

THE TURKISH *COSMOPOLITAN* MAGAZINE AS TRANSLATION: AN ANALYSIS OF
REPRESENTATIONS OF WOMEN

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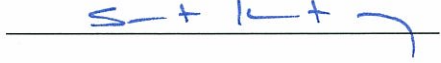
The Turkish *Cosmopolitan* Magazine as Translation:
An Analysis of Representations of Women

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Thesis Abstract

Fatoş Işıl Cihan, “The Turkish *Cosmopolitan* Magazine as Translation: An Analysis of Representations of Women”

This study aims to analyze the usage of the representations of women in the famous women’s magazine *Cosmopolitan*, which has been published since the end of the nineteenth century and evolved into a women’s magazine in the United States and its Turkish edition which has been published in Turkey since 1992. The source magazine’s target reader can be depicted as young, professional women who care for her career and sexual life. The Turkish *Cosmopolitan* addresses a similar profile. However, it is assumed that the representations which are used in Turkish *Cosmopolitan* magazine are somewhat different from the representations used in the source magazine. Thus, comparing and contrasting Turkish *Cosmopolitan* with the source magazine, the study explores the differences between the two magazines and considers that these different representations may be the indicator of the differences between the Turkish and American cultures. It is argued that translation plays a crucial role in constructing new representations and acts as a manipulative tool. Consequently, throughout the thesis, the research intends to answer the questions such as how does the source magazine present the representations of women? To what degree are the elements of these representations conveyed to the target magazine? What is the role of translation in recreating representations of women in the target magazine? Why do these differences exist?

Tez Özeti

Fatoş Işıl Cihan, “Bir Çeviri Olarak Türkçe *Cosmopolitan* Dergisi: Kadın Temsilîyetlerinin bir Analizi”

Bu çalışmanın amacı, Amerika Birleşik Devletleri’nde on dokuzuncu yüzyılın sonlarından beri yayınlanan ve zamanla kadın dergisine dönüşen ünlü kadın dergisi *Cosmopolitan*’ın ve 1992 yılından beri yayında olan Türkçe baskısındaki kadın temsilîyetlerinin kullanımını incelemektir. Kaynak dergi hedef kitle olarak genç, çalışan, kariyerine ve cinsel hayatına önem veren kadınlara hitap etmektedir. Türkçe *Cosmopolitan* dergisi de benzer bir kitleye seslenmektedir ancak derginin Türkiye baskısının temsillerin kaynak dergiden bir şekilde farklı olduğu düşünülmektedir. Bu nedenle çalışma, Türkçe *Cosmopolitan*’ı kaynak dergiyle karşılaştırarak iki dergi arasındaki benzerlik ve farklılıkları araştırmakta ve farklı temsilîyetlerin Türk ve Amerikan kültürlerindeki farklılıklara işaret edebileceğini öne sürmektedir. Bu noktada, yeni temsiller yaratmakta çevirinin çok önemli bir rol oynadığı ve manipulatif bir araç işlevi gördüğü düşünülmektedir. Dolayısıyla, tez çalışması boyunca; Kaynak dergi nasıl bir kadın temsilîyeti sunmaktadır? Bu temsiller erkek dergiye ne ölçüde aktarılmıştır? Erkek dergide kadın temsilîyetlerinin yeniden yaratılmasında çeviri nasıl bir rol oynamaktadır? Temsilîyetlerdeki bu farklılıklar neden kaynaklanmaktadır? gibi sorulara yanıt aranmaktadır.

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INTRODUCTION

In the beginning of the 1990s, a paradigm shift occurred in Translation Studies that led translation scholars to the relationship between translation and culture. Regarded as “the cultural turn” (Snell Hornby 76), the shift widened the scope of the field, embodying the perspectives of other disciplines such as cultural studies, politics and gender studies. Cultural studies brought an understanding of the complexities of gender and culture to translation studies (Simon 136). The interdisciplinary relationship enabled by this paradigm shift makes it possible for the current thesis to explore the interaction between Translation Studies and Cultural Studies, Ethnography and Gender Studies by focusing on the representation of women in the Turkish *Cosmopolitan* as a translated product.

The present study aims to compare and contrast the Turkish *Cosmopolitan* which began to be published in 1992 with the American *Cosmopolitan* that has been published since the end of the nineteenth century, both women’s magazines. The research will be restricted to examining twelve target and twelve source magazine issues, twenty-four issues in total published in 2010; therefore, it will be a synchronic rather than diachronic study, and the historical evolution of the Turkish *Cosmopolitan* will not be addressed. The main goal is to analyze the ways in which the representation of women is constructed in *Cosmopolitan* Türkiye through translation. These representations will be explored in terms of the ways they overlap and diverge, and the role of translation in these overlaps and divergences will be problematized. According to the *Oxford Advanced Learner’s Dictionary*, “to represent” means to be an example or expression of something, or to be a symbol or equivalent of somebody or something. The noun form “representation” means the

action of representing somebody or something, and secondly, a thing, especially a picture or model, that shows an image of somebody or something (994). Based on my preliminary study, I claim that the American *Cosmopolitan* uses the representation of a woman who is young, modern, metropolitan, working and earning her own money. She may have career plans, and does not count on a man to “complete” her life or as an object of fulfillment. In addition, a *Cosmopolitan* woman often has an active sexual life and can express her sexual needs explicitly. I argue that this representation changes in the *Cosmopolitan* Türkiye and that translation plays a crucial role in effecting that change.

During my preliminary examination of the different volumes of Turkish and American versions of *Cosmopolitan* published in 2010, I detected that the American *Cosmopolitan* possesses a direct and explicit language, and it frequently deals with sexual matters although it also includes relationship issues, beauty and fashion, et cetera. The Turkish *Cosmopolitan*, on the other hand, has an implicit and subtle language and avoids using sexual vocabulary such as “orgasm” and “oral sex,” and usually focuses on relationship issues, fashion, beauty, and health nevertheless without excluding sexual issues.

According to my preliminary study, the magazine’s source reader can be depicted as young, working women who care about their careers and sexual lives. Although the Turkish edition’s target profile appears to be similar, some differences between the target and source magazines are detected as mentioned above. Why do these differences exist? Do they stem from cultural differences? How does the source magazine construct its representations of women? To what degree are the elements of those representations conveyed to the target magazine? What is the role of translation in constructing representation of women in the target magazine?

