

# Investigating the Influence of Ideology on Translation: A Critical Discourse Analysis of Slogans of Cosmetic Brands and Their Turkish Translations Through Gender Lens

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## Abstract

Translation, especially in the cases of advertisements that are highly intertwined with the ideology and the expectations of the receptors in different cultures, cannot be discussed and studied apart from the discursive elements in the language. The aim of this study is to investigate whether the ideology of the beauty brand slogans is reflected in their respective Turkish translations. For this purpose, the study uses the three-dimensional framework of Norman Fairclough regarding Critical Discourse Analysis (CDA). The present investigation is an attempt to shed light on the relationship between language and ideology involved in translation in general. More specifically, it aims to uncover the underlying ideological assumptions invisible in the texts, both source text (ST) and target text (TT). In this respect, Fairclough's (1989) three stages of CDA, which are description, interpretation and explanation are utilized in the present study. The findings show that although the translations, in general, reflect the ST's ideology and influence on the TT, it is possible to observe some conscious and unconscious manipulations because of the political and social background and cultural differences that influence the choices of linguistic elements in the target language and culture. The study is expected to reveal that the underlying ideology transferred through the translations of the beauty brand slogans is constantly reconstructed during the translation process in accordance with the current ideology of the target community, the global beauty standards, and the patterns that are to be reinforced by the patriarchy in general.

**Keywords:** critical discourse analysis, advertisement translation, ideology, reconstruction, manipulation

İDEOLOJİNİN ÇEVİRİDEKİ ETKİSİNİN İNCELENMESİ: KOZMETİK MARKALARININ SLOGANLARI VE TÜRKÇE ÇEVİRİLERİNE TOPLUMSAL CİNSİYET EKSENİNDE ELEŞTİREL BİR SÖYLEM ANALİZİ

## Öz

Çeviri, özellikle de farklı kültürlerdeki alıcıların ideolojileri ve beklentileriyle son derece iç içe geçmiş bir süreç olan reklam çevirisi dildeki söylem unsurlarından bağımsız olarak tartışılmaz ve incelenemez. Bu çalışmanın hedefi kozmetik markası sloganlarının taşıdığı ideolojilerin Türkçe çevirilere aktarılıp aktarılmadığını incelemektir. Bu amaca yönelik olarak, mevcut çalışma Norman

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Fairclough tarafından eleştirel söylem çözümlemesi alanında geliştirilmiş olan üç boyutlu çerçeveyi kullanmaktadır. Bu çalışma, çeviride dil ve ideoloji arasındaki ilişkiye ışık tutmayı hedeflemektedir. Daha spesifik açıdan ise hem kaynak hem hedef metinlerin arka planında yer alan ideolojik varsayımları gün yüzüne çıkarmayı amaçlamaktadır. Bu bağlamda, mevcut çalışma Fairclough'nun metin, yorum ve çözümlemeden oluşan üç aşamalı eleştirel söylem analizi modelinden faydalanmaktadır. Çalışmadan elde edilen verilerin gösterdiği üzere, çeviriler genel olarak kaynak metindeki ideolojiyi hedef metinde de yansıtmış olsa da hedef dil ve kültürdeki linguistik unsurların seçimini etkileyen politik ve sosyal artalan bilgisi ve kültürel farklılıklar nedeniyle çeviri sürecinde bilinçli veya bilinçsiz manipülasyonlar gerçekleşmiş olabileceği de yadsınamaz. Çalışmanın ortaya koyması beklenen durum, hedef toplumdaki güncel ideoloji, küresel güzellik standartları ve genel anlamda ataerkil düzenin sürdürmeye çalıştığı kalıplar uyarınca kozmetik markası sloganlarının altında yatan ideolojinin çeviri yoluyla da sürekli olarak yeniden kurulmuş olmasıdır.

**Anahtar sözcükler:** reklam çevirisi, ideoloji, yeniden yapılandırma, manipülasyon, eleştirel söylem çözümlemesi

## INTRODUCTION

**T**ranslation has already become a language itself, in this globalized world. It is basically defined as conveying words, senses, meaning, and culture of a language to another language and culture. Writings on translation date back to a very early period, however, especially after the 1970s, many theories on translation have been put forward, many of them have argued the methodologies of translation while many have discussed the criticism of translation. Translation criticism has always been one of the important study areas of translation studies. Comparative and non-comparative models have been used by many critics such as Reiss (1971), Berman (2009), House (1997). Recently, especially after the sociological turn of translation studies, different perspectives exist on translation, and theories of translation tend to place more emphasis on the social context and decision-making processes of translators. The social aspect of language and translators has been begun to discuss in relation to ideology. Translation and ideology concept is discussed by many translation scholars, one of them is Schaffner's (2002) argument stating that "each translation is a product of an ideology". Lefevere also discussed the role of ideology in translation in 1981, referring to the idea of "lexical refraction" as an example of 'ideological manipulation in translation'. Apart from translation studies but related, the relationship between ideology and translation as an applied field has been highly discussed and studied by many scholars, one of them is Norman Fairclough. Seeing language as a social act, Fairclough's ideas upon ideology has a crucial impact on translation analysis.

