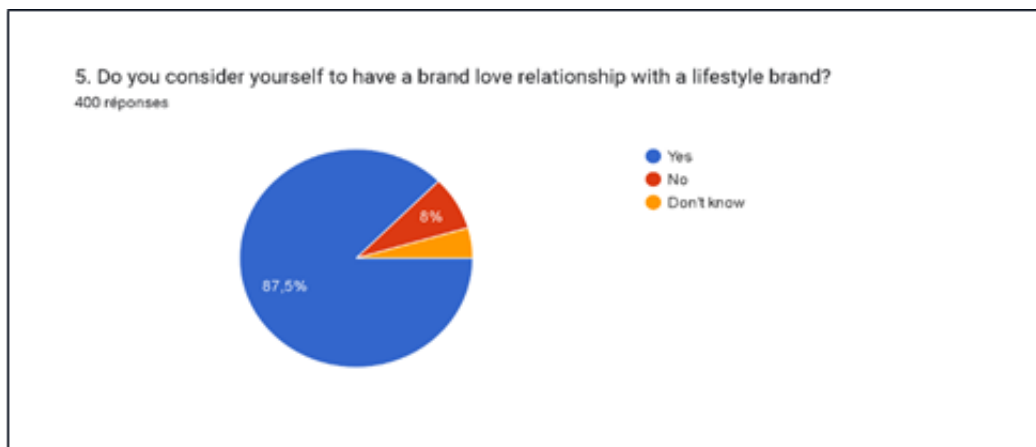


Figure 5: Do you consider yourself to have a brand love relationship with a lifestyle brand?

H. Tests of Normality

Table 9: tests of normality

Tests of Normality						
	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
BL	,238	400	<,001	,859	400	<,001
BE	,187	400	<,001	,834	400	<,001
BR	,227	400	<,001	,875	400	<,001

a. Lilliefors Significance Correction

The normality tests, Kolmogorov-Smirnov and Shapiro-Wilk, were conducted on three variables: BL, BE, and BR. All three variables show statistically significant departures from normality ($p < 0.001$), as indicated by both tests. The Kolmogorov-Smirnov statistics for BL, BE, and BR are 0.238, 0.187, and 0.227, respectively, while the Shapiro-Wilk statistics are 0.859, 0.834, and 0.875, respectively.

These results suggest that the assumption of normality is violated for these variables. Therefore, caution should be exercised in interpreting results that assume a normal distribution. Non-parametric or robust statistical methods may be considered to address the departure from normality.

I. Reliability : Brand Love

Table 10: Brand Love: Item-total statistics

Item-Total Statistics					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
6.	27,76	46,456	,838	,813	,952
7.	27,75	44,936	,899	,893	,948
8.	27,70	45,642	,879	,881	,949
9.	27,71	46,689	,859	,796	,951
10.	27,44	46,109	,877	,796	,949
11.	27,42	48,456	,750	,657	,957
12.	27,31	46,456	,837	,783	,952
13.	27,30	47,826	,767	,726	,956

Several statistics are provided for each item in a scale in the "Item-Total Statistics" table. The facts are summarized as follows:

Scale Mean if Item Deleted: the scale's average score if a certain component is eliminated. Greater impacts on the mean score are indicated by higher values for the item.

Variance in Scale if Item Is Removed: the range of scores on the scale when a certain item is eliminated. Greater values imply that the item is more responsible for the overall variation in scores.

Corrected Item-Total Correlation: the relationship between each item and the overall scale score, taking into consideration the variance shared by other items. A stronger correlation between the item and the overall score is indicated by higher values.

Squared Multiple Correlation: The percentage of the item's variance that can be accounted for by the other scale items. Greater values denote an item's distinctive variance contribution to the scale as a whole.

Cronbach's Alpha if Item Deleted: The scale's dependability factor when a certain item is excluded. Higher scores imply that the item makes a larger contribution to the scale's overall reliability.

In conclusion, these statistics aid in evaluating the unique properties of each item in respect to the whole scale. Greater contributions to the scale's reliability and unique variance explanation come from items with higher corrected item-total correlations, squared multiple correlations, and Cronbach's alpha values if eliminated. When items are removed, the scale means and variances increase, indicating a bigger impact on the final scores and variability.

Table 11: Brand Love: Reliability Statistic

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,958	,957	8

The scale has a high level of internal consistency dependability, as seen in the "Reliability Statistics" table. The raw and standardized items' Cronbach's alpha

coefficients are stated to be 0.958 and 0.957, respectively. These results show a good correlation between the scale's items and a consistent measurement of the same underlying construct. The scale, which has a total of 8 components, shows dependability in capturing the intended construct.

