



THE IMAGE OF THE FEMINIST MOVEMENT IN THE FIELD OF BRANDS: AN ANALYSIS OF THE PARADIGMATIC CASE OF GRRRL CLOTHING

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KEYWORDS

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ABSTRACT

The inclusion of the feminist movement in the field of branding faces the risk of the commercialisation of its discourse and, therefore, the denaturalisation of its demands. This paper analyses the communication of the Grrrl Clothing brand, reflecting on the incorporation of feminist precepts in its discourse throughout 239 Instagram posts between 2015 and 2024 through the standard structuralist method. Rather than engaging in purplewashing manoeuvres, it is evident that there is an effort to build a sisterhood of women with a high degree of commitment and alignment with the demands of third-wave feminism.

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1. Introduction

Brands incorporate values that are on the rise in their spatio-temporal context into their discourse in order to build their own corporate personality, thereby producing a connection with the public that can be understood as a socialisation of personality. The advertising brand is stripped of its purely material sphere and becomes a subject in its own right, which, in the corporate narrative, shares the same values as its audience. Consequently, the brand's messages will be perceived with reduced rejection and will be in a position to generate more powerful and lasting links (Hellín-Ortuño, 2007; Kotler, 2017). In this context, we introduce the phenomenon of femvertising, an advertising trend focused on the empowerment of women and the fight against gender stereotypes. This movement can be regarded as a response to societal demands for brands to align their mission with gender equality and to orient their communications in a manner that fosters a greater sense of identification among women (Vandellos et al., 2023).

The concept of femvertising, also termed empowertising or adhertising (Da Silva, 2017), can be defined as a form of advertising that employs an emancipatory discourse in alignment with the feminist movement (Menéndez Menéndez, 2019). The development of this type of advertising faces the challenge of preventing the idea of feminism from being instrumentalised with commercial objectives, transferring to society the idea that women take control of their lives solely through consumption (Franco et al., 2022; Hernández & Sepúlveda, 2021). In this regard, femvertising must be considered as a counterpoint to marketing techniques that do not genuinely seek to contribute meaningfully to social causes, exhibiting a two-faced approach and confining their actions to the realm of image and appearances (Martínez Fierro & Garza Veloz, 2022). The objective of these strategies is to gain political, social or economic benefits by presenting an image of openness on the part of individuals, companies or institutions towards environmental protection (greenwashing) or by aligning themselves with the LGBT+ community in the case of pinkwashing or queerbaiting strategies (Sánchez-Soriano & García-Jiménez, 2020). In this context, purplewashing has emerged as a set of strategies aimed at showing supposed support for the feminist movement and the demands that emanate from it. Purplewashing was a concept coined by the Spanish writer and activist Brigitte Vasallo (2014) who defined it as the process of instrumentalisation of feminist struggles.

When the orientation towards feminism is not restricted to the field of advertising but affects the structure and activity of the company, the term 'femvertising' is insufficient and a broader concept such as 'feminist branding' must be employed. A feminist brand is one that believes in the principles of feminism and actively supports them, with the company behind the brand making real and documented changes to be more inclusive, diverse and egalitarian (Puterman, 2019). This entity is founded on the principles of feminism, encompassing a wide range of tenets, from promoting gender equality in all spheres of life through collective action, to recognising diversity due to the intersection of gender with other variables such as race, sexuality, age, economic status, and more. It advocates for women's empowerment, self-realisation, and greater representation of women in cultural, political, and economic spheres.

In this context, a review of Grrrl Clothing, a brand that defines itself as "real clothes for real women who simply don't care what other people think. We celebrate all things feminine" was conducted. (<https://grrrl.com/>):

2. Objectives

The following objectives were set out in order to carry out this study:

- Objective 1: To develop a frame of reference including: the concept of feminism and its historical evolution up to the present day.
- Objective 2: To carry out an exploratory study on the brand and the company that owns it. The origin, the evolution, the products and their identity.
- Objective 3: To explore the origins and meaning of the Grrrl concept.
- Objective 4: To carry out a methodological design that enables us to carry out an analysis of the brand's discourse without violating its principles and values, and without our work contributing to generate ideas that the company is trying to combat.

- Objective 5: To reflect on the communicative activity of the Grrrl brand in line with the referential framework generated, and to discuss the incorporation of feminist precepts into the brand's discourse.

3. Methodology

In order to carry out this research and meet the proposed objectives, a mixed methodology has been implemented. Firstly, the focus of the study is a specific case, in this case the Grrrl brand. According to Stake (2005), a case study is the analysis of the particularity and complexity of a case, by which we come to understand its activity in circumstances that are important. A case study enables the generalisation of the particular; it is an intensive and holistic description and analysis of an entity, phenomenon or social unit, based on specific systems of data collection and analysis (Macdonald & Walker, 1975; Merriam, 1988; Yin, 1994).