Translation as an activity as old as humanity itself has always served as a medium that bridges inter-lingual and intercultural gaps emerging from differences between linguistic and cultural traditions. In this respect, international companies utilize translation to bridge this gap in order to introduce their products all over the world. They also attach their ideology to the slogans of their products.

Advertisements, which are the main tool of companies to promote their products and consumerism, utilize different functions of language within the same texts that are sometimes complemented with other visual and audial aspects. Due to this fact, translation of the advertisements requires creative linguistic and translation strategies. Along with their surface meaning, advertisements also contain subtle meanings that are specially included to feed the established norms and standards of societies to facilitate the purchase of their products. Gender is one of the main categories on which advertisements touch upon the most. As the patriarchal binary opposition of being male or female is presented as the most basic sense of belonging from birth. Constructing upon this, gender roles may be easily manipulated within advertisements to maintain patriarchal hegemony, ideal gender roles, and society's expectations regarding both categories. In general, every country and culture have their own ideal characteristics and ideal images for male and female persons. As shown in the following pages, even in the same societies, the utilization of the female image in advertisements has changed to a great extent with the development of the women's movement and with the shifts in the roles of females in societies. Thus, it is natural to expect that these two-fold time-bound and cultural differences should be taken into consideration when translating an advertisement of a beauty brand that features beauty standards or character traits.

To this end, the present study aims to conduct a critical discourse analysis on the translations of beauty products to investigate whether the ideology of the beauty brand slogans is reflected in their respective Turkish translations and to search for the effects of patriarchal decisions on translation. Accordingly, the study utilizes Fairclough's (1989, 1995) analytical framework for critical discourse analysis. Since Fairclough's model provides a comprehensive discourse analysis involving both textual analysis and social-political aspects of the language, this model is considered to be a full-fledged model for the analysis of translated texts, especially from a feminist-ideological aspect.

### **0.1. Advertising as A Genre**

Advertising is a procedure within marketing. It can be basically defined as "a marketing communication that employs an openly sponsored, non-personal message to promote or sell a product, service, or idea" (Stanton, 1984). Marketing needs to develop strategies and slogans in order to engage consumers with a specific good or service and to catch their attention. Jhally (1990) emphasizes the importance of advertising as a special genre, especially in the current technological era stating that "it is everywhere and influences our culture since its discourse deals with objects and the way in which these ones are related to different aspects of our life" (p. 2). Advertisements can serve a variety of purposes and accomplish a wide range of goals, such as educating consumers about a product or providing amusement, grabbing their attention, instilling fear, or anxiety, etc. (Cook, 1992, p. 7).

Advertising is a form of discourse in the sense that it affects not only the structure and use of language but also the content of the routine daily actions of communication systems. People may encounter advertisements as a form of printed advertisements on pages of newspapers and magazines or a form of commercials on TVs and radio programs, and as recently, as a

communication tool on social media. At this point, Beasley and Danesi (2002) indicate that “brand names, logos, trademarks, jingles, and slogans have become part and parcel of the 'mental encyclopedia' of virtually everyone who lives in a modern-day society” (See Wodak, 2006, 2006; Wadak, 2007). Similarly, Goddard (2003) describes a slogan as “a phrase designed to be memorable, attaching to a product or service during a particular advertising campaign” (p. 127). To sum up, a slogan can be generally defined as a preferably short, attention-drawing, and catchy phrase that describes the related brand’s features and appellative aspects for the consumer.

By nature, advertisements need to have some features such as being catchy, unifying, memorable, attractive, and above all, persuasive. Thus, for being catchy and persuasive they use the appellative function of the language, for being unifying they target every stratum of the community, for being memorable they use a special language such as the lack of functional words like articles etc. and prefer adjectives and nouns rather than verbs. Furthermore, advertisements use creative language with rhetorical purposes. All these characteristics also need to be recreated in the translation process if their slogans or product promotion will be recreated in a foreign culture. Therefore, in cases where advertisements are translated, how the advertisement's ideology is preserved or whether it is preserved creates a separate field of study. In this regard, Sells and Gonzalez (2002) point out that “there is no doubt that advertising promotes a consumer culture, and helps create and perpetuate the ideology that creates the apparent need for the products it markets” (p. 166).

## **0.2. Advertisement Critique Through the Lens of Feminism**

After examining through the general characteristics of the advertisements, it is also necessary to present its relation with the gender studies in order to give a comprehensive framework to the case study of this article. As explained above, advertisements are the communication tools of consumerism. The main element they utilize to reach the audience is representation. They utilize the existing patterns of a society to maintain the status quo. In Bourdieusian terms, this is called “symbolic violence”, which does not contain any form of physical or visible violence, but presents social orders and roles that are actually accepted as the norms by the agents of the society, which are maintained through everyday practices, especially in the form of male domination. This way, these roles and patterns are internalized and not challenged by the agents due to the fact that “every established order tends to produce (to very different degrees and with very different means) the naturalization of its own arbitrariness” (Bourdieu 2013, p. 164). With the advancement of the technology, advertisements are becoming more and more important tools for reinforcing such orders in a society as their field of power penetrates every aspect of life rather than just TV commercials and printed ads.