J. Reliability: Brand experience

Table 12: brand experience:Item-total statistics

Item-Total Statistics					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
14.	59,59	147,151	,716	,654	,968
15.	59,29	146,720	,796	,729	,967
16.	59,32	145,246	,842	,796	,966
17.	59,32	145,137	,832	,771	,966
18.	59,19	148,294	,803	,717	,967
19.	59,17	149,300	,773	,686	,967
20.	59,25	145,553	,819	,758	,966
21.	59,25	145,697	,815	,840	,966
22.	59,24	145,690	,827	,843	,966
23.	59,19	148,288	,822	,777	,966
24.	59,26	146,730	,797	,716	,967
25.	59,28	146,635	,836	,799	,966
26.	59,26	147,897	,795	,753	,967
27.	59,29	145,263	,830	,767	,966
28.	59,30	147,239	,826	,734	,966

Various statistics are provided for each item in a scale in the "Item-Total Statistics" table. The facts are summarized as follows:

Deleted Item Scale Mean: If a specific item is eliminated, the mean of the scale (total score) is displayed in this column. higher values in this column imply that the item has a higher influence on raising the mean score overall.

Scale Variance if Item Deleted: This column displays the variation of the scale (total score) in the event that a particular item is eliminated. Greater values show that the item has a larger contribution to the overall variation in scores.

Corrected Item-Total Correlation: Taking into account the shared variance with other items, this column displays the correlation between each item and the overall scale score. A stronger correlation between the item and the overall score is indicated by higher values.

Squared Multiple Correlation: The squared multiple correlation, which is shown in this column, gauges how much of one item's variance can be accounted for by the other items on the scale. Greater values denote an item's distinctive variance contribution to the scale as a whole.

Cronbach's Alpha if Item Deleted: If a particular item is eliminated from the scale, the reliability coefficient for Cronbach's alpha is displayed in this column. Higher scores imply that the item makes a larger contribution to the scale's overall reliability.

In conclusion, these statistics shed light on the features of each component in respect to the whole scale. Greater contributions to the scale's reliability and unique variance explanation come from items with higher corrected item-total correlations, squared multiple correlations, and Cronbach's alpha values if eliminated. When items are removed, the scale means and variances increase, indicating a bigger impact on the final scores and variability.

Table 13: Brand experience: Reliability statistics

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,969	,969	15

According to the "Reliability Statistics" table, the scale has very good internal consistency dependability. The Cronbach's alpha coefficient and the Cronbach's alpha calculated using standardized items are both reported as being 0.969, exhibiting a high degree of correlation between the scale items and demonstrating that they consistently measure the same underlying construct. The scale, which has a total of 15 elements, exhibits great reliability in reliably capturing the intended construct.

K. Reliability: Brand recognition

Table 14: Brand recognition: "Item-Total statistics"

Item-Total Statistics					
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
29.	52,21	119,163	,770	,745	,962
30.	52,22	117,951	,840	,820	,960
31.	52,12	120,673	,769	,744	,961
32.	52,04	122,681	,739	,709	,962
33..	52,09	122,562	,767	,642	,961
34.	52,14	119,946	,797	,750	,961
35.	52,06	121,151	,798	,732	,961
36.	52,12	121,380	,788	,733	,961
37.	52,16	118,995	,850	,833	,960
38.	52,14	120,358	,804	,743	,961
39.	52,13	121,412	,778	,689	,961
40.	52,18	120,964	,784	,695	,961
41.	52,19	120,239	,834	,753	,960
42.	52,08	121,939	,790	,691	,961

The "Item-Total Statistics" table provides important information about the individual items in a scale. By analyzing data like the mean and variance if the item is erased, it demonstrates how each item contributes to the broader scale. The table also shows the Cronbach's alpha if the item is deleted, the squared multiple correlation, and the corrected item-total correlation. The reliability of the scale, its relationship to the final score, and the item's particular contribution to the overall variance are all evaluated using these statistics. Researchers can learn more about the importance of each item and how it contributes to capturing the scale's intended construct by examining these metrics.

Table 15: Brand recognition: "Reliability Statistics"

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
,964	,964	14

The scale displays a high degree of internal consistency reliability, according to the "Reliability Statistics" table. The Cronbach's alpha coefficient and the Cronbach's alpha calculated using standardized items are both reported as being 0.964, indicating a high degree of correlation between the scale items and reliable measurement of the underlying concept. The scale, which has a total of 14 elements, exhibits great dependability in reliably capturing the intended construct. This shows that the scale is a trustworthy instrument for gauging the intended concept.