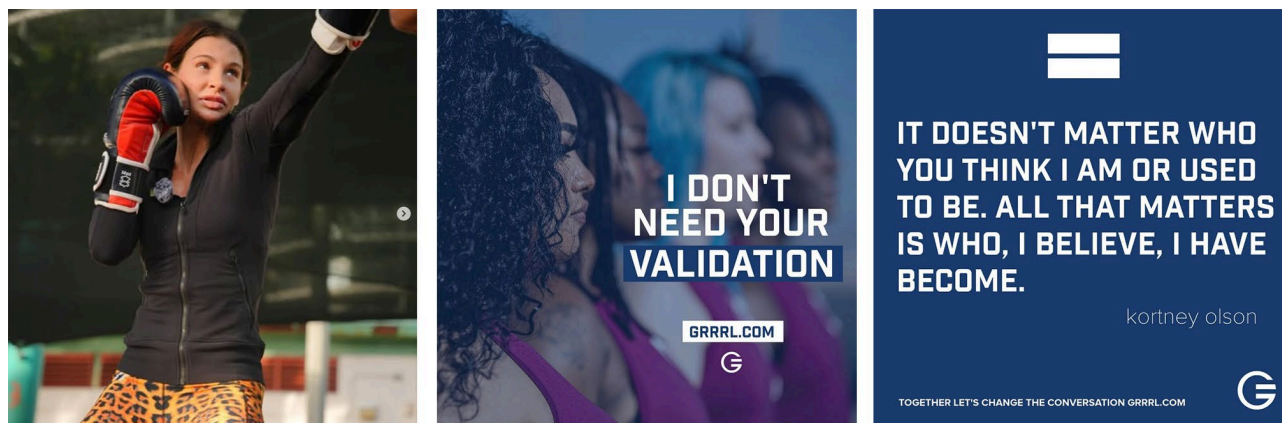
The study of social networks and brand interactions through digital platforms would be integrated into what is termed virtual ethnography, which is defined as an ethnography of cyberculture, in which culture, science and technology are articulated, thereby redefining the way in which human beings exist and exist as others (Martínez, 2006). Virtual ethnography is the study of online relationships. The Internet is not merely a means of communication; it is an everyday artefact in people's lives and a meeting place that allows the formation of communities, more or less stable groups and, in short, the emergence of a new form of sociability (Barrullas, 2017).

In this study, the standard structuralist approach was employed as a tool for the treatment of the sample. This method has its origins in Ferdinand de Saussure's Course in General Linguistics (1991). The theoretical foundation of structuralism is the concept of "structure", defined as an "autonomous entity of internal dependencies". This concept refers to an external organisation based on the combination of elements by means of certain relations and establishing different types of combinations between them (Hjelmslev, 1972; Lotman, 1988). The underlying aim of structuralism is to identify the underlying structure of phenomena in the world in order to describe, explain and predict these phenomena. In other words, the structuralist way of reasoning is deductive rather than inductive, as it hypothesises a structure and then seeks in reality its contrast or not (Zapico, 2020).

3.1. Procedure

The Grrrl brand is communicated through the website and social networks. The website has a commercial side from which the products are sold, and a corporate side from which the company's vision is disseminated. An analysis of Instagram activity reveals that, in contrast to other social networks, the content is more diverse and complete. Specifically, it combines photographs of actual customers with brand advertising, incorporating text and images, and is characterised by a clear persuasive intention, with iconic and more complex verbal messages predominating. Instagram is a significant platform for the construction and consumption of women's discourses (Chen, 2020). Brands with a social purpose, such as Grrrl, tend to have high digital influence. Followers are predominantly from the millennial generation and utilise social networks to obtain information about their preferred brands (Martínez-Sanz & González Fernández, 2018). The brand's corporate account on Instagram (www.instagram.com/grrrl_clothing/) was subjected to close monitoring and analysis. This profile has published a total of 3,805 posts between September 2015 and September 2024, garnering a total of 325,000 followers during that period. The study then filtered the posts to eliminate both those that were repeated and those that only contained photographs or videos sent by customers or shared from other accounts. The focus of the study was on those posts that have an advertising format, i.e. contain a persuasive message related to the brand's corporate orientation. These posts typically comprise a mixture of text and images. The sample of publications to be analysed was 239 (n=239). Figure 1 (on the left) presents an example of a publication that was not included in the analysis. The middle and right-hand examples depict publications that were included in the analysis.