The representation of females in the advertising world has different approaches that changes through time. In the early 20s, in which times there were only printed advertisements available to the utilization of the consumerism, the representation of the women was confined to the household area, kitchens and bathrooms where they happily carried out domestic chores. They cooked, cleaned, made their children and husbands happy. Because in real life, their roles were believed to be nothing more than this. This phase has continued way into the 70’s, in which the

feminist critical discourse analysis has emerged as a challenge towards the oppressive discourse placing women into submissive positions. In this phase, feminist scholars gathered data regarding the oppressive representation of women in different discourses and their role in the maintenance of the male dominance over females (Nas, 2015). Towards the ends of this phase, women were still expected to live up to their men's standards. Then, with the development and especially acceleration of women's movements, the advertising world, in the 60s, there occurred more free women that are out of the boundaries of their domestic fields. The traditional stereotypes of the female did not disappear, but new stereotypes emerged promoting women as beautiful and sexy objects (Lazar, 2014). As the advertising discourse borrows heavily from the social status quo, "during this period, advertisers needed the urge to modify the language of advertising in terms of women's representation due to the mainstreaming of feminist resistance" (Nas, 2015, p. 41). Women were cherished, put on pedestals. As females began to join the public realm more and more, the consumerist viewpoint of advertising observed that "they were alienating their main target audience (affluent middle class educated women) and new types of images slowly began to percolate advertising starting" (Maclaran, 2012, p. 465) The women were allowed to go out of their domestic cages; however,

"women are held in a kind of invisible enclosure circumscribing the space allowed for the movements and postures of their bodies (whereas men occupy more space, especially in public places). This symbolic confinement is secured practically by their clothing which (as was even more visible in former times) has the effect not only of masking the body but of continuously calling it to order (the skirt fulfils a function entirely analogous to that of the priest's cassock) without ever needing to prescribe or proscribe anything explicitly. (Bourdieu, 2002, p. 28)

Along with this, the advertising discourse have discovered a new aspect to satisfy: the male gaze. Thus, the beauty and sexiness of the women are exaggerated. Their bodies have begun to be commodified. They are so overglorified that they have become nothing more and just subjects to be looked at.

Lastly, in the recent years, the marketing area has discovered a yet new trend to exploit: Feminist discourse. As the feminist movements have gained much more voice in the common area, brands have begun to get closer to the ideology and discourse of the feminism. They now utilize feminist point of views to make the buyers believe that they support the women's movement. In the short run, these brands are becoming popular through exploiting the feminist terminology but "not challenging any deep inequalities" in the society because "advertising wants a certain kind of feminism, not a feminism that actually challenges capitalism or patriarchy" (Jennings & Banet-Weiser, 2018). This phase may be referred as femvertising, which "takes up the challenges of lack of polyvocality in mainstream and mediated communication, with a need for multiple feminisms" (Varghese & Kumar, 2020, p. 2). However, just including powerful-looking females and inspirational women empowerment quotes do not necessarily support the deep-rooted symbolic violence in any society because "the inclusion of women (...) is, of course, important (...) at the table, but their mere presence doesn't necessarily challenge the structure that supports, and builds, the table in the first place" (Banet-Weiser, 2018, p. 12). Thus, the femvertising that is borrowing

from girl power and women empowerment discourses just recuperate and exploit the feminist ideology to promote consumerism. After getting out of confined and submissive female image, women are now presented with an active, powerful, desiring and desirable potential, a “heightened sense of self” that is far from the traditional gender stereotypes (Lazar, 2014, p. 206). However, it is just another way of symbolic violence on male and female people as long as people continue consumption as it is still imposed by the power and ideology from the outside rather than being intrinsic.

This recent and non-effective deconstruction and reconstruction of the feminist discourse is the main reason why a critical discourse analysis is required to be carried out to reveal the underlying power relations and gender issues in the advertising discourse.

### 0.3. Critical Discourse Analysis

According to van Dijk (1995), Critical Discourse Analysis (CDA) is “the field of study and analysis of written and spoken texts to uncover the sources of power, domination, and inequality”. Accordingly, CDA examines how these discursive sources are used and maintained within specific social, political, literary, and historical contexts. Fairclough (1989) also defines CDA as “the analysis of relationships between concrete language use and the wider social-cultural structures”. Halliday’s view of language as a “social act” is central to many of CDA’s practitioners (Chouliaraki & Fairclough, 1999; Fairclough, 1989; Fowler, 1991; Kress, 1979). In Systemic Functional Linguistics (SFL) which is one of the background approaches of Fairclough’s model, the four components through which a text, written or visual, is analyzed are Context, Semantics, Lexicogrammar, and Phonology. In his register model, Halliday constructs the context of the situation, where the aspects of the context relate intimately to the language used to create text, in terms of three important strands (Matthiessen & Halliday, 1997) as follows:

A- Field: gives us an indication of the topic or what is being talked about.

B- Tenor: gives us an indication of who is/are involved in the communication and the relationships between them.

C- Mode: gives us an indication of what part the language is playing in the interaction and what form it takes (written or spoken). (ibid.)