After determining that the data were non-parametric using normality tests, using Spearman's rank correlation coefficients to assess the branding hypotheses was the right choice. Spearman's rho is chosen for correlation analysis because it may identify monotonic associations without requiring a particular data distribution. Because Spearman's rank correlation is resistant to non-normally distributed data, it is a useful tool in situations when parametric test assumptions are not satisfied. The study successfully traversed the difficulties presented by non-normally distributed data by utilizing this non-parametric technique, assuring a trustworthy investigation of the connections among brand love, brand experience, and brand recognition.

L. Hypothesis testing

Table 16: Spearman's correlation "BL, BE, BR"

		Correlations			
			BL	BE	BR
Spearman's rho	BL	Correlation Coefficient	1,000	,814**	,779**
		Sig. (2-tailed)	.	<,001	<,001
		N	400	400	400
	BE	Correlation Coefficient	,814**	1,000	,801**
		Sig. (2-tailed)	<,001	.	<,001
		N	400	400	400
	BR	Correlation Coefficient	,779**	,801**	1,000
		Sig. (2-tailed)	<,001	<,001	.
		N	400	400	400

b. **. Correlation is significant at the 0.01 level (2-tailed).

The direction and strength of monotonic correlations between variables are evaluated using Spearman's rank correlation coefficients. An examination of the supplied relationships is given below:

- BL and BE:

H0: There is no statistically significant positive relationship between Brand experience and brand love.

H1: There is a significant relationship between brand experience and brand love.

A Spearman's rho of 0.814 ($p < 0.001$, two-tailed) indicates a high positive association between "BL" (Brand Love) and "BE" (Brand Experience).

This indicates that as Brand Love increases, Brand Experience tends to increase as well, and vice versa.

This finding supports the hypothesis that brand experience and brand love are significantly correlated. The strong correlation coefficient implies that there is a direct relationship between rising brand experience and rising brand love.

- BL and BR:

H0: There is no statistically significant positive relationship between fashion Brand recognition and brand love.

H1: There is a significant relationship between online fashion brand recognition and brand love.

"BL" (Brand Love) and "BR" (Brand Recognition) have a significant positive link, as indicated by a Spearman's rho of 0.779 ($p < 0.001$, two-tailed). It also means that greater Brand Love and higher Brand Recognition are related, and vice versa. This result provides support for the hypothesis that there is a significant relationship between online fashion brand recognition and brand love.

- BE and BR:

H0: There is no statistically significant positive relationship between Brand experience and brand recognition.

H1: "There is a significant relationship between brand experience and brand recognition."

Strong positive correlations suggest that the two variables tend to rise in tandem with an increase in one. This finding lends credence to the theory that brand experience and brand recognition are significantly correlated. The strong correlation coefficient suggests that there is a direct relationship between rising brand experience and rising brand recognition.

The hypothesis positing strong correlations between Brand Love, Brand Experience, and Brand Recognition are supported by these data.

All of the relationships have a significance level (p-value) less than 0.001, indicating a high degree of statistical significance.

M. T-Test For Participants: Gender Distribution

Table 17: T-test for participants: gender distribution

Independent Samples Test							
	Levene's Test for Equality of Variances		t-test for Equality of Means				
	F	P	t	df	Mean Difference	95% Confidence Interval of the Difference	
						Lower	Upper
BL	15,156	<,001	-4,932	360	-,50533	-,70682	-,30384
			-4,632	225,216	-,50533	-,72031	-,29034
BE	6,445	,012	-5,158	360	-,47236	-,65247	-,29226
			-4,886	231,213	-,47236	-,66285	-,28188
BR	8,871	,003	-4,883	360	-,42554	-,59694	-,25415
			-4,544	219,092	-,42554	-,61012	-,24096

The "Independent Samples Test" table displays the results of statistical tests contrasting diverse groupings. The variances in the groups are not equal, according to the Levene's test. The t-test results show significant mean differences across the groups BL, BE, and BR, with negative t-values ranging from -4.932 to -5.158. The corresponding p-values are all less than 0.001, which indicates very significant differences between the groups. The fact that 0 is excluded from the 95% confidence intervals for the mean difference is additional evidence for the significant results. These results show substantial variations in the assessed variables across the BL, BE, and BR groups overall, highlighting particular characteristics or effects that are exclusive to each group.

V. DISCUSSION

This study was done to find out how fashion brand recognition affects brand love and experience in Türkiye. A survey that included a valid and reliable questionnaire to measure the variables was created to investigate this association. It was then shared online via a link that was sent to participants. The collected information from 400 individuals was then examined using SPSS, which also performed Descriptive, demographical statistic, Normality, reliability, hypothesis testing and T-test.