Figure 1. Examples of publications



Source: www.instagram.com/grrrl_clothing/. 2024

Whilst the majority of scientific studies on the utilisation of Instagram by brands include the measurement of effectiveness in terms of engagement (according to the Metricool platform [2024], this is defined as the number of comments plus "likes" divided by the total number of followers and multiplied by 1,000), in this case, we have opted to refrain from conducting a similar analysis. That is to say, we did not assess the impact or interactions caused by each of the publications issued. The presence of different types of women is not a subject that has been explored in this study. Consequently, the photographs and aesthetic-formal elements of the publications were not analysed. It is hypothesised that an analysis of the aesthetics of the messages or their greater or lesser success would contribute to the provocation of stereotypes and the different acceptance that certain sizes, races, ethnicities or ages of women have, which the brand is trying to combat. Consequently, our focus is directed towards the characteristics and idiosyncrasies inherent in the brand's verbal discourse, with the objective of establishing potential connections with feminist demands.

In accordance with Pineda (2018, p. 53), the standard structuralist method is hereby applied through the following steps:

- Delimitation of the closed corpus of elements to be analysed (n=239)
- Decomposition of the overall structure into a series of non-redundant elements
- Arrangement of elements in binary opposition relationships
- Combinatorics and creation of subgroups and final reduction to a single topic.

4. Framework

4.1. Notes on the Evolution of Feminism

The development of feminism as a political struggle since the late 18th century has had the fundamental objective of overcoming the oppression and discrimination exercised by the prevailing patriarchal system towards women (Cock, 2016). The social dynamics that affect their unequal position in society have been combated since then through successive currents of thought and action that have been referred to as "waves". The seminal work of the French philosopher François Poulain de la Barre posits that the French Revolution and the Enlightenment gave rise to the philosophical underpinnings of feminism (Varela, 2018). A seminal text was The Declaration of the Rights of Woman and the Citizen, authored by the French writer, philosopher and playwright Marie Gouze (who used the pseudonym Olympe de Gouges) in 1791. This text called for women's freedom, equality and the right to vote. The English writer and philosopher Mary Wollstonecraft published in 1792 what is widely regarded as the foundational work of feminism, Vindication of the Rights of Woman. In this seminal text, she defined men's power as a kind of innate privilege that nature itself had bestowed upon them (Valcárcel, 2001).

The second wave of the women's rights movement, which began in the latter half of the 20th century, primarily sought to reclaim women's sexuality, rights and control over their own bodies (Vargas et al.,

2020). During this period, the role of women in both the workforce and the family unit began to be consistently interrogated. Campaigns for the liberalisation of abortion, challenges to heteronormativity, demands regarding contraception and the right to freely enjoy sexuality were some of the slogans that characterised this "second wave" (Felitti, 2010).

The third wave of feminism, which began in the 1990s and spread globally, was driven by the economic crises and austerity and debt containment measures implemented in countries such as Italy, Spain, Brazil and Chile. In response, there have been efforts to promote sexual and racial diversity and religious freedom. This wave is characterised by a complex array of currents influenced by postmodern, identitarian and cultural approaches (Gillis et al., 2004). Within the neoliberal policies that prevail in most first world countries, an agenda of legislative reforms and special attention to the problems affecting women in the third world is emerging (Beneria, 2005). Notable contributions to this discourse include *The Second Sex* (1949), a seminal work by the French existentialist philosopher Simone de Beauvoir (2017), and *The Mystique of Femininity* (1963), a pioneering text by the American writer Betty Friedan (2016).

The fourth wave of feminism, which began to define itself from the 2010s onwards, was characterised by a renewal of feminist principles that embraced both theory and action. This wave emphasised intersectionality, a concept proposed by Kimberlé Crenshaw (1989), which recognises how different forms of oppression (gender, race, class, sexual orientation, disability, among others) intertwine and affect people simultaneously. This wave is characterised by a deep commitment to combating gender-based violence, economic inequality, systemic discrimination and scourges such as gender-based violence, sexual harassment, objectification and wage gaps (Chamberlain, 2017). Movements such as "Million Women Rise", "Ni Una Menos", "Me Too" "#SeAcabó" and "#TimesUp" are emerging. Examples of this feminism addressing global problems from both local and transnational perspectives include #SeAcabó and #TimesUp, which focus on male violence. Furthermore, feminist theory has evolved to incorporate a postmodern approach, which challenges traditional binarisms and explores novel conceptions of gender identity and the body.

A distinctive characteristic of the fourth wave is its integration with digital technologies. Social networks, including Twitter, Instagram, TikTok and Facebook, have enabled the propagation of feminist messages and the establishment of virtual communities where experiences can be exchanged, disseminated and collective actions coordinated. The internet and social networks have contributed to the globalisation of feminism and cyberactivism. Discussions have emerged around notions of empowerment, collective struggle, digital activism (Cochrane, 2013) and initiatives that mobilise individuals and consciences (Molyneux et al., 2020).