I assume that the representations which are used in the Turkish *Cosmopolitan* magazine are somewhat different from the representations used in the source magazine. Thus, comparing and contrasting the Turkish *Cosmopolitan* with the source magazine I expect to identify the differences between the two magazines which may have broader implications in terms of identifying a number of differences between the two cultures in terms of gender issues.

Before giving the outline of the thesis, the history of *Cosmopolitan* magazine and the brief history of the magazine press in Turkey will be presented below in order to present the contextual background of the product.

The History of *Cosmopolitan* Magazine

First published in 1886 in the United States by Hearst Magazine, *Cosmopolitan* was formerly a family magazine. In due course, it became a literary magazine (see illustration 25.) and at the end of sixties, it eventually became a magazine for women. Actually, a prominent figure of the magazine, Helen Gurley Brown, who had written a book about sex suggestions for female readers, came to an agreement with the Hearst group in the late sixties and took the position of editorial director of the magazine and included sexual matters in the agenda of *Cosmopolitan*. Having been an ordinary magazine dealing with domestic issues up to that point, *Cosmopolitan* made a revolutionary decision to highlight female sexuality. In 1967, the word “sex” was first seen on the cover page, and in April 1970, the word “orgasm” was used on the cover page. Getting great attention from women, the magazine broke sales records and created a platform which legitimated women’s sexual satisfaction and freedom in a society where female sexuality had been a taboo subject.

The Brief History of Turkish Women's Magazines

In Turkey, the printing press started with İbrahim Müteferrika in 1789. The first newspaper was *Takvim-i Vekayi* (1831). In the era of the first constitutional monarchy, a newspaper titled “*Terakki*” published an additional newspaper on Sundays; *Terakki-i Muhadderat* (1868) which was exclusive to women (Özen 15). In 1880, the first woman magazine *Aile* (Family) began to be published and its main subjects were childcare and housework (Özen 17).

The first newspaper that was published by women was *Hanımlara Mahsus Gazete* (A special newspaper for women) (Özen 19). For adolescent girls, an additional newspaper titled *Hanım Kızlara Mahsus* (Special for young girls) was published (ibid). That weekly newspaper aimed to educate women in general. Its subject matters included the significance of literacy, social activities, poems and articles written by women, fashion and childcare. Until today, several publications for women have been on the market. Frequently handling domestic issues, those publications became specialized when women's social roles started to change (Özen 19-20).

Yapar made similar observations with Hatice Özen about the women's magazines of Tanzimat (reorganization) period. In this era, women's magazines concentrated on domestic issues like child-care, recipes, housework, and family life. It is also striking that the articles that are published in those magazines were anonymous and women did not reveal their names since it might have been regarded odd and not proper for that period of time.

The first women's magazine was *Terrak-i Muhaddarat* published in Tanzimat period, in 1868 (Yapar 52). That particular magazine advocated the working and

education rights of women. *Ayine, Vakit Yahut Murrebbi-i Muhaddarat* were the other women's magazines published in that period (Yapar 53).

In the period of the first Meşrutiyet (constitutional monarchy), issues like fashion, and beauty began to take place in women's magazines (Yapar 53) The first women's magazine that was published by women was *Şükufezar* published by Ms. Arife and women started to be visible in magazines and sign their articles (ibid).

In the period of the second "Meşrutiyet" (constitutional monarchy), the education level of women had increased and they started to express their point of views in a better way. Besides, the atmosphere of freedom which had resulted from Meşrutiyet (constitutional monarchy) affected women's magazines and their numbers also increased (Yapar 54).

Particularly, after the foundation of Turkish Republic, while some magazines targeted housewives, some of them were exclusive for professional women. When Turkey passed on to the multi-party system in the 1940s, political and feminist newspapers and magazines such as *Kadınların Sesi* (Women's Voice), *Demokrat Kadın* (Democratic Women) began to be published (Özen 51). Political publications influenced the popular magazines. For instance, well-known *Kadınca* (Womanly) magazine did not merely deal with domestic issues but it underlined the matters like the sexual freedom of women (Özen 54). In the second half of eighties, editions like *Marie Claire* whose source texts were not Turkish started to be published (Özen 60).

In her PhD thesis, Aslı Yapar categorized contemporary women's magazines: political magazines that handle the problems of women, Islamic women's magazines, feminist magazines, consumer-oriented magazines that advocate women's economic and social independence (51). Accordingly, since it adopts a consumer attitude,

Cosmopolitan magazine may belong to the last category, which advocates the economic and social independence of women.

Yapar states that “it is possible that women’s magazines try to create the ideal woman” (Kadın dergilerinin ülküsel kadını yaratmaya çalıştıklarını söylemek olasıdır) (89). “Even though contemporary women’s magazines address well educated women with economic freedom, consciously, or unconsciously they display a traditional women identity” (Günümüz kadın dergileri her ne kadar iyi eğitim görmüş, ekonomik özgürlüğü olsa da bilinçli veya bilinçsiz şekilde geleneksel kadın kimliği sergilemektedir) (Yapar 90). Yapar might be right in her statement because *Cosmopolitan* magazine as a contemporary women’s magazine addresses professional, educated, modern women. However, the magazine is barely interested in intellectual issues. On the contrary, it often advises women on their relationships with men and teaches tips for finding a partner and satisfying him. In that respect, the magazine tries to create an ideal woman in the eyes of men. Thus, instead of satisfying women’s intellectual, spiritual or emotional needs, it has a tendency to overemphasize relationships with the opposite sex.