As seen by the mean scores of 3.94, 4.24, and 4.04, respectively, the descriptive statistics show favorable impressions across brand love (BL), brand experience (BE), and brand recognition (BR). The standard deviations represent different levels of agreement, with BL exhibiting the most variability (0.96). Analyzing specific questions for every dimension shows resoundingly positive results. Higher scores appear to be concentrated in the skewness values, which point to a modest leftward skew; on the other hand, kurtosis values show some peaked Ness in the tails. With minor variances in positivity and departures from a normal distribution, these results together imply generally positive opinions toward the brands, which should be understood in light of the particular measuring scales and constructs.

Significant deviations from normality ($p < 0.001$) are seen in the results of the normality tests (Kolmogorov-Smirnov and Shapiro-Wilk) performed on the variables BL, BE, and BR, meaning that the distributions are not normal. 0.859, 0.834, and 0.875 are the Shapiro-Wilk values, while 0.238, 0.187, and 0.227 are the Kolmogorov-Smirnov values. Given these findings, care should be used when interpreting analyses that rely on the assumption of normalcy. For findings to remain reliable when non-normality is present, it is recommended to take into account robust or non-parametric statistical approaches.

Strong and significant relationships exist between brand love, brand experience, and brand recognition, according to the Spearman correlation study. Positive customer involvement develops emotional ties, as seen by the positive

correlation found between brand love and brand experience and recognition. Furthermore, a strong association has been shown between brand experience and recognition, indicating that high brand recognition is influenced by smooth interactions. These findings essentially highlight how crucial it is for online fashion firms to properly handle both experience and recognitional components in order to establish stronger relationships with their target audience.

In the context of online fashion businesses, the examination of the hypotheses produces convincing evidence of important links. First, it was confirmed that there is a strong positive association between brand love and online fashion brand recognition, indicating that higher brand recognition is correlated with more brand devotion. Richer brand experiences are strongly correlated with higher levels of customer love, according to the second substantial positive correlation that was found between brand experience and brand love. Lastly, the relationship between brand experience and brand recognition is positively correlated, which highlights how interdependent these two components are in the online fashion market.

Together, these results highlight the critical roles that recognition and great experiences play in creating brand love. This information is particularly useful for marketers who want to build customer loyalty in the online fashion sector.

In the table of item-total statistics, which was next, were the descriptive statistics and correlations between the individual items and the overall scale. The high item-total adjusted correlations (> 0.8) showed that the items were highly related to the entire scale and greatly aided in measuring the target construct.

With Cronbach's alpha coefficients above 0.95, the reliability statistics table showed the scale to have strong internal consistency. Inferring from this that the scale's elements taken as a whole measure the underlying construct accurately and consistently.

The independent samples test, in the end, looked at group differences. The Levene's test for equality of variances revealed significant results ($p < 0.001$) that showed differential variances between the groups. The subsequent t-tests showed significant variations in means for the variables BL, BE, and BR between the groups, indicating certain traits or impacts related to each group.

In conclusion, the results from the various tables offer insightful information about the participants' brand recognition and affection. The results show a strong

association between brand love and the variables, significant correlations between them, accurate measurement of the construct, and significant group differences. These findings advance our knowledge of customers' attitudes and actions toward lifestyle brands, which is useful for developing marketing and branding strategies.

VI. CONCLUSION, RECOMMENDATIONS, AND LIMITATIONS

A. Conclusion

Studies compared the relationships between important manufacturers: fashion brand recognition, brand experience and brand love. Consumer decision-making and purchase practices are influenced by brand recognition. Brand recognition is the ability of consumers to recall and identify a specific brand, which affects their propensity to make repeat purchases. When clients are presented with options, brand recognition is vital in the fashion sector. Decisions are also influenced by emotions, and acknowledgment is a crucial factor that is taken into account. The study emphasizes that increased brand recognition might result in a propensity to purchase the brand and affect consumer behavior. Additional tactics used to market the brand and influence customers' purchase decisions include price cuts and value promotions.

In general, brand recognition has a significant role in influencing consumers' opinions and purchasing decisions, especially in the fast-paced and expanding fashion business. (Biscaia, Correia, & et al., 2013), (Lu, Chang, & et al., 2014).