Social networks facilitate immediate and horizontal communication, enabling individuals with internet access to become content producers. This has resulted in the proliferation of diverse feminist narratives and the interrogation of hegemonic discourses. However, this phenomenon also poses challenges, such as digital violence and misinformation, which necessitate specific prevention and response strategies. Research indicates that platforms such as Instagram are predominantly used by young women (Martínez Pérez et al., 2021). In this context, "cyber-activist" women have emerged who utilise social networks to combat macho treatment and attitudes (Martín Matas, 2022). Fourth wave feminism has also found in graphic design a powerful tool to convey its messages. The utilisation of visual media, such as posters, infographics, illustrations, and memes, within social networks has emerged as a pivotal medium for the propagation of feminist ideals. These visual representations, characterised by the use of colours, typographies, and symbols, serve to reinforce the values and objectives of feminist movements (Carpio-Jiménez et al., 2024; Guerrero Salinas, 2022). For instance, the employment of the colour purple, which has a long-standing association with feminism, has been established as a symbolic element in marches and digital campaigns. Digital feminism has also encouraged collaboration between graphic designers, illustrators and activists, thereby generating a creative ecosystem that amplifies messages and adapts them to diverse audiences. This interdisciplinary approach reflects the inclusive and collaborative nature of the fourth wave.

4.2. Riot Grrrl, the Roots of the Movement

The Oxford English Dictionary defines Grrrl as a young woman perceived as strong or aggressive, especially in her attitude towards men or in her expression of female independence and sexuality. Riot

Grrrl was a youth movement connected to American punk rock in the 1990s that took on much of the tenets of third wave feminism. The name Riot Grrrl was chosen as a kind of growl that distanced itself from the perceived passivity of the term "girl" (Dunn, 2014; Schilt, 2003). The term "Girls to the front" (Marcus, 2010) expresses the intention to place themselves in a new physical and mental space, not behind the scenes, but in the front row, politically militating and generating communities based on self-management and collaboration. A distinctive performative aspect of this movement was the practice of inscribing provocative and vindictive statements on their bodies (Attwood, 2007). Through the production of self-published fanzines, these individuals subverted mainstream media, offering a platform for criticism of society and the media without the constraints of censorship (White, 1992). The musical group Bikini Kill (1990-1998) served as a primary proponent of the movement's ideological principles:

We seek our own revolution against the shitty capitalist Christian way of life. We fight against those who say we can't play our instruments. Against racism, discrimination based on disability or age, classism, sexism. We hate capitalism in all its forms (Rosenberg & Garofalo, 1998).

In the mid-1990s, members of the Riot Grrrl movement began to feel instrumentalised and misrepresented by the media and other mainstream artists. This led them to decide to stop making statements and to prevent coverage of their activities (Schilt, 2003). The activist practices enacted by the Riot Grrrl movement led to the birth of the DiY (Do It Yourself) culture (Stevens, 2009). Hubell (2011) defines "do it yourself" as a subculture that encourages a new approach or lifestyle, and which adopts a critical stance against the system of industrial production. It advocates the domestic, the self-management of resources and objects, and is encompassed as a *fin de siècle* movement that replaces faith in technology as a saving force with a resurgence of community, spiritual and artistic values (Margolin, 2003).

4.3. The Brand

The Grrrl brand was established in 2015 by Kortney Olson, an American athlete, professional bodybuilder and trainer. Grrrl serves as a prime example of reverse methodology in the domain of branding, wherein the movement is initiated prior to the development of the brand. In the founder's own words, the clothing line is a communication tool to reach more women. The brand focuses on a niche market neglected by the big brands: plus-size women and fringe sports such as bodybuilding, martial arts or wrestling. In some cases, the level of connection and identification with the brand is so high that people even tattoo the brand logo on their own bodies (Figure 2).

It's not about clothes, it's about an attitude to life. Their universe is made up of what empowers you, what takes you from where you are and celebrates your steps forward (...) whatever size you are. They have positioned themselves primarily as a culture, a safe place for everyone (...) They are not leaders, nor do they pretend to be. They exist to share experiences and make the world a better place. And they do this by fighting to break down the barriers that prevent women from reaching their full potential (Cufari, 2020).

Grrrl has a unique sizing system. This decision was made in order to combat the standardised sizing system used by the textile industry (S, M, L, XL). Instead, they propose a sizing system based on empathy and identification: customers choose one of the 10 photographed athletes with whom they identify. Each garment is labelled with the athlete's real name and measurements in centimetres.