Emre Akgöz in the special issue of “Yeni Türkiye Medya”, analyzed *Cosmopolitan*, *Elele*, *Kadınca*, *Kim*, *Pazartesi*, *Harper’s Bazaar*, *Marie Claire*, *Votre Beauté* magazines and made the observations below:

Büyük kentlerde yaşayan 16-40 yaş arası kadınlara yönelikler, esas hedef hangi düzeyde olursa olsun çalışan ya da yakında iş hayatına atılacak kadınlara yöneliktir. En azından orta düzeyde bir gelire sahiptirler, Dini konular işlenmiyor, islamcı kesimden kaygı duyuluyor. Milliyetçilik ele alınan konular arasında değil. Apaçık feminist olanlar azınlıkta. Referans noktaları geleneksel kültür değil Batı kültürü. Cinselliğe olumlu bakış açıları var. Kürtaja kategorik olarak karşı değiller, az çocuk teşvik ediliyor. Kaliteli kağıda basılanların ve yurt dışından isim hakkı alanların ilan gelirleri yüksek. Diğer birçok yayının tersine hemen hemen aralarında hiç tartışmıyorlar. Atışmalar olmuyor. Sadece olanı değil, bazen bundan çok kendi yayın çizgilerine uygun olarak “olması gereken”i okurlarına yazı ve fotoğraflarla sunuyorlar. (1332-1333)

They address women between the ages of sixteen and forty that live in big cities. The real target is working women of any level or the women who will start to work soon. They at least have a medium-level income. Religious subject matters are not discussed and they are worried about religious fractions. Nationalism is not handled either. Straightforwardly feminist women are small in number. Their reference point is not the traditional culture but the Western culture. They have a positive stance point toward sexuality. They are not against abortion categorically, yet having fewer numbers of children are encouraged. Those [magazines] that are printed on paper of good-quality and have the right to use the titles of foreign magazines have a higher income. Contrary to other magazines, they rarely argue among themselves. They do not quarrel. They do not only present “what happens” but also “what should be done” to the reader according to their publishing policies. (1332-1333)

The statements of Emre Akgöz cover his observations on *Cosmopolitan* Türkiye, as well. Some of his statements might be related with the arguments of the thesis and can overlap with the explanations of Turkish magazine office.

Following is an outline of this thesis: Chapter One will present the theoretical background that will contribute to the investigation of the research questions.

Feminist Translation Writing, Andre Lefevere’s “rewriting”, Venuti’s concept of the translator’s visibility/invisibility, and Gerard Genette’s concept of paratextuality as well as Gideon Toury’s norm framework and H elene Buzelin’s Ethnographic approach will be emphasized.

Gender “refers to the socio-cultural construction of *both sexes*” (Von Flotow 5). In the late 1960s, the issue of gender was highly debated. Gender was regarded as the subordination of women in every sphere of life and “women’s studies” aimed to bring a realization and recuperated the status of women (ibid. 6). Established as an interdisciplinary discipline thanks to “the cultural turn”, Translation Studies encountered another interdisciplinary discipline; Gender Studies. “Translation is most often used by cultural studies theorists as a metaphor [...] symbolizing the fate of those who struggle between two worlds or two languages” (Simon 134). The scholars from both fields referred to translation effectively in order to designate the status of women in a society or a culture and reconstruct that status. The Bible was

reinterpreted, the patriarchal discourse in various texts was undermined, uncanonized, forgotten women writers such as Aphra Behn or Germaine de Stael were revealed, the bias in language was made visible via experimental writing, the masculine language was ridiculed and non-translation was used as a reaction.(Simon 52-53).

André Lefevere argues that translation is a “rewriting” and “rewriters create images of a writer, a work, a period, a genre, sometimes even a whole literature” (5). “Rewriting” is a concept that embodies “ideology” as a key term (Lefevere 8). According to the current ideologies, writings are reshaped by the rewriters to conform these texts to their systems. In addition to this, “manipulation” (ibid.) is indispensable in rewriting to some extent and it creates a new reality or a truth for the non-professional readers who are nourished via rewritings. Since the research includes the adopted manipulations in the Turkish *Cosmopolitan* as rewrite, Lefevere’s “rewriting” concept provides necessary concepts to explain and interpret the corpus.

Another point of focus in the thesis is the “visibility/ invisibility” of translation and the translator in the target texts. Hence, Venuti’s studies may illuminate the study to find an answer to the question of why neither magazine reveals the names of the translators and pretends that the texts are original, although some sections in the target text such as the interview with the cover girl or horoscope pages are translations from the source magazine.

Besides, paratextuality concept of Gerard Genette is studied. Urpo Kovala and Şehnaz Tahir Gürçağlar’s contribution and criticisms to the concept which is especially significant in terms of Translation Studies is included. The concept serves

its purpose particularly in the third chapter in which some paratextual elements of target and source magazines are analyzed.

In terms of methodology, Gideon Toury's DTS (Descriptive Translation Studies) will be adopted and the material will be studied with a descriptive perspective. Gideon Toury argues that "translation activities and their products cause changes in the target culture" (27). Turkish *Cosmopolitan* as a "rewrite" (Lefevere 2) contains translations from the source magazine and is presented to the target culture with the same title and generally with the same cover page. Based on Toury's "assumed translation" concept, I will consider the Turkish edition of the magazine as a translation product. In "the target-oriented framework" (23) Toury portrays, translations are considered as "facts of the culture which hosts them" (24). My study regards *Cosmopolitan Türkiye* as a product of the Turkish literary system and a fact of Turkish culture. Toury's methodology including the norms, including the "initial" (58), "preliminary", and "operational" norm (ibid.) as well as his notion of "assumed translation" (31) will guide the research throughout the analysis process. In addition to DTS, ethnographic approach that is guided by H elene Buzelin will be adopted methodologically. This method will be used especially in the second chapter, which will cover the visit and the interview with *Cosmopolitan* T urkiye office.

In Chapter Two, the interview and the observation notes of the visits to the office of the magazine will be analyzed. Interviews with the target magazine editor and other employees will be done. The interviews will probe whether the Turkish *Cosmopolitan* has a specific professional position titled "translator" at the magazine or some employees undertake various tasks including translations. The chapter will adopt an ethnographic approach guided by H elene Buzelin's work exploring the possibility of incorporating the ethnographic methodology into Translation Studies.

Thus, in order to comprehend the production conditions of the magazine, the second chapter will include interviews with target magazine employees. Adopting an ethnographic approach to translation, the production conditions will be observed during the visit to the magazine office. Using the ethnographic method may be crucial for comprehending the relations and their products between the source and target magazine employees in the production process and their relations with third parties. Constituting the whole research merely on textual analysis may result some problems for drawing realistic conclusions. To examine the research product with a holistic view, and in the case of the existence of some unforeseen situations, an ethnographic approach will be adopted methodologically.