A brand's experience affects its look, identity, packaging, communication, and settings by generating emotional, cognitive, and social reactions in consumers (Brakus, Schmitt, & et al., 2009). Customers' impressions and sentiments about the brand are intangible elements of the experience, just like the actual appearance of a product is. Customers may be drawn to a brand intellectually as they research it or socially as a result of its actions and connotations. The strength and longevity of brand experiences can vary, with some being more intense and long-lasting than others. Customers' attitudes are greatly influenced by their experiences, which could eventually affect their pleasure and brand loyalty.

One of the fundamental elements of the interaction between customers and businesses is brand love, where people may feel deeply romantic feelings for particular brands. Specific brand qualities and the favorable associations they evoke deepen this

emotional connection. (Aaker et al., 2004). Customers tend to develop a love relationship with brands that exhibit notable strengths and engage with them frequently, attributing various character traits to these brands (Aaker, 1997). This emotional attachment plays a significant role in fostering long-lasting and positive connections between consumers and businesses.

The research of the connections between fashion brand love, fashion brand experience, and brand recognition offers important insights into consumer behavior and branding tactics in the fashion industry. Because customers are more likely to prefer well-known companies when given an option, brand recognition is emerging as a crucial element affecting consumers' purchase decisions. In addition, fashion brand experience—which includes emotional, cognitive, and social reactions to stimuli associated to the brand—plays a crucial role. The length and intensity of a consumer's interactions with fashion brands might affect how they perceive and react to those brands.

The report also emphasizes the value of brand love, which acts as a strong emotional bond between customers and businesses. Strong emotional ties and greater consumer loyalty can be advantageous for brands that inspire these emotions. In order to cultivate brand love and long-term customer loyalty in the cutthroat fashion market, the findings highlight the significance of fostering emotional connections with consumers, leveraging brand familiarity, and providing unique brand experiences.

Moreover, acknowledging consumers' emotional reactions and comprehending the nuances of brand perception and preference in the fashion industry can help marketers create powerful branding strategies that connect with their target audience, resulting in continued growth and success in this dynamic and constantly changing market.

B. Limitations

Since English was the spoken language mentioned in the inclusion criteria, limitations in this study have been manifested as linguistic obstacles. There are a number of restrictions on the earlier information that must be recognized.

Firstly, the study's conclusions may not accurately reflect the complexity and nuanced aspects of actual customer behavior in the fashion business because they are based on existing literature and theoretical frameworks. While academic research offers

insightful information, different human and environmental elements that may not have been fully taken into account in the analysis affect customer choices in the real world. Furthermore, there is no concrete empirical data from original research or data from the previously mentioned studies to substantiate the correlations between fashion brand recognition, fashion brand experience, and fashion brand love. The strength and significance of these associations remain conjectural in the absence of factual information and statistical analysis. The prior information mentioned literature might also contain flaws including limited sample sizes, biased samples, or probable publication bias. The findings might only be applicable to particular circumstances or people as a result.

Also, it is difficult to judge the accuracy and validity of the results of the research cited due to the lack of information on the precise methodology employed. The accuracy of the conclusions gained from the literature is still questionable because different research approaches and measurement instruments might produce a range of outcomes.

Finally, other significant aspects that may also have an impact on consumer behavior, such as pricing, product quality, cultural considerations, and advertising methods, may not be taken into account when discussing brand recognition, brand experience, and brand love in the fashion business. Failure to take these factors into consideration could reduce how thorough the analysis is.

Future research should think about doing empirical investigations using big, diverse samples and reliable research procedures and measuring tools to solve these limitations. The views and actions of consumers in the fashion sector can be better understood by combining qualitative and quantitative methodologies. A more complete understanding of consumer-brand connections in the dynamic and changing fashion market can also be attained by examining the interactions between brand recognition, brand experience, and brand love with other pertinent elements.

C. Recommendations

Future studies should concentrate on extending the connection between brand recognition, brand experience and additional elements that influence brand love and purchase intention in the fashion industry.

To improve brand strategies and customer experiences in the fashion business, the following suggestions might be made:

Strengthen Brand Recognition: To reach their target market and increase brand recognition, fashion brands should spend money on marketing. Promoting a brand consistently and creatively across a range of media, such as social media, advertisements, and influencer relationships, can enhance brand recognition and assist companies in being at the top of customers' minds.

Create Memorable Brand Experiences: Fashion brands should give their customers memorable, one-of-a-kind experiences with their brands. This means delivering premium products, first-rate customer service, and customized encounters. Enhancing the customer experience can enhance brand loyalty and strengthen emotional ties.

Recognize Customer Preferences and Emotions: Fashion companies must conduct in-depth research to recognize the motives, interests, and feelings of their target clients. To better personalize firm messaging and services and to connect emotionally with individuals on a deeper level, market research and consumer insights can be leveraged.