According to scholars, field, tenor, and mode are used to illustrate our intuitive understanding that people use different resources, different types, and different parts of the language system. (Matthiessen & Halliday 1997). SFL also provides specific subsystems at both the lexico-grammatical and discourse semantic levels that model contextual variables to produce generalized semantics or meta-functions. The SFL model, therefore, suggests that human language has evolved to generate three general types of meaning; empirical meaning, interpersonal meaning, and textual meaning. Scholars who have made significant contributions to the development of critical discourse analysis include van Dijk (1988), Wodak (1995), and Fairclough (1989). Among them, Fairclough named his model “Critical Language Study” whose purpose is “a contribution to the general raising of consciousness of exploitative social relations, through focusing upon language” (Fairclough, 1989, p. 4). Based on register variables, he proposed three values: experiential, relational, and expressive for examining reflections of ideology in translation

that occurred in the differences of lexical aspect of language. He assigns three dimensions to these values respectively textual analysis, discursive practice, and social practice (Titscher et al., 2000, pp. 149-150). The analysis is conducted according to these three dimensions in this study.

#### 0.4. An Overview of CDA, Translation Studies, and Advertising Translation

Thanks to the interdisciplinary nature of translation studies and with the contributions of different disciplines such as linguistics, cultural studies, and sociology, and so on, translation studies is a suitable field of study when it is studied with other disciplines such as CDA. Especially Descriptive Translation Studies (DTS) have a lot of common features with discourse studies. According to Holmes, DTS which could be discussed within the framework of “pure translation studies”, puts emphasis on the theoretical and descriptive aspects of translation studies (Munday, 2016). Holmes put forward its two main objectives stating one is “to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience” and the second is “to establish general principles by means of which these phenomena can be explained and predicted” (Holmes, 1988/2000, p.176). The first objective can be relevantly discussed with the help of CDA studies. Since translations “manifest themselves in the world of our experience”, they potentially carry and maintain our world of ideology which is constructed through language and reconstructed (or not) through translation. Regarding language as a product of social act, both translation studies and CDA focus not only on the textual process and analysis but also on the socio-cultural and political context in which a text is produced and consumed.

This study utilizes critical discourse analysis strategies and provides a translation analysis upon chosen beauty brands’ slogans. Slogans of brands belong to the advertisement genre, as nature, advertising is also seen as “one of the prominent discourse types in contemporary societies” (Cook, 1992). Although advertisement analyses from a translation theoretical perspective are generally conducted in the light of the ideas and/or models put forward by Vinay and Darbelnet 1958/1995, Reiss 1971/2000, House 1977, Gutt 1991, recently there are many contemporary studies conducted on the translation analysis of Ads focusing on mainly creativity in translating Ads (see Rodríguez, 2008) or translation strategies for Ads (see Munday, 2004; Dan, 2015). However, the literature lacks advertisement studies including both translation analysis and critical discourse analysis together, especially in the English-Turkish language pair.

#### 0.5. Fairclough’s Three-Dimensional Framework

According to Fairclough (1989), “language is a kind of social practice”. Therefore, the foundation of his discourse analysis model is established on the concepts of text, discourse, and social practice, his definition of discourse highlights these strands, which is “discourse refers to the whole process of social interaction of which a text is just a part” (p. 24). In his view, “every communicative event comprises three dimensions: *text* which includes speech, writing, visual images, or a combination of these; *discursive practice* which involves the production and consumption of texts; and *social practice* which involves power and ideology”. Corresponding to the three levels of discourse, Fairclough developed the three stages of CDA model: *description*, *interpretation*, and *explanation*. For him, discourse is a kind of social practice, which is the embodiment of social structure. Discourse is a unity of “context, interaction, and text”. Among

them, “text lies at the bottom, which is the result of the interaction since both the process of production and the process of interpretation relies on context” (Fairclough, 1992). Figure 1 below illustrates the three-dimensional model of Fairclough.

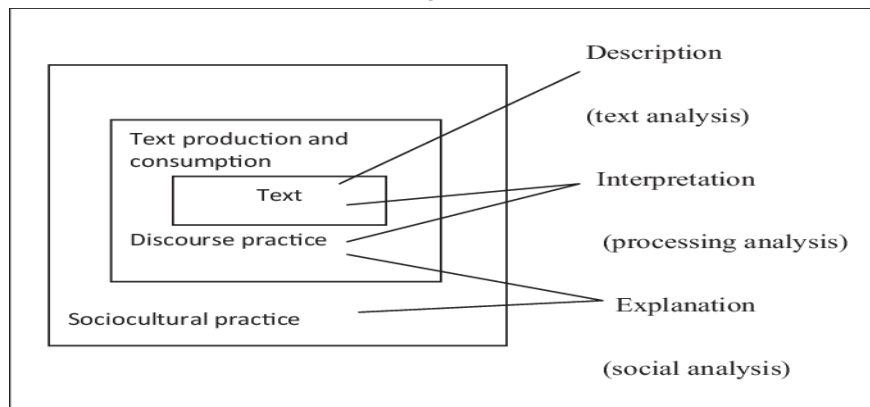


Figure 1. Critical Language Study (Adapted from Fairclough, 1992, p. 93)

Following Halliday, Fairclough argued that “the three metafunctions of language which are *Experiential or Ideational*, *Interpersonal*, and *Textual* closely interconnected with the three stages of the CDA model” which are *description*, *interpretation*, and *explanation*. As the current study deals with a specific genre, advertisement, each dimension of Fairclough’s model is also analyzed and applied to the advertising language, discourse, and strategies below.