In Chapter Three, paratextual material will be focused on. Paratext may give illuminating clues about the product that is examined. They often create the first impression of the work and designate the ideological and cultural codes of a product. To understand the product thoroughly paratextual factors will not be underestimated. The table of content pages of the target and the source magazines as well as the front covers of the twenty-four issues of 2010 will be described and analyzed.

After analyzing paratexts, the fourth chapter will deal with the textual data, as twenty-four issues contain too many texts, I will choose three cases that are productive in terms of examples. The titles of the cases are of target text (TT) "Cosmo Burç" (October 2010, 254-255) and source text (ST) "Cosmo Astrologer" (October 2010, 258-259). TT "Ona Sorduk" and ST "Ask him anything" of September to December 2010 pairs and TT "30'lu Yaşlar hakkında Kimlerin Söylemedikleri" (What No One tells about 30s) of December 2010 and ST "What No One Tells You About Your 30s" of November 2010 issue.

In line with the above, the conclusion section displays the result of the second chapter that discusses the interview and observation notes at the Turkish magazine office as well as the results of the analyses of paratextual and textual data. The conclusion section will not exclude theoretical background chapter, which demonstrates the methodology and theoretical concepts that are used throughout the thesis.

In the light of these explanations above, it can be concluded that the study will explore aspects of the contemporary women salient in the Turkish culture via a translational analysis of a magazine that addresses such women. To achieve this goal, the study will adopt a target-oriented approach and study the role of translation proper in creating and/or transforming the representations of women.

CHAPTER 1

THE THEORETICAL BACKGROUND

Chapter One presents the theoretical framework that is going to provide a conceptual background to the whole study. It consists of current theoretical approaches integrating Gender and Translation Studies, André Lefevere's "rewriting" concept, Lawrence Venuti's the concept of (In)visibility, and the concept of paratextuality. Moreover, the Ethnographic Approach in Translation Studies and Gideon Toury's Descriptive Translation Studies (DTS) are discussed as the methodology of the thesis.

1.1 Gender and Translation Studies

Gender includes "the social differences between women and men that have been learned are changeable over time and have wide variations both within and between cultures. It refers to culture specific behavior norms, normally but not necessarily, associated with one's sex" (Webster's Online Dictionary). This perspective implies that womanhood and manhood are learned cases instead of being innate categories. For instance, women are expected to be warm, expressive and sensitive whereas men are associated with "objectivity, activity, independence, directness and aggression" (İmamoğlu 2009). Besides, "a greater number of masculine traits (i.e. being strong) are considered to be socially desirable (ibid). Particularly, starting in the sixties, feminism has objected the stereotyping of gender, criticized rigid sexual roles and tried to undermine the supremacy of patriarchy in order to bring equality between sexes.

Feminism has used language as a "manipulative" instrument (Von Flotow 8).
"Translation is most often used by cultural studies theorists as a metaphor [...]"

symbolizing the fate of those who struggle between two worlds or two languages” (Simon 134). While some feminists tried to establish a non-sexist language, some of them plunged into a quest of new vocabulary and forms since they have rejected the existing language which is considered the tool of patriarchy. At this point, translation has become resistant activity because when feminism has come to the fore in different cultures, language related feminist works made themselves heard and became a global issue by means of translation.

Including new grammar forms, new vocabulary, new spelling rules and new figures of speech, “écriture féminine”; experimental feminist writing aimed to create a new language for women (Mills 36). However, translating these experimental works into different languages was a challenging process. For instance, translating feminist neologisms like “maternelle”, “essentielle” into English was problematic as the articles in English do not have gender (Von Flotow 22). Thus, translators did not translate the source words and explained them with footnotes.

Some feminist translators “correct” texts that they translate in the name of feminist “truths” (Von Flotow 24). They deliberately interfered in the patriarchal language of the source text and reconstructed them according to their political views. The translational interventions that Susan Jill Levine applied to *Infante’s Inferno* written by Cuban author Guillermo Cabrera Infante is a striking example of Interventionist Feminist Translation.

In addition to being a translator, Levine is a scholar. In her work titled *Subversive Scribe*, Levine discloses her translating activity and translation politics while she focuses on Cabrera Infante’s *La Habana para un infante difunto*, a book about “a Dantesque voyage into the Havana of Infante’s youth” and its translation into English; *Infante’s Inferno* (76).

The translator defines herself as a “Traduttora Traditora” and she does not prefer a literal translation because she does not believe in the “original” text (83). Arguing that “a translation must subvert the original”, Levine subverted the patriarchal language of *Infante’s Inferno* via translation. For instance, “fines de siglo” is not translated as “turn of the century” but as “gay nineties” (ibid.). In short, as a feminist, Levine rendered *Infante’s Inferno* which possesses an “oppressively male” content with a feminist discourse (83).

On the other hand, some feminists who preferred “assertive feminist translation” (Von Flotow 27) method rejected the oppressive texts that used patriarchal language and translated merely the texts written by women and did not possess a particular patriarchal tone. Making changes according to their ideology was an act taken for granted for such translators. Susanne de Lotbinière-Harwood’s translations are a typical example of assertive feminist translations.

Apart from experimental writing, the feminist scholars revealed the women writers who were forgotten in the history and made them even canonized. For instance, the seventeenth century author Aphra Benn was made visible and even canonized as the first author who wrote the one of the first example of novel genre by *Oroonoko* (Simon 52).

Feminists realized the Bible was translated with a patriarchal discourse and the retranslated it in order to exclude “male-biased language and they got reaction from the Church. They rewrote the bible by using an “(i)nclusive or non-sexist language aims at replacing non-motivated uses of masculine vocabulary by neutral terms: like ‘father’ by ‘parent’” (Simon 124) or “‘Son of God’ is rendered ‘Child of God’” (Simon 127).

Another factor that unites Gender Studies and Translation studies is their

“unprivileged” status (Derrida in Bressler 121). As Sherry Simon accentuates “Translators and women have historically been weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men” (1). In the Babel myth, when the God decides to punish mankind because of their pride, makes them speak different languages so that they cannot communicate with each other. Herein, translation activity becomes the sole solution. However, it is not regarded as perfect as the “original” on the contrary, it is seen as defective. On other words, while the “original” occupies a primary status, translation becomes secondary and inferior to the “original”. “The original is considered the strong generative male, and the translation is the weaker and derivative female” (ibid).