Cultivate Brand Love: In order to foster brand love, fashion brands should work to elicit positive emotions and relationships through their products, services, and brand messages. Storytelling, brand narratives, and social impact initiatives can all be helpful in creating an authentic and meaningful brand identity that resonates with consumers.

Embrace Innovation and Adaptability: The fashion industry is constantly evolving due to altering consumer trends and tastes. Brands must be adaptable and willing to embrace innovation, sustainability, and new technology in order to stay current and appeal to a wide spectrum of consumers.

Measure and Analyze Brand Perception: Metrics for Brand Love, Brand Experience, and Brand Recognition can provide valuable insight into the effectiveness of Brand efforts. In order to pinpoint areas for improvement and guide ongoing brand initiatives, consumer sentiment and feedback should be routinely evaluated.

Foster brand support: Customers who are emotionally connected to and satisfied with a brand may promote it by word-of-mouth marketing on the internet and through social media. Fashion brands should encourage and reward brand advocacy initiatives since positive peer recommendations have a significant impact on customer decision-making.

Highlight Brand Authenticity: Consumers increasingly respect brand communications that are open and sincere. Fashion companies must be authentic in their brand language, commitments, and actions if they want to win the audience's trust and credibility.

By implementing these recommendations into action, fashion brands may strengthen their brand love, develop close relationships with their customers, and establish a strong competitive position in the quick-paced and constantly changing fashion industry.

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APPENDIXES

Appendix A : Questionnaire

Appendix B : Ethical Approval Form

Appendix C : Author permission letter

Appendix A: Questionnaire

ANALYZING THE RELATIONSHIP BETWEEN ONLINE FASHION BRAND RECOGNITION, BRAND EXPERIENCE AND BRAND LOVE; A CASE STUDY: TÜRKİYE

Greetings! I am Hajar Karrit, and I kindly request your voluntary participation in a survey conducted for my MBA thesis at Istanbul Aydin University. The survey aims to explore the significance of fashion brand recognition, brand experience, and brand love. Your candid responses are vital to the success of this research. Please rest assured that all data collected will be used solely for research purposes, and your identity will be kept completely anonymous. Thank you in advance for your valuable contribution to my thesis. Your input will greatly enrich the findings and contribute to a deeper understanding of the subject matter.

1. Gender

- Male
- Female

2. Nationality

3. Age range

- 18 to 24 years
- 25 to 34 years
- 35 to 45 years

4. Education level

- Completed high school
- High school graduated
- Completed college
- Associate degree
- Bachelor's degree
- Master's degree
- Phd, law or medical degree

5. Do you consider yourself to have a brand love relationship with a lifestyle brand?

- Yes
- No
- Don't know

	Don't agree	Somewhat agree	Agree	Strongly agree	Totally agree
Brand-love					
1. I would feel upset if ASOS brand was to fail and close down					
2. I feel I have a personal relationship with ASOS brand					
3. I feel I have an emotional commitment with ASOS brand					
4. I feel I have a dialogue with ASOS brand					
5. I am a satisfied customer of ASOS brand					
6. How much confidence do you have in these overall feelings and evaluations you just gave above					
7. Overall, do you love ASOS online brand					
8. Describe the extent to which you feel love toward the ASOS brand					
Brand experience					
9. I would favour ASOS brand over others as it is in line with my ideal self-concept.					

10. It is important that the appearance of retail brands gives a strong impression.					
11. It is important that a retail brand appeals to my senses					
12. It is important that a retail business creates a positive feeling and gives me a positive experience.					
13. It is important that retail brand satisfies my need to shop					
14. It is important that I'm a satisfied with a product that I have purchased					
15. It is important that I am happy with a product that I have bought					
16. It is important that a retail business can guarantee my satisfaction					
17. It is important that a retail business does its best to satisfy my needs					
18. It is important that a retail business takes good care of me as customer					
19. I would recommend ASOS retail that I trust to others					
20. If I feel that ASOS retail brand is good, I will consider buying other products from the same company					

21. It is important that I feel a strong relationship with ASOS retail brand					
22. If I'm satisfied with the brand product, I will buy from the same company again in the near future					
23. I will be a loyal customer of ASOS brand as long as they keep their promises					
Brand recognition					
24. I am familiar with the ASOS online fashion brand retail outlet					
25. I am familiar with the ASOS online retail outlet due to the previous experience					
26. To be a brand familiarity, knowledge with the online retail fashion brand outlet is important					
27. Online familiarity may guide the consumer's attention to specific fashion brands					
28. It is easy for me to process the ASOS brand logo of fashion visually through online					
29. With my eyes closed, it is easy for me to visualize the ASOS brand logo of my desire fashion brand					