#### 0.5.1. Description (Text)

For Fairclough, in the description stage, linguistic features such as “choices in vocabulary (wording), grammar (transitivity, passivization), and text structure (thematic choice, turn-taking system) should be systematically analyzed”. This is the first step, in which text is the object. Fairclough (1989) defines this step by stating that “description is the stage which is concerned with formal properties of text” (p. 26). In other words, this is where the linguistic features of the text are to be explored touching upon grammar and special language usages. Within the context of this study, the effect of microstructures of the text will be analyzed in the textual analysis including vocabulary analysis, grammar analysis, and advertisement language.

Within the scope of advertisement genre, everything begins with text. The words are selected and placed into sentences that are duly structured aim to position the potential consumers into certain patterns. These patterns aim to convince the consumers that they specifically need a certain product to realize themselves or reach their highest potential. Thus, it may be speculated that in the word dimension, the advertisement needs to be energetic, because it needs to catalyze the potential buyers. It needs to be catchy to stick to the potential buyers’ minds. Lastly, it should bear an oppressive tone disguised as glorifying and praising certain types of being to highlight the so-called defects of individuals to promote consumerism.

#### 0.5.2. Interpretation (Discursive Practice)

For Fairclough, in the interpretation stage, “the relationship between the discourse and its production and consumption should be interpreted” (p. 28). According to Fairclough’s suggestions, attention should be given to such factors as intertextuality and metatextual processes besides discursive elements since they construct the link between the text and its context. Text as



discursive practice stage of the model includes two processes as *institutional process* namely editorial procedure, and *discourse process*. Those factors which relate to how people produce and interpret the advertisement discourse will be taken into consideration in this dimension including translation analysis, intertextual analysis, and gender image. The way society talks about a subject always shapes and changes the points of view. If one is to change “the way”, it may become possible to change the ideas and behaviors towards the mentioned subject. Talking or writing about a subject is always open to interpretation. Language is not neutral as it always incorporates certain values and attitudes through word choices, grammatical structure preferences, collocations, intonations in the spoken language or extratextual factors in the written language. The vice versa is also true. If one is to maintain “the way” to talk about a subject, it is possible to suggest that this action aims to maintain the settled patterns in the society regarding the aforementioned subject.

When it comes to the advertisement as a genre, this dimension is mostly related to the form of the advertisement. In other words, it refers to the interrelation between the images, words, jingle; their motion altogether. It promotes a standardized image for the potential consumers. The advertisements present the consumers a perfect set of people and lifestyles with the aim of convincing them that using the same products help them to become beautiful, charismatic and/or special as the people in the advertisements. Just as Fairclough proposes in the discursive practice dimension of his three-pillar discourse analysis model referring to the intertextual aspect of the texts, advertisements also borrow from other discourses. For example, there are generally machoism, metrosexuality or football references in male products, or ideal characterization and body references in female beauty products (See Nas, 2016). The messages of the advertisements towards males and females may change in relation to the advertised product, but they never get confused regarding the distinction between men and women. A female beauty product is never observed to include a football reference in their ads. It is just that the advertisements present us with a discourse, in which certain types of ideals are promoted.

### 0.5.3. Explanation (Social Practice)

The analysis in the explanation part refers to the historical, social, and cultural contexts. Fairclough (1992) states that “the analyst puts emphasis on the notions such as “power” and “ideology” and their relations with discourse to explain the connection between discursive structures and social structures” in this dimension (p. 80). Within the context of this study, the effects of macrostructural features of the language will be analyzed including ideology, power relations, cognition of identity, body image, and consumerism to deeply analyze the interaction between social-cultural context and the production and consumption of the texts.

At the social practice dimension, it is also possible to look at the reception theory of Stuart Hall to have a better understanding regarding its relation to the advertising world. According to Hall (2005), the media texts contain messages that are encoded by professionals and decoded by the consumers. Golombisky (2019, p. 5) interprets this process stating that the advertisers “speak this language ... *at* audiences who are assumed to ‘get it.’” Social practice dimension is related to the norms and standards of the cultures. Advertisements propose some messages to promote consumerism within the scopes of the cultures in which they are created. Their messages are

subtle, which means their messages are generally expressed through what is not shown or written. The power and ideology are hidden between the lines. For example, by promoting certain aspects of being, certain body shapes, certain skin colors, certain characteristics for male and female people, advertisements present us with ideal female or male images, implying that lacking these characteristics is somehow a defect in order to fulfill oneself in the society.

## 1. METHOD

A descriptive research design was adopted to analyze how features of discourse of the source texts reflected the target texts of the beauty brand slogans, in this study.