When mythological stories such as Pandora’s Box or the original sin in the Bible are examined, it is becomes clear that women are portrayed as being prone to make mistakes and inferior to man, therefore similar to translation, women occupy a secondary status.

The works collected under the feminism title received various criticisms both inside and outside feminism. The criticism coming from inside of the movement accentuates the problems of “elitist experiments” (Von Flotow 79). The opponents argue that the language games within a text can be comprehended only by the well-educated, elite reader whereas, the ordinary reader will not be able to decipher the puns or the other word games and consequently, that kind of reaction yield a great benefit to the feminist movement (ibid).

Arrojo, on the other hand, criticizes feminists using double standard. According to her, the feminists who oppose the “violent” language of Steiner prefer to use a language as violent as Steiner’s. Besides, she brings a criticism towards feminist translators like Susan Jill Levine. Arrojo does not find the assertion of being

“faithful” realistic so that she argues that making intervention is contradictory with being faithful (Von Flotow).

The well-known feminist scholar and translator Gayatri Spivak’s criticisms directed towards some feminist translations, attracted notice in the academic world.

Spivak asserts that feminists from hegemonic countries underline the significance of “solidarity” (407). However, they anticipate feminists outside Europe to be translated into English which is the language of Imperialism (399), yet feminists of the less powerful countries have their own identities which is intermingled with their languages. Therefore, ignoring these languages means ignoring the identities of these feminists who are not from hegemonic countries. Thus, “western” feminists who pursue equality and solidarity for women become the representative of the Imperialism and distort “solidarity” and construct a kind of inequality. Spivak suggests that “it is crucial to learn other languages” (407). She articulates that “learning languages” might improve feminists’ assumptions about using the sign ‘woman’ (408). Therefore, she offers an endeavor for feminists of the powerful countries if they are sincere about equality and “solidarity”.

Spivak criticizes translation strategies of “Third World” literature since these translations become a kind of “translatese” and lose their “rhetoric” and peculiarities, therefore, “the literature by a woman in Palestine begins to resemble [...] something by a man in Taiwan (400). In other words, “(t)he works of non-Western women are too often reduced to their social message” (Simon 127).

Spivak’s example may correspond to Venuti’s “plain prose uniformity” which eliminates “the author’s style and national tricks of speech” (6). Hence, when “the foreignness” of the source text is omitted, these “tedious translatese” cannot race against the literature of hegemonic countries which maintains its stylistic features

(400). It is understood that literature of less powerful countries are rendered via “domestication strategy” (5) which feeds “the unequal cultural exchanges” caused by the Anglo-American world (20).

Since the representations of women in the American and Turkish *Cosmopolitan* were examined in the thesis, the findings of gender studies provided a broader perspective in terms of interpreting these representations. The elements that influence the constructions of representation of women the magazine such as the attitude of the magazine towards gender issues, the discourse preferred, how *Cosmopolitan* perceives womanhood were probed. The patriarchal discourse (if it exists) in the magazine and the features of Cosmo women as represented in the magazine were discussed in the light of the studies I mentioned above.

1.2 The Concept of “Rewriting”

Lefevere studies literature as a system and analyzes the translation phenomenon under the title of rewriting which includes editing, criticism, historiography, anthology writing and surely translation. He accentuates that rewriting is the “motor force” of literary evolution that changes and forms literature (2). Rewriters “created images of a writer, a period, a genre, sometimes even a whole literature” (Lefevere 5). Non-professional readers often get information about a person, a writer, a period et cetera from a rewriting not from the original text (4) and they may not question the accuracy of the knowledge. Actually, even a text which is presented as “the original” can be adapted to the literary norms of the time by the rewriters. For instance, Anne Frank’s diary that Lefevere studies as a case in *Translation, Rewriting, and the Manipulation of Literary Fame*. After considering publishing her diary, Anne Frank omitted and added some sections to the text; made a “auto-editing” (Lefevere 60).

Frank rewrote her work, when she turned into a writer from a girl writing a diary.

Then, what are the factors that lead rewriters to make such changes?

Lefevere explains these changes through the concept of “patronage”. With this term, the scholar means “the powers” that possess the power to place or displace a certain work of literature (15). Power holding patrons can be “persons”, “media”, “a political party”, “a religious institution” or “publishers” (ibid.). The concept of patronage is closely related with ideology “which acts as a constraint on the choice of” form as well as subject matter of any literature (16). Apart from having ideological status, patrons possess economic status since rewriters are paid by them. Chaucer, for instance was paid by the king of England (ibid.) or in Italy, the Medici family protected the writers and rewrites of the vernacular literature. The final status is the symbolic one; rewriters accepted “integration into certain support group and its life style” (16). The most significant component is ideology; either the ideology of the rewriter or the ideology required by patronage (Munday 130). According to the current ideologies, writings are reshaped by the rewriters who have conformed these texts to their systems.

Rewriting requires “manipulation to some extent” which creates a new reality or a truth for the non professional readers who are nourished via rewritings (8).

Lefevere does not state an opinion whether he find rewriting ethical or not, but he considers it as a fact and argues that it should not be underestimated in TS. For

Lefevere:

(T)ranslation is the most obviously recognizable type of rewriting since it is potentially the most influential because it is able to project the image of an author and/or a(series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin (9).

Lefevere gives various examples from different literary systems to the manipulation of literature through translation. For instance, Fitzgerald, while translating *Rubbayat*

into English rewrote the text according to the dominant poetics of his time because he was considering his era's poetry superior to Persian art (8). The English translations of Aristophanes' *Lysistrata* (41), the German translation of Anne Frank's diary written in Dutch (59), the French translations of Homer's *The Iliad* (87) are only some of the cases that Lefevere designates which embodies manipulation while making the texts fit into a new culture.