Figure 2. Followers of the brand with the tattooed logo



Source: www.instagram.com/grrrl_clothing/. 2017

Grrr is a brand that fights against the advertising system, the fashion industry and slogans. The fight against the representation of the female body in advertising, an issue that is constantly being debated given the constant publication of images of women that exceed ethical and moral limits, Sánchez-Labela Martín (2021) The concept of community, the importance that the brand attaches to the "we", is reflected in gestures such as the pledge, a kind of prayer or promise:

I solemnly swear to refrain from speaking negatively about myself and other GRRRLS. I am an equal among my peers and do not consider myself better or worse than anyone else. Through this commitment to non-judgment, I understand and accept that I am making a positive impact on the world and furthering the global body acceptance revolution. I therefore take this pledge. (<https://grrrl.com/>)

In the Corporate Social Responsibility section, translated into the language of the brand, the following statement appears: "We are Grrrl and together we change the game", the 5 points that make up the brand's ideology could be summarised as: celebrate, admire and appreciate all body types; honesty in our advertising; independent, strong and sometimes almost aggressive; we are a sisterhood; and we support non-profit causes. This corporate policy can be summed up in the slogan: "Our clothes won't change the world, but the women who wear them will". In terms of the three types of sustainability we can find (environmental, economic and social), the brand places particular emphasis on the social. They work with charities and claim that part of the profits they make each year are used to make the world a better place for women around the world. The GRRRL project is particularly involved in raising awareness of eating disorders. They allocate 5% of their annual profits to fully fund the work of NEDA (National Eating Disorders Association).¹

5. Results

First, we express the results of the analysis in terms of the following binary oppositions. Each binary opposition, under a different heading, contains example sentences taken from Instagram posts. We provide the sentences in the original language to respect the style and lexicon used.

¹ <https://www.nationaleatingdisorders.org/>

5.1. Reality vs Photoshop

For the brand, Photoshop is the paradigm of image manipulation and therefore the enemy to be fought. It is the antagonist in the story based on reality and personal self-acceptance as the basis for empowerment. Brands that "use Photoshop" are enemies to be fought (Fuck brands that Photoshop; Fuck Photoshop and any brand that uses it). Not manipulating is thus presented as the brand's commitment to its customers. Grrrl would never retouch women's bodies to sell their products (Why do other brands continue to digitally alter images of women and promote unrealistic body image? Is it really just to sell a few more tee shirts? We will never digitally alter the bodies of our athletes just to sell more tees). There are no filters, neither in the language nor in the images (Unfiltered). The brand even goes so far as to act as a spokesperson, asking others not to manipulate either (Fat girls can't even do pushups much less pause ones so stop photoshopping). The fight against digital manipulation is now a movement, an active and necessary revolution (When did real bodies & real athletes become a rebellion?). Taking a stand against Photoshop and image manipulation is a stance, a universal statement for the fashion industry (No Photoshop that's a fashion statement; No body shaming, no Photoshop. No race or ethnicity bias. No body shape bias. That's a fashion statement).

5.2. Our Standards vs. Other Standards

The textile industry standard on which most of Grrrl's attention is focused in the size system. For the brand, this system, which is the most widely used, does not respond to women's needs and even less to the actual shape of their bodies. The standardised system is devoid of meaning as it is not based on real and current references (Size means nothing). It does not respond to characteristics and diversity (Life comes in more than one size), it does not define who we really are (The size of my shirt will tell you very little about the size of my balls). Although the brand has set up its own sizing system measured in centimetres and based on real women as a reference, this does not prevent it from declaring that, in reality, there is only one size (Beauty. One size fit all). Sizes are closely related to weight, a concept that we must empty of content because it does not really speak of people (Scales calculate a mathematical relationship with gravity. They do not measure love, passion, pride, power, strength, capability, beauty, force, purpose, ability, spirit or anything of value). Nothing that has relevant value and meaning can be measured with a meter or a scale. Beauty or strength, for example, are concepts and concepts are not measured on a scale (Nothing with meaning can be measured on a scale; Powerful comes in many different packages). What is really harmful about the size system are the labels that are generated around them (We reject the labels other brands attach to sizes). The industry is killing our self-image (The fashion industry is killing our self image, why are still wearing it?).