### 1.1. Data Collection

The present study evaluates the chosen cosmetic brands' slogans which are originally written in English and introduced firstly in the United States and Europe and their Turkish translations which are generally translated in accordance with the current ideology of the target culture. The cosmetic brands and products were chosen in accordance with their popularity and sales volume in Turkey, which are *Avon*, *Maybelline*, *Max-Factor*, *Neutrogena*, *Pantene*, *Gillette*, *Always* (trading as *Orkid* in Turkey), and *L'oréal Paris*. Having been founded by David H. McConnell in 1886, the *Avon* company stresses "giving women economic freedom" by selling cosmetic products through representative personnel agencies rather than opening shops. In parallel to its company vision, *Avon* uses the "the Company for Women" slogan for its advertisement motto. *Maybelline* company, trading as *Maybelline New York*, was founded in 1915 in the United States by pharmacist Williams. In parallel to its origin, the company uses the "Maybe she's born with it, maybe it's Maybelline" slogan for its domestic and international advertisements. *Max Factor Coty, Inc.* was founded in 1909 by M. Faktorowicz, while the company's origin is Poland, it operates in the United States. Originally being specialized in movie make-up made by professional make-up artists, the company uses the slogan "the make-up of make-up artists". *Neutrogena Corporation*, trading as *Neutrogena*, which is an American company owned by parent company Johnson & Johnson, was founded in 1930 by E. Stolaroff. Having originally conducted and distributed its products with the help of dermatologists and hotels, it is thought that the slogan of the company is chosen related to the vision of the brand as "Dermatologist Recommended". *Pantene* is a hair care product belonging to Procter & Gamble Company (P&G), which is first introduced in 1945. According to the research compiled from the market about the product, the company stresses the health issue when a hair care product's advertising campaign is run. Accordingly, the main slogans of the product saying "stronger, shinier" and "strong is beautiful" were selected for analysis in this study. One of the other objects of the study is the slogan of *Gillette* which is an American brand producing razors for men owned by Procter & Gamble. *Gillette* uses its long-time slogan "The Best a Man Can Get" since 1989. The other product of P&G was chosen as *Always* which is a hygiene product for women. *Always* launched an advertising campaign as "like a girl" in 2014, and the slogans "lead, throne, and swing like a girl" were chosen for analysis in this study. The last data was taken from *L'oréal* which is a French

cosmetic brand founded in the early 1900s. Three advertising posters saying “this is an ad for men, hire more women in leadership roles, we are all worth it” were chosen for analysis.

## 1.2. Data Analysis

The data analysis was conducted according to the three-dimensional discourse analysis model which was put forward by Fairclough (1989, 1992). In parallel to the stages and the dimensions of the model, some adjustments to the discourse analysis were conducted from a feminist critique perspective. Accordingly, this study analyses the slogans of cosmetic brands and products in accordance with the following structure based on Fairclough’s three-dimensional model.

### *Textual Analysis (Description Dimension)*

The effect of microstructures

- a. Vocabulary Analysis
- b. Grammar Analysis
- c. Advertisement Language

### *Discursive Practice (Interpretation Dimension)*

The effect of mesostructures

- a. Translation Analysis
- b. Intertextual Analysis
- c. Standardized Gender Image

### *Social Practice (Explanation Dimension)*

The effect of the macrostructures

- a. Knowledge, Ideology, Power
- b. Representation and (Re)cognition of Identity
- c. Ideal Body Image
- d. Hidden Deconstruction
- e. Consumerism and Its Effects through Advertising

## 2. FINDINGS

This section analyzes the slogans and their Turkish translations of the chosen beauty brands in the light of Fairclough’s three-dimensional model (1989, 1992) with the aim of investigating whether the ideology of the source texts is reflected in their respective translations and searching for the effects of patriarchal decisions exercised in the target culture.

### Example 1. Avon



Figure 2. Advertisement and Slogan of Avon

**ST:** “The Company for Women”

**TT:** “Kadınlar İçin Kadınların Çalıştığı Şirket”

In this example, the source text (ST) asserts that the company affords women some opportunities which can be for employment and/or for reaching beauty products through the brand saying “the company for women” in its slogan and poster. When it is examined within *the textual analysis*, it is clearly seen that the ambiguous double-meaning in the ST was simplified in the target text (TT) which is translated as “kadınlar için kadınların çalıştığı şirket” [*The company in which women work for women*] focusing the “employment” issue. Furthermore, in the visual text, it is seen that the word “the” is written in pink beside the pink splash of a brush, however, the visual advertisement is not used in the target culture but the slogan. The fact that the emphasis on the women’s image both the usage of pink color and the stress on “company for women” in the ST differs from the TT is thought to stem from the company’s marketing strategy for other countries. Form discursive analysis aspect, it is inferred that the working woman image in Turkey is integrated into the company slogan, possibly with the aim of showing the company’s support for the woman’s movement and women’s employment.

### Example 2. Maybelline

**ST:** Maybe she’s born with it. Maybe it’s Maybelline.

**TT:** Belki de sırrı Maybelline

In this example, when a textual analysis is conducted, it is clearly seen that the usage of abbreviations is not applied in the TT. As it is mentioned before, the advertising field may exercise a special language for marketing campaigns, however, the TT does not contain the same language with a broken alliteration, and even there is an omitted sentence which is “maybe she is born with it”. This stylistic difference may rise from the ‘closeness to the audience’ strategy of the ST with the usage of an informal language which is not possible to recreate in Turkish because of the absence of auxiliaries. As for the omission issue, from a discursive practical perspective, it is thought that whereas the ST subtly imposes consumerism implying that “if you use the products of this brand, your skin will be like a newborn”, in the TT it is not possible to interpret the same message. It is also inferred that an ideal standardized women’s skin image is constructed in the ST, however, it is reconstructed in the TT by omitting the first sentence and paraphrasing the whole message as

“belki de sırrı Maybelline” [Maybe her secret is Maybeline]. To sum up, this case demonstrates the role of translation in constructing and deconstructing ideology with language use.