The *Cosmopolitan* magazine is redesigned for the Turkish reader. Both the editors and translators of the Turkish edition apply some additions and omissions to the texts and rewrite the magazine for the target culture. The magazine is published by Hearst in the US and the Turkish edition is published by Turkuvaz in Turkey. Thus, according to Lefevere, Hearst and Turkuvaz publishing act as patrons. In the fourth chapter, the divergences between the two editions were examined in terms of their textual aspects. The fourth chapter turned the attention to the rewriters of the Turkish edition and the factors that affect their manipulations (textual or otherwise) were explored through the transcripts of an in-depth, focus group meeting with them.

1.3 The Concept of (In)Visibility

Venuti, like Lefevere, deals with the problem of power and manipulation in translation. He asserts that translators and their products are manipulated in contemporary Anglo-American culture which is the hegemonic power of the world today. He introduces us the term "invisibility" as well as "domestication" and "foreignization" strategies whose roots are traced back to Schleimacher. Venuti also terms "resistancy", a translation style which is against "the violence of translation" that he reflects on severely. Venuti, while constructing his theory, does not neglect the dimension of history, on the contrary, he aims to study these terms within the

context of history (1-10).

Invisibility is a key term in Venuti's theory. The theorist states that invisibility of the translator is favored in Anglo-American culture and "fluent", "transparent" translations are accepted mostly since that sort of translation creates an illusion that the translation is not a translation but the original (Venuti 1). Therefore, it can be deduced that originality has a primary status and the text is considered the author's property in contemporary Anglo-American culture. However, interestingly, the readers of that culture often do not accept the foreign author with his or her peculiarities and they pretend to have a work as if it belonged to their culture. Such an illusion is achieved by the domestication strategy which restricts the work to "plain prose uniformity" via using a modern, lively, Standard English with a continuous syntax (6). Venuti states that the domestication strategy is the tool of violence in translation because it feeds "the cultural narcissism" of the Anglo-American world and leads to unequal exchanges (20).

Venuti who maintains a Marxist stand point objects to this inequality and proposes the use of foreignization, a kind of resistancy to domestication in translation. The concept was similarly described by Schleiermacher as "moving the author to the reader" (19) and like Venuti, he appreciates foreignization. This strategy includes non-fluent, estranging translation style to make the translator visible and to preserve the foreignness of the source text (Munday 147). While forming his theory, Venuti draws on Philip Lewis's term "abusive fidelity" and he identifies the duty of a translation as abusing and challenging dominant target culture values (24). In other words, the goal of foreignization is to combat the ethnocentrism of the English-speaking nations.

Venuti's theory has common points with post colonial theories.

Postcolonialism basically questions how the issues of culture, ethnicity, and human identity are represented in the contemporary world and refers to translation as the medium of manipulation and one of the most effective tools of a certain ideology. It attracts our attention to “asymmetric power relations” between the imperialist countries and the third world countries (Robinson 31). Venuti’s foreignization is a challenge to asymmetric power relations between the powerful Anglo-American hegemony and underdeveloped or developing countries, in terms of translation.

Venuti focuses on invisibility within the context of history and he aims to search the roots of transparent discourse in English-language translations (40). Regarding the topic of the present thesis, when the target and source *Cosmopolitan* magazines of the same month are compared, it is apparent that the interview with the cover girl (if the cover girls are same), horoscope page, cosmo test and guys report are translated for the Turkish edition. However, *Cosmopolitan* Türkiye translates from older issues for their dossiers as well. Therefore, the Turkish *Cosmopolitan* includes a considerable extent of translation, yet, strikingly, these texts are presented as originals, since the foreign Cosmo writers are not credited and no statement appears that the texts are translations; besides, the names of the translators are not articulated. In other words, the translators of the magazine are “invisible”. The texts bearing invisibility were detected in the textual analysis chapter and the reasons behind that invisibility policy were surveyed in the fourth chapter.

1.4 Paratextuality and Translation Studies

During the process of textual analysis, examining the paratextual elements which inform the researcher explicitly or implicitly about the text she focuses on is crucial. The first name associated with paratextuality is Gerard Genette who in fact considers

translated literature as paratext. Şehnaz Tahir Gürçağlar criticizes that standpoint in her article “What Texts Don’t Tell: The Uses of Paratexts in Translation Research”. Tahir-Gürçağlar articulates that regarding translations as paratexts brings several disadvantages because it poses a source-oriented and restricted perspective on translation research. At the same time, analyzing the paratextual elements of translated texts furnished us with interesting information on several points where the texts remained silent (59).

Approaching translation products as a complementary paratext of an “original” text brings along the restrictive perspective of source-orientedness. On the contrary, while doing a translation research, studying the paratexts such as the front or back covers notes that surround a text is going to illuminate the researcher in terms of understanding the translation product. Because paratexts are not independent from the text they surround and they may designate some features of the text which are not explicit in the text.

For instance, a translation researcher may reveal the intent of publishing (commercial or educative intend et cetera) a translated text by examining the cover traits or notes section of it. Hence, she can obtain the opportunity of interpreting the policies of a publishing house regarding the translation norms of that period. Herein, two scholars who bring together paratextuality and translation research will be touched upon.

The first article belongs to Şehnaz Tahir Gürçağlar titled “What Text don’t Tell: The Uses of Paratexts in Translation Research” She concentrated on the publishing of the Translation Bureau (Tercüme Bürosu) in 1940s which can also depict as the early Republican period of Turkey that favors modernization and westernization as the dominant ideology (47). Gürçağlar emphasises that as the

paratextual element, the book covers of the bureau are “plain, in white cardboard with no illustration” (ibid). In the title page, the translators name is given, yet below the author’s name and with smaller fonts. The researcher also discovers that the translations of titles are close to the source titles. It is deduced that the bureau had a source-oriented standpoint towards translation and translator are “partly visible” (52). Moreover; the occupation of the translators were announced at the title page which means that “translation was regarded a secondary or a part-time activity” (53).

As the second case, Gürçağlar deals with the popular translated fiction of 1940s. She concluded that the paratextual elements and the concept of translation are highly different from products of the Translation Bureau (ibid.). She examined the paratexts of the series of Sherlock Holmes translations. It is noticing that no author or translator’s name is given on the cover or title pages or in the bibliographies. Therefore, “the paratexts did not present the works as translation” (54). The scholar presents paratextual features of one of the novels in the series titled *Denizaltı Planı* (The Submarine Plan). The front cover possesses an illustration of a scene from the novel without excluding a promotional statement at the top part of the cover (ibid.). While the translation Bureau presents the works as translations and gives authorial visibility, the paratextual elements of popular fiction do not give any clue about if the work is original or translation. They focus on the genre and promotion and market conditions whereas the bureau gives the priority the” educational function” (57).