30. You would find it easy to describe the brand logo of the online fashion brand					
31. The logo of the online fashion the brand is visually striking					
32. The design of ASOS online fashion brand looks appealing					
33. ASOS Online fashion brands gain success when their business models emphasize a collective feeling of “us” or “we”, rather than you or me					
34. The ASOS online fashion brand is my first choice when I buy related fashion products					
35. Online fashion brands serve to express a unified identity through online group membership					
36. My online fashion brand addresses relevant social issues, it builds emotional bonds with me					
37. My online fashion brand has a good reputation in online retail fashion industries					

Appendix B: Ethical Approval Form

Evrak Tarih ve Sayısı: 02.02.2023-76381



T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ REKTÖRLÜĞÜ
Lisansüstü Eğitim Enstitüsü Müdürlüğü

Sayı : E-88083623-020-76381
Konu : Etik Onayı Hk.

02.02.2023

Sayın HAJAR KARRIT

Tez çalışmanızda kullanmak üzere yapmayı talep ettiğiniz anketiniz İstanbul Aydın Üniversitesi Etik Komisyonu'nun 26.01.2023 tarihli ve 2023/01 sayılı kararıyla uygun bulunmuştur. Bilgilerinize rica ederim.

Dr.Öğr.Üyesi Mehmet Sencer GİRGİN
Müdür Yardımcısı

Bu belge, güvenli elektronik imza ile imzalanmıştır.

Belge Doğrulama Kodu : BSP4ZHAY0Z Pin Kodu : 72292

Belge Takip Adresi : <https://www.turkiye.gov.tr/istanbul-aydin-universitesi-ehys/>

Adres : Beşyol Mah. İnceci Cad. No:38 Sefaköy , 34295 Kaçıkçekmece / İSTANBUL

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Web : <http://www.aydin.edu.tr/>

Keşif Adresi : iau.yazisleri@iau.h03.kep.tr

Bilgi için : Tuğba SÜNNETÇİ



Unvanı : Yarı İşleri Uzmanı

Tel No : 31002



Appendix C : Author permission letter

scales-questionnaire-"Brand Love"

 HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr> 
21/10/2022 20:30




À : ahuvia@umich.edu

Dear, Mr.Ahuvia


I'am Hajar karrit, a master student from Istanbul Aydin University writing my dissertation titled « Analyzing the relationship between online fashion brand recognition, brand experience and brand love », under the direction of my dissertation committee chaired by Dr. İLKAY KARADUMAN.

I would like your permission to use the survey/questionnaire instrument of the attached document (your thesis) in my research study. I would like to use your survey questionnaire under the following conditions :

I will use the surveys only for my research study and will not sell or use it with any compensated or curriculum development activities.
I will include the copyright statement on all copies of the instrument.
I will send a copy of my completed research study to your attention upon completion of the study.
If these are acceptable terms and conditions, please indicate so by replying to me as soon as possible.
Thank you in advance.
Best regards.



 A.C. Ahuvia <ahuvia@umich.edu> 
22/10/2022 20:15 

À : HAJAR KARRIT

 Ahuvia 2016 Usable Brand Love...
719,04 Ko

Hajar,
You have my permission to use any of my scales for any non-commercial scientific research, such as what you are proposing. I've attached the paper with the best scales to use.
I also suggest that you and your co-authors read my [new book](#) which significantly updates the theory of brand love.
Best,
Aaron

RE : scales-questionnaire-"Brand Love"

 HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr> 
22/10/2022 22:43

À : A.C. Ahuvia

Dear, Ahuvia,

Thank you so much for giving me your permission.

Berst regards,

De: HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr>
Enviado: 18 de dezembro de 2022 17:24
Para: Sandra Loureiro <sandra.loureiro@iscte-iul.pt>
Assunto: Questionnaire scales"BRAND LOVE & THE IDEAL SELF; AN INVESTIGATION INTO ANTHROPOMORPHIC FUNCTION IN BRAND LOVE RELATIONSHIPS"

Dear, Madam Doutora Sandra Maria Correia Loureiro

I'm Hajar karrit, a master student from Istanbul Aydin University writing my dissertation titled « Analyzing the relationship between online fashion brand recognition, brand experience and brand love », under the direction of my dissertation committee chaired by Dr. İLKAY KARADUMAN.