### Example 3. Max Factor

ST: The Make-up of Make-up Artists

TT: Makyaj Uzmanlarının Tercihi

In this case, while the ST emphasizes the artists of make-up saying, “the Make-up of Make-up Artists”, the TT emphasizes “experts of make-up”. This is related to the social practice dimension of Fairclough’s model because there is a power construction between the experts and the make-up artists through glorifying experts. It can be inferred from this example that translation is used to construct power relations among the community implying “experts prefer the brand, so it is good for you, too”. By omitting the first phrase, the destruction of the network within the sentence can also be seen in the example.

### Example 4. Neutrogena

ST: Dermatologist Recommended

TT: Norveçli Balıkçıların Tercihi

As observed in example 3, this case can also be inferred as an example of constructing power relations of a community, however, it is devaluating the balance of power between professional groups in society through translation. The ST says that the brand is recommended by dermatologists whereas the TT stresses Norwegian fisher. Since the message in the translation is more sincere and emphasizes the hard-working conditions of fishers, it is thought that the brand deliberately preferred translating the slogan providing a professional difference between the ST and the TT. This fact can be interpreted as a consumerism strategy that is used in relatively cold countries to claim the product is more suitable for hard conditions.

### Example 5. Pantene



Figure 3. Advertisement and Slogan of Pantene

ST: “Stronger, Shinier”, “Strong is beautiful”

TT: “Daha güçlü, daha parlak”, “%100 daha güçlü saçlar”

This example provides a similarity in translation, rather than a difference. Moreover, it is clearly seen that the “ideal women” image is reflected in the target culture. All the same women images constructed by the patriarchy are reflected in the target culture with the same woman image who has beautiful hair, fair skin, dark and long hair, and with the same slogans “shinier- daha parlak, stronger- daha güçlü”. Therefore, it can be inferred that in the case of ideal beauty, the patriarchy uses the same pattern; and the pattern is transferred to the other audiences through both language and translation, and visuals.

### Example 6. Gillette



Figure 4. Advertisement and Slogan of Gillette

**ST:** “The best a man can get”

**TT:** “Erkek için en iyisi”

This example presents an advertisement by a brand that generally produces male products. It is observed that the translation of the slogan does not change in the text dimension. The ST and TT are related on an almost word-for-word basis. But in the Turkish version, the discursive practice changes. As football is a huge part of the target country’s male society, the razor blades bear the emblems of three biggest football clubs of the country. Supporting a football team is not biologically related to being a male, however there isn’t any such example for any female products. The advertisements, without using any words, are creating intertextual relations, and promoting a male image, who shaves and supports a football team, which is an example of the abovementioned symbolic violence that is socially accepted and not questioned by the agents of the society. In the analysis of the social practice dimension, it may be speculated that the audience receives the underlying message as the machoism, violence, fanaticism are character traits that are suitable to the requirements of being a male in the given society.

## Example 7. Always / Orkid



Figure 5. Advertisement and Slogan of Always / Orkid

**ST:** “Lead #likeagirl” , “Throw #likeagirl” , “Swing #likeagirl”

**TT:** “#Kızgibi yönet” , “#Kızgibi fırlat” , “#Kızgibi oyna”

This advertisement and its Turkish translation are crucial examples of the exploitation of the feminist terminology. On the text dimension, these advertisements bear a word-for-word translation. “Hashtag like a girl” has a counterpart in Turkish as “hashtag kız gibi” which are on the surface related to the girl empowerment, and they deconstruct the diminishing meaning of “like a girl” or “kız gibi” in both languages. Female subordination is generally expressed and maintained through language through the simplest aspects of speaking such as word choices. Symbolic violence against women is created through normative phrases diminishing females such

as “like a girl” or praising males such as “tomboy.” The hashtag in this advertisement suggests that being a girl and doing something like a girl does not necessarily have to be an inferior thing.

The images, colors and messages stay the same on the discursive practice dimension as well. The intertextual relations to the business world and sports environment does not change in both advertisement examples that are actually directed towards two different cultures. On the surface, it looks perfect as it promotes “being a girl” and thus the girl empowerment. It may be speculated that the original advertisement only throws some inspirational quotes on women and then does nothing that actually touches upon the deep-rooted inequalities between men and women, which is an issue for another comprehensive study. However, within the scope of this article, it is possible to speculate that the Turkish translation of the advertisement superficially transfers the original message as feminism is a trendy item on the current agenda and helps the popularization of the brand. The images of the advertisement shows two girls playing two different sports branches that are not actually well-known in Turkish context. Translation process, especially in the case of advertisement where domestication plays a huge role, is required to include culture-specific references to engage the audience. In the Turkish translation, the two of the three images are out of cultural context. Supposing that the brand has an honest intention of creating a hashtag to engage in women empowerment movement for the original advertisement, the Turkish translation fails to follow this goal as it does not actually translate and transfer the cultural items into the target culture. In this example, it may be stated that the Turkish translation tries to borrow from feminist agenda as in the original advertisement, but remains as an exploitation of the feminist discourse.