5.3. Your Opinion vs. the Opinion of Others

There is one concept that is repeatedly emphasised in the brand's discourse and that is 'the other'. At no point is it made explicit who or what this supposed group is, we can only assume that it refers to the fashion industry, other brands, society in general or certain people, of whatever gender, who do not share feminist demands. Firstly, women are independent and self-sufficient, they don't need anyone to validate their appearance or actions (I don't need your validation; I don't need you to be proud. I am proud of myself; Stop judging us). Other people's opinions don't matter, what matters is what you think of yourself (Be proud of who you are, what others think of you doesn't matter; My self-worth is exactly that. It's not determined by anyone else; The version of you that you created in your mind is not my responsibility). Society's opinion is not my reality, moreover, as a society we should stop constantly judging others' bodies (Stop judging our bodies) and not be so critical and demanding (Too skinny, too fat, too muscular, too thick, too loud, too strong, too ambitious, too competitive, nope. Just society being too judgmental). The body is neither a product nor a service on which we have to give our opinion (Our body is a trip advisor. No comments or reviews required). Normality is in the eye of the beholder. The opinion of society should not be taken into account because it is subject to obsessions that relegate women to a situation of submission (A society fixated on female thinness is not an obsession about female beauty, but an obsession about female obedience; You are perfect. Society, brands and the media are not). Sometimes the opinion of others hides doubts about women's capabilities, the way to attack this is to show indifference or to fight it by doing just the opposite of what they expect from you (Do

what they think you can't do; I do it because i want to. I want to because you told me i couldn't; I'm coming to get what they said i couldn't have). Yet criticism and prejudice will still come (We'll get criticized anyway. So let's do what we want; First they ignore you, then they fight you then you win). At other times, the opinions of others become laws that must also be fought (Get your legislation outta my vagina; My vagina didn't come with a rulebook). In any case, the opinion of others does not affect a person's worth (Your value doesn't decrease based on someone else's inability to see your worth). Because Grrrl are lionesses and perfect (A lioness doesn't lose sleep about opinions of sheep; When you see a lioness you see her power her strength her speed and courage. When you see a woman, why do you see gender and body type?); (You are perfect. Society, brands and the media are not).

5.4. Our Concept of Beauty vs. other People's Concept of Beauty

Despite the potential for convergence with the aforementioned opposition pertaining to opinions (5.3), it was deemed imperative to differentiate this particular opposition due to its exclusive focus on beauty. For Grrrl, beauty is not a quantifiable concept (Beauty is an idea. Ideas are not measured in lbs) and, above all, it should not be mediated by mainstream brands (We believe in beauty that has not been digitally rearranged by the hands of mainstream brands) or by the fashion industry (We will not judge ourselves by the fashion industry's falsely constructed ideas of beauty; Screw our industry for creating unrealistic body stereotypes. How's that for a fashion statement), nor by the media (We prefer beauty that has not been digitally arranged by the media). Consequently, the concept of beauty assumed by the fashion industry should never be used to judge ourselves (We will not judge ourselves by the fashion industry's falsely constructed ideas of beauty). Adherence to this ideology can result in the erroneous belief that the human body is inherently flawed and in need of repair (Stop trying to fix your body. It was never broken). This concept of beauty is not a natural phenomenon, but rather a contrived construct driven by ulterior motives (Their concept of beauty is manufactured - I am not). The body and, consequently, beauty should not be regarded as something that needs to be fresh, appetising or structurally perfect (My body is not a fruit). The fashion industry's attempts to unify all bodies are a fallacy, as bodies are unique and perfect (We are not intended to look exactly the same), yet ironically, it is true. (There is only one body type. Ours). In beauty, there is no wrong way to have a body (There is no wrong way to have a body). The standards of beauty are not definable by anyone but us (Beauty is a concept with no defined standard. Only we possess the authority to define it).

5.5. Self-Esteem vs. Devaluation

Self-esteem begins with a necessary appreciation of our abilities, with the awareness of giving the best of ourselves at all times (60% of girls under 6Y0 don't like her body; How can i be so cruel to myself when im doing the best i can), which is why it is advisable to take care of what we say to ourselves (I solemnly swear, to the best of my ability, to refrain from talking negatively about myself) or to rewrite it (Rewrite the stories you told yourself before you knew yourself). Grrrl proposes not to underestimate our power (Don't underestimate your power) and not to fight or turn our bodies and those of others into battlegrounds (Other women's bodies are not our battlegrounds). We are the most important person there is (My dentist said i need a crown. I was like "I know riiiiight? I complete me; Confident, Pretty, Love yourself, Strong Worthy, Beautiful, Real skin; I refuse to apologize for my appearance; You carry so much love in your heart. Give some to yourself). We must discard negativity and self-inflicted belittling (The negativity of positivity? Your weight will fluctuate, your value never will). But self-esteem is not an easy job, it requires effort and conviction (Self-love takes practice and it is easy to falter (Never feel guilty for starting again). Once achieved, it turns us into unbeatable beings (Women like you drown oceans; When you know you're great. You have no need to hate; she's not fragile like a flower she's fragile like a bomb). Self-love is the best gesture towards the world (Self-love is the greatest middle finger). It makes you free (How to dress for your body type: Step 1: Put on whatever the fuck makes you happy) and ensures success and fulfilment (Self-love success academy). It is a necessary act because it is a symptom of rebellion (Loving yourself is the greatest act of rebellion) in which you are the protagonist, the heroine (You are a fucking glorious queen; Be the hero of your own story). You alone

are enough, and you need no one (You alone are enough you have nothing to prove to anyone) even on Valentine's Day (The #1 most important person to love this Sunday is you).