I would like you to send me the email of : « Toby Jake Donaldson » to take his permission to use the survey/questionnaire instrument of the attached document in my research study. I would like to use your survey questionnaire under the following conditions :

I will use the surveys only for my research study and will not sell or use it with any compensated or curriculum development activities.

I will include the copyright statement on all copies of the instrument.

I will send a copy of my completed research study to your attention upon completion of the study.

If these are acceptable terms and conditions, please indicate so by replying to me as soon as possible.

Thank you in advance.

Best regards.

De : [Sandra Loureiro](#)

Envoyé le : dimanche 18 décembre 2022 21:15

À : [HAJAR KARRIT](#)

Objet : RE: Questionnaire scales"BRAND LOVE & THE IDEAL SELF; AN INVESTIGATION INTO ANTHROPOMORPHIC FUNCTION IN BRAND LOVE RELATIONSHIPS"

Thank you for the email, you can use the questionnaire, but you must quote the authors.. Best regards

Sandra Loureiro

Questionnaire-Scales-"Brand Love as Mediator of the Brand Experience-SatisfactionLoyalty Relationship in a Retail Fashion Brand"



HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr>
10/11/2022 17:32



À : pferreira@upt.pt

Dear, Mr. Pedro FERREIRA

I'm Hajar karrit, a master student from Istanbul Aydin University writing my dissertation titled « Analyzing the relationship between online fashion brand recognition, brand experience and brand love », under the direction of my dissertation committee chaired by Dr. İLKAY KARADUMAN.

I would like your permission to use the survey/questionnaire instrument of the attached document (your thesis) in my research study. I would like to use your survey questionnaire under the following conditions :

I will use the surveys only for my research study and will not sell or use it with any compensated or curriculum development activities.

I will include the copyright statement on all copies of the instrument.

I will send a copy of my completed research study to your attention upon completion of the study.

If these are acceptable terms and conditions, please indicate so by replying to me as soon as possible.

Thank you in advance.

Best regards.

Re: Questionnaire-Scales-"Brand Love as Mediator of the Brand Experience-SatisfactionLoyalty Relationship in a Retail Fashion Brand"



Pedro Ferreira <pferreira@upt.pt>
10/11/2022 20:10



À : HAJAR KARRIT

Dear Hajar Karrit

Thank you for your email.

The measurements used in the questionnaire are all validated scales available in the literature. As such, the questionnaire is not mine. Feel free to use the scales used in my research. Just don't forget to cite the authors of the scales.
All the best for you and your dissertation.

Best regards,

Pedro Ferreira

Associate Professor
Department of Economics and Management



No dia 10/11/2022, às 14:32, HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr> escreveu:

Questionnaire-scales-The role of brand experience and affective commitment in determining brand loyalty



HAJAR KARRIT <hajarkarrit@stu.aydin.edu.tr>
31/10/2022 21:10



À : oriol.iglesias@esade.edu

Dear, Mr. ORIOL IGLESIAS

I'm Hajar karrit, a master student from Istanbul Aydin University writing my dissertation titled « Analyzing the relationship between online fashion brand recognition, brand experience and brand love », under the direction of my dissertation committee chaired by Dr. İLKAY KARADUMAN.

I would like your permission to use the survey/questionnaire instrument of the attached document (your thesis) in my research study. I would like to use your survey questionnaire under the following conditions :

I will use the surveys only for my research study and will not sell or use it with any compensated or curriculum development activities.

I will include the copyright statement on all copies of the instrument.

I will send a copy of my completed research study to your attention upon completion of the study.

If these are acceptable terms and conditions, please indicate so by replying to me as soon as possible.

Thank you in advance.

Best regards.

RE: Questionnaire-scales-The role of brand experience and affective commitment in determining brand loyalty



Iglesias Bedos, Oriol <oriol.iglesias@esade.edu>



02/11/2022 11:57

À : HAJAR KARRIT

Dear Hajar,

This is fine.

Thanks,

Oriol

RESUME

NAME AND SURNAME:

Hajar KARRIT

ACADEMIC BACKGROUND:

2021–2024: Master in business administration “Studied project planning, coordination, and ethics.

2020 – 2021: Aydin University, Istanbul, Turkey “Prep School”

2017 – 2019: Higher School of Textile & industry of clothing, Casablanca, Morocco
“Professional license in Clothing development”

SKILLS:

- Project Management
- Team management
- Budgeting and Cost Analysis
- Enterprise Resource Planning
- Process Improvement
- Ability to negotiate and resolve
- conflicts

TOOLS:

- MS Office
- Lectra - Clothing
- development software
- Canva
- Social medias

LANGUAGES:

- French
- English
- Arabic