Urpo Kovala studies the paratextual elements of Anglo-American literature in Finland in 1890-1939 and concentrates on the ideological closure of paratexts (121). The scholar distinguishes four types of paratextual function; modest, commercial, informative and illustrative (127). He analyzes three paratexts in his article “Paratextual Mediation and Translation”; Jonathan Swift’s *Gulliver’s Travels*, Jack

London's *Call of the Wind* and Robert Louis Stevenson's *Treasure Island*. The first case is an example to informative type. It points out the literary quality of the text, it brings the reader to the text as it aims to "facilitate comprehension" (130). The second case possesses the function of illustrative paratext with pictures, unlike the former case; it brings the reader to the text and emphasizes the entertainment dimension of the work (132). The last case is the example of commercial one. Kovala accentuates that the amount of advertisements and descriptions of other books in the same series are striking (133). Above, Kovala analyzes the functions of paratexts without including their context. Afterwards, he presents the ways of linking these functions with their context (134). He searches ideology in paratexts and finds out that the dominant ideology was religious-conservative ideology underlining the "thought content of the works" (119). The researcher presents the preface of an adaptation of Robinson Crusoe stating that "the religious-conservative ideology underlined family, tradition, and Christian values (138). Besides he detects that the paratextual elements of the well-known satire *Gulliver's Travels* highlight the educative intention of the work.

In the textual analysis in the third chapter of the present thesis, paratextual elements were covered as well. *Cosmopolitan* magazine is highly rich in terms of paratexts; the front covers, and the titles of the dossiers were examined in order to perceive the representation of women of the magazine. Linking them with their contexts, the function of the paratextual elements was detected.

1.5 Methodology

This thesis makes use of two main methodologies which are used in combination. These include "ethnographic approach" concept guided by H elene Buzelin and

Gideon Toury's "Descriptive Translation Studies" (DTS). The former method will be particularly in use in the second chapter. Nevertheless, the results that are going to be obtained in this section will also illuminate analysis chapters and references will be made to the second chapter throughout the thesis, thanks to the ethnographic approach. The latter will guide the research with its terminology and perspective it has brought in Translation Studies field.

1.6 Ethnographic Approach

Culture is regarded as a "text" and texts are regarded to embody "cultural representations (Bassnett). Thus, ethnography which deals with cultures has some common points with Translation Studies.

Before the period of decolonization, the research approach followed by ethnographers and anthropologists was different from that applied by the contemporary researchers. An ethnographer who aimed to examine a "traditional" society worked as a "data-collector" (Buzelin 47) in order to understand their "primitive" lives. That mentality had turned the individuals of a society into a research object and passivized them.

That is to say, those scholars made their research with prejudices and an ethnocentric-bias. In the last decades of the twentieth century, ethnographers began to question themselves. To what extent can a researcher's sole interpretation reflect the reality? Hence, a dialogue was developed between researchers and the individuals of the culture they investigated and those societies undertook a more active role. "The image of researches "collecting data" was replaced by that of being "interlocutors, dialogue between researches and their informants became fundamental principle on which research was based" (Buzelin 47). Hereby, the

perspective of the field has broadened and more agents have been involved to the process.

Some contemporary Translation Studies specialists shared the opinion that the ethnographic approach might be a beneficial method for their discipline. For instance, asserting that ethnographic approach “is the most fruitful approach to the semantic problems of translation” Eugene Nida favored this particular approach in Translation Studies (Simon 47).

Helene Buzelin criticizes contemporary social approaches in Translation Studies. According to the scholar, these approaches “favour formal and contextual factors” yet, “they underestimate other dimensions that do not appear directly in the completed product or “which disappear over time: negotiations between agents, unpredictable turns of events, strategies of persuasion (or changes in strategies)” (51). She states that like the ethnographer who collaborates with other agents during the process of production, the translator is not alone (52). Buzelin asserts that examining “the interaction between different intermediaries, including machines” was crucial for TS (ibid.). In other words:

[T]he translation-text can no longer be considered the ‘simple’ reflection of the norms of a particular society or of a translator’s subjectivity, but must be seen, rather, as the end result of the relations connecting different actors (including machines) taking part in the process (55).

Hence, explaining a final product in terms of the translator subjectively or “historical context, polysystem, ideology” in an objective and abstract way cannot be sufficient (Buzelin 54). On the contrary, “it needs to be considered in the very process of fabrication, in the way in which the human, technological, financial etc. resources are mobilized and interconnected” (ibid.).

The present research also adopted an ethnographic approach which consisted of an observational visit to the editorial office of the magazine and a focus-

group meeting with the editorial staff. During the meeting the employees, I focused on questions such as how independent they are from the source magazine, to what extent they worked synchronically with the source *Cosmopolitan*. Except for the focus-group discussions, a visit was paid to the premises of the magazine with the aim of observing the office atmosphere, the layout plan of the office, the working style and relations of the editorial staff and their reactions to the questions. This added a new dimension to the research by complementing the textual and contextual analysis. The ethnographical approach may elicit the strategies and conditions which cannot be distinguished by means of mere textual analysis.

1.7 Descriptive Translation Studies (DTS)

DTS is closely interested in examining translation products. It intends to find out the recurring patterns of translation strategies and conceptions of translation in a specific culture and time. According to the terminology of Gideon Toury who developed the DTS method, descriptive study tries to detect the translation “norms” in a system. One of the biggest differences of DTS from prescriptive approaches is that it tackles existing examples, adopts an empirical attitude to translation and avoids imposition. Dealing with the translation products it grounds on the target culture where the product belongs to. Toury asserts that “translation activities and their products not only can, but do cause changes in the target culture (27). Herein, translation norms become meaningful as norms refer to general values and ideas about translation in a culture at a specific time and if a norm is active and effective, it signals that regularity of behavior exists there (55). Toury defines translation as a norm-governed activity (56).

Translation is a kind of activity which inevitably involves at least two

languages and two cultural traditions, i.e. at least two sets of norm-systems on each level. Thus, the ‘value’ behind it may be described as consisting of two major elements:

- being a text in a certain language, and hence occupying a position, or filling in a slot, in the appropriate culture, or in a certain section thereof;
- constituting a representation in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definite position within it (ibid.).

Consciously or not, a translator makes a decision by being closer to one of the norm systems mentioned above. She subjects to source text norms or active norms of the target culture. Her translation is regarded as adequate if she is closer to the source pole whereas it is considered acceptable if she is closer to the target pole. In this way, the initial norm is determined.

After the initial norms, Toury makes preliminary norms clear. That set of norms includes translation policy and directness of translation. Translation policy consists of” the selection of texts for translation in a specific language, culture and time” (Munday 114). Directness of translation asks if an intermediate language exists in the translation process (ibid.). Following the preliminary norms, operational norms are defined. Toury defines operational norms as the decisions made during the act of translation itself (58). Operational norms are divided into two; matricial and text-linguistic norms. Matricial norms pertain to the completeness of the target text (Munday 114). Omissions, additions, change of location and manipulation of segmentation are examined in that section (59). Finally, textual-linguistic norms pertain to the decisions in terms of lexical choices, and stylistic characteristics of the text (ibid.).

Besides, Toury discusses the concept of “assumed translation” that widened the research scope of TS in his work *Descriptive Translation Studies and Beyond*.

When he builds up a method for DTS, he scrutinizes “assumed translation”. The scholar denotes that a text can be directly introduced as a translation, yet “it may just as well exhibit certain features” so that they “have come to be associated with translations” (70). Toury states that a text in target culture has some characteristics of translation can be assumed as a translation and can be studied in Descriptive Studies. The Turkish *Cosmopolitan* borrows its title from a foreign language, and a magazine titled as *Cosmopolitan* exists in another culture. Moreover, its front covers resemble each other with same kind of font sizes, typing style, similar cover girls with similar postures. Thus, the target Turkish reader can assume that the Turkish edition is a translational product. That feature of the magazine invites the researcher to regard it a research object in Translation Studies. However, it should be pointed out here that apart from possessing such a feature, the target magazine embodies several translated pages.

As it can be deduced from the title of the thesis, the research embodies examining *Cosmopolitan* Türkiye as a translation product. In addition, detecting the translation norms of the magazine constitutes the translation stand of the hypothesis. Moreover, instead of focusing on source magazine I problematized the Turkish edition of *Cosmopolitan* magazine and it corresponded to Toury’s argument that translation is a fact of target culture. In chapter three and four, the analysis was done through using the concepts of initial, preliminary and operational norms. Thanks to Toury’s DTS method, I looked through the acceptability and adequacy of the text, lexical choices, stylistic features, omissions, additions, and intermediary language (if there is one).

CHAPTER 2

OBSERVATION AND INTERVIEW AT THE OFFICE OF *COSMOPOLITAN TÜRKİYE*

The present chapter is based on my observations at the *Cosmopolitan Türkiye* office and the interview I conducted with its editorial staff. The ethnographic approach described in the theoretical framework chapter was used my main methodology during my visit to *Cosmopolitan Türkiye*. I will first present my initial observations and proceed by tackling five thematic issues I identified during the visit and the interview; target readership, approach to gender and sexuality, relations with the source magazine and translation strategy and censorship are going to be analyzed respectively.

2.1 Initial Observations about *Cosmopolitan Türkiye* Office

In my initial attempt to contact the magazine, I called the phone number listed in the copyright page of *Cosmopolitan Türkiye* and I was connected to Aslıhan Lodi, the editor chief of the magazine. She asked me to contact her via e-mail explaining my specific intentions. When I e-mailed her, Lodi got back to me immediately and gave an appointment for my interview adding that she would ensure that some of her colleagues are present during the interview. The magazine is prepared for publication in an office building in Beşiktaş, Istanbul. When I went to their premises, Lodi welcomed me at the office door. Five or six people were working at a lounge sized office. Actually, I was assuming the number of the magazine staff to be higher and expected a larger office. The desks of the executive editor and the editor in chief were placed at the entrance and a few office desks were located at the right side of

the office. The magazine covers of the previous issues are displayed at the left wall as you enter the office. Aslihan Lodi introduced me to three editors named Ceylan Yenciun, Elif Öksüz and the beauty editor Ezgi Tanlak, in their mid and late-twenties. A few other women and one male employee were working there during my visit but I was not introduced to them. They probably had junior positions at the magazine. I and the editors sat around Aslihan Lodi's desk for the focus-group interview. I had prepared fifteen questions beforehand; however, I could not manage to ask them one by one since the interviewees moved from one subject to the other and covered some of my questions before I even moved to them. Thus I let them go on freely since I preferred not to interrupt the course of the interview. However, I asked what they meant when they used a word or a concept.

2.2 Questions for Focus-Group Interview

The following is the list of questions I had prepared before the interview:

1. How do you define your target reader? To whom are you addressed? Who prefers to buy your magazine?
2. What are the similarities and differences between your audience and the *American Cosmopolitan's*?
3. What is your mission?
4. Do you have a translation policy? Who translate the texts? Are your translations edited? Do you have translation editor? Is there any translation strategy that *American Cosmopolitan* requires from you or do they prefer you to be independent?

5. Are you in sync with the source magazine? What are the expectations of the source magazine about the Turkish edition? Do you write a report in the end of every month?
6. Do you translate texts from other editions like UK edition? Do you contact with them while you are issuing the magazine?
7. Has an issue or a text of yours ever been translated for another edition?
8. You do not always use the covers of the source magazine. How do you decide the cover of that month, what are you criteria while choosing the cover girl?
9. Which subject has a priority for you? Fashion, health, beauty, sexuality, sport, food, relationships, children/motherhood/marriage et cetera? As much as I examine, the source magazine puts the emphasis on sexuality and eroticism. The Turkish edition gives place to subjects such as beauty, health and fashion and keep sexuality at the background, do you agree with this argument?
10. The Turkish edition has been publishing since 1992. What have been your criteria that you adopt since those