5.6 Strength vs. Weakness

The Grrrl brand refers to strength in broad terms, either referring to physical strength (Anyone else feel like getting their nails done lifting heavy shit rolling in the mud and setting some shit on fire? If you even dream of beating me, you'd better wake up and apologize) or psychic strength (I don't have balls I have ovaries. And mine are made of steel) or a combination of both (The body achieves what the mind believes). It is a force that is housed in the soul, heart and mind (Her soul is fierce. Her heart is brave. Her mind strong). Sometimes it materialises through resilience (My scars teach me that i am stronger than what caused them; I survive because the fire inside me burned brighter than the fire around me). A strength that is born from diversity (Our strength is diversity. Not our similarity) and that materialises in courage to face challenges (Do you dare to be powerful; The resistance) and integrity (Do you dare to be powerful; Unlimited; Unbreakable; Unapologetic). It is like an inner storm (You are the storm) that gives wings (You'll believe a Grrrl can fly) and determination to rise (Face everything and rise; Get Up). In short, empowerment at its finest (We are goddesses. With fire in our blood. Lightning in our bon. War in our souls. The hammer of justice in our hands. And glitter in our pockets).

5.7. Feminism is Empowerment vs. Machismo is Submission

The only time men are explicitly mentioned comes from a publication with the testimony of the Pakistani activist Malala Yousafzai, a fighter for women's rights who received the Nobel Peace Prize in 2014 (If one man can destroy everything. Why can't one girl change it?). Because strong women like Malala ensure a strong planet (Strong women strong planet). The road is long and hard (Strike for our rights; All grrrls deserve safety) so commitment and unity are needed (We are many. We are 1. #GRRRLarmy; The grrrl army needs you; I didn't come this far to only come this far) and the goal? to change the world (Never doubt that one committed grrrl can change the world; Wanna grow women's empowerment across the world?). Submission is expressed in the words of the American writer Naomi Wolf (A society fixated on female thinness is not an obsession about female beauty, but an obsession about female obedience). Insubordination and empowerment, among other things, imply that we do not feel the need to be liked by others and that, furthermore, we do not mind if we are not (You don't have to like me. I don't have to care). Sometimes the impression is reflected that the world would be more comfortable if the role of women were reduced (Because despite every lie we hear it is not a woman's job to get smaller and smaller and take up less and less space until she disappears so the world can be more comfortable), these are the words of the American feminist writer Glenon Doyle. The way to break this drift is the education of girls, one generation well educated is enough (The way to eradicate the cycle of poverty in just one generation... is the education of girls). Empowerment is everything and it all starts with power (Women owned; Women run; women empowered. Women funded; Grrrl Power). Grrrl founder Kortney Olson says "It doesn't matter who you think i am or used to be. All that matters is who, i believe, i have become".

5.8. What You Are vs. What Others Are

In this binomial, we highlight a discursive resource that the brand uses repeatedly, namely the use of qualifiers in relation to its audience. On the one hand, as we have seen above, it tries to convey the need to be unique and free, different. On the other hand, it tries to configure the Grrrl as the sum of several characteristics, including Warrior, charm, magic, powerful, inspirational, limitless, amazing, unstoppable, unique, relentless, fierce, a fucking glorious queen, a hero, a good person, dangerous, a bitch, rebel, unfiltered, unbreakable, unlimited, ambitious, strong, confident, pretty, worthy, real, a lioness. Although our analysis focuses on verbal discourse, we can make an exception here to show some of the typologies of publications in relation to the types of women, we could say, that make up the Grrrl collective. The brand strives to show a diversity of people. Contrary to the uniformity and uniqueness of the textile industry, with very similar people and sizes, here we find different ages, sizes, races, ethnicities and characters.

With regard to the combinatorics of opposing pairs, the eight pairs of oppositions previously expressed can be subsumed into two groups, thereby obtaining the following structural reduction:

Theme 1. This initial subgroup can be verbalised in binary terms as "Our business mission vs. other business missions". It encompasses all those values that differentiate the brand from other brands, primarily from the textile industry, though not exclusively. 5.4. (Our concept of beauty vs. the concept of beauty of others); 5.2. (Our standards vs. other standards); 5.1. (Reality vs. Photoshop); and 5.7. (empowerment vs. submission).