### Example 8. Loreal



Figure 6. Advertisement and Slogan of Loreal

**ST:** “This is an ad for men.”

**Potential TT:** “Bu reklam erkekler içindir.”

Example 8 is different from what is analyzed up to here. In every advertising example, there have been the Turkish translations or somewhat Turkish versions of the original advertisements,



which is interesting because most of these advertisements originate from Europe or America whose ideal female images are different from Turkish expectations to certain degrees. But the requirement to maintain the consumerism and capitalism does not change from country to country. Thus, it becomes possible for the advertising authorities of different countries to share the same strategies and standards in cosmetic product commercials. But in this example, there isn't any Turkish translation, or a version prepared with the target country's domestic data. Interestingly, of all the advertisement examples that are presented in this article, these are the only examples that actually carry out the necessary research and state a solid fact regarding the male-female equality in business environment. As omitting is also a translation strategy, these examples are included in the study as "omitted in translation." These advertisements suggest that inclusion of female workers in higher positions may increase the profits of a company. In this light, it may be speculated that the statements of these advertisements are not compatible with what is required to be promoted in the target country's gender norms. As mentioned above, Fairclough believes that what is not said or shown suggests more than what is presented.

## CONCLUSION

This study reveals how the ideology of beauty is constructed through advertisements and reconstructed in another context through their translations. Advertising language is used to control people's self-perception. By utilizing their sense of belonging to a culture and to a gender category, advertisements propose many ideal characteristics and images for people to attune themselves. It means that people in power, or advertising authorities in this case, use advertisement texts to exercise control over others. Due to its culturally loaded nature and power as a shaping tool, language is never a neutral instrument. It is also evident that language is not used neutrally in the translation as a reproduction of the text in the target language. Although the translators try to maintain the ST's ideology and influence the readers of the TT in many of the examples, there are some informed and uninformed manipulations because political and social background knowledge, religious beliefs, and cultural differences influenced the choices of linguistic elements and subsequently those of paralinguistic elements. Moreover, CDA highlights power relations in a society. Especially in the case of the translations of the advertisements, these power relations are the main issues that are required to be transferred rather than giving the utmost importance to the textual meaning. The translation process does not only include the transfer of the textual meanings. In order to create a valuable translation, translators are required to grasp the underlying meanings of the source texts. Translators of specific areas such as advertisements discover the power relations which are hidden in a text through critical discourse analysis. As mentioned before, a society's expectations are supposed to change from country to country particularly when it comes to gender-related expectations due to cultural differences and historical shifts in the women's movements in different countries. However, as seen in the examples, many of the translations utilize similar underlying meanings and ideals regarding the established gender categories to promote and maintain consumerism. Even in the cases where feminism is allegedly promoted, the lack of cultural references in the translations indicate that the

underlying reason of the promotion of feminism does not necessarily mean a de facto support towards women's movement. Consumerism and capitalism may recuperate and utilize any movement or ideology to maintain themselves. In the case of translating the advertisements, translation strategies are only utilized when there occurs a need to oppress or shift the original message.

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Başka Bir Tarih Hayal Etmek

# TÜRK EDEBİYATINDA ÜKRONYA

MURAT GÜR



  
Günce Yayınları

# Edebiyat Üzerine Söyleşiler

MAKSUT YİĞİTBAŞ



  
Günce Yayınları

FEMİNİST EDEBİYAT KURAMI BAĞLAMINDA

# GÜLTEN AKIN ŞİİRİ

GÖKAY DURMUŞ

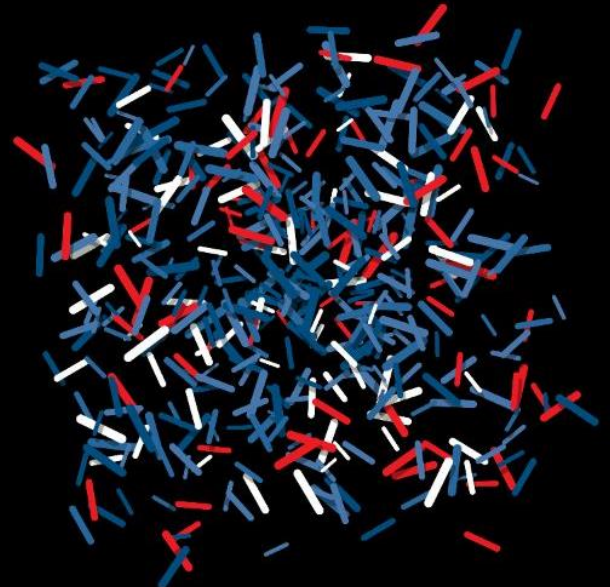


  
Günce Yayınları

# FRANSIZCA VE TÜRKÇENİN SÖZDİZİMİ

KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

*Dr. Yusuf Topaloğlu*



  
Günce Yayınları