Theme 2. The second subgroup would be made up of all those aspects that define and characterise the Grrrl concept. From these oppositions, the physical and psychological profile of what a person who integrates the community should be, how he/she should think and how he/she should act, is drawn. We can verbalise it in binary terms as: "This is what a Grrrl is like vs. this is not what a Grrrl is like". This second theme groups together the dichotomies: 5.3. (Your opinion vs. the opinion of others); 5.8. (What you are vs. what others are); 5.5.

In a similar manner, these two structures or subgroups can be reduced to a single fundamental underlying theme, which could be defined as follows: "Our way of life vs. other people's way of life". The first part of the binomial is identified with the Grrrl brand, and the second with non-Grrrl.

6. Conclusions

The primary objective of our research was to establish a theoretical framework encompassing the conceptualisation of feminism and its historical progression up to the contemporary era. Based on the extant literature, we have formulated a framework for the analysis of the proposed case study, namely the textile brand Grrrl. Feminism, as a current of thought and action, possesses a history that spans nearly three centuries. Conventionally, the study of its development up to the present day has been organised around waves or currents. There is a general consensus that at least four waves have occurred, with the fourth wave currently in effect. The existence of these waves does not imply that previous struggles and demands have been fully realised. While significant progress has been made, particularly in the 20th century, there is a perception that much remains to be accomplished and that unresolved issues persist. This suggests that while we may be in the fourth wave, there are still latent and unresolved demands from previous waves. In order to understand and reflect on the brand's commitment and corporate policy in relation to feminist demands, it is necessary to put it in the context of the latent struggles and demands of today. It is therefore argued that brands that aspire to align their practices with contemporary feminist principles must acknowledge the foundational tenets of the fourth wave of feminism. A current of thought and action that adopts the legacy and unresolved struggles of the past to establish a novel paradigm of communication and interaction between brands and their audiences. The present study is thus grounded in this phenomenon.

As demonstrated in objectives 2 and 3, the Grrrl brand has been identified as a unique entity, characterised by its commitment to feminist causes that extends beyond its projected image. The corporate name itself is indicative of this commitment, as the Grrrl concept draws inspiration from a protest movement that predates the brand's creation and is associated with the cultural sphere. The implementation of its own size system and the inclusion of a wide diversity of types of women are the most conclusive signs of the brand's real commitment.

The methodological design adopted for objective 4 of this study has proven to be ideal for examining the brand, taking into account the self-demands set forth. The intention is not to contradict the brand's orientations on issues such as the creation of stereotypes about the image of women. It is believed that the standard structuralist model allows for progression from a superficial layer of explicit linguistic messages to a deeper level where the overall meaning or expression of the whole is defined. This reduction is carried out on the basis of a study of discursive structures and their relationships.

From the research carried out (objective 5) on the publications published in the corporate profile of the Grrrl brand on Instagram, we can confirm that the brand's discourse is connected to some of the rules and demands of the third wave of feminism. This connection can be seen in the relevance given to the fight against female stereotypes in communication and advertising.

The fight against the image of women projected by the media is one of the most recurrent battlegrounds. The treatment of women by the fashion and advertising industries is something that has to be fought against on a daily basis. These industries try to impose a one-dimensional model of

womanhood that is subject to rigid standards. Grrrl, like the third wave, is trying to fight against the elimination of diversity and multiculturalism in a globalised world. The third wave, as a current of decolonial feminism, showed that the hegemonic model of white, Western, European, middle-class women did not represent them. It moves away from the essentialism and strict definitions of the first two waves and tries to spread the concept of sorority; the sisterhood of women around the struggle for their equality, something we can see in the brand's discourse. In Grrrl there are images of different races, religions and ethnicities, but also of different ages, sizes and moods, different styles of speech, expressions and linguistic registers. The necessary empowerment of women and the fight against "them" appears as a constant in the brand's corporate discourse. There is a pugnacious tone in line with the thinking of feminist writers and activists. In January 1992, activist Rebecca Walker wrote *Becoming the Third Wave*, an article in which we can read: "Don't vote for them unless they work for us. Don't have sex with them, don't break bread with them, don't feed them unless they put our freedom before control of our bodies and our lives. I am not a postfeminist feminist. I am the Third Wave" (Walker, 2001).

Having customers tattoo the company logo seems to be every brand's dream. In the case of Grrrl, this is achieved through efforts related to the company's structure, its actions and its communication. A coherent and truthful discourse that, as we have seen, aims to create around the brand a community of empowered, independent women with a high level of self-esteem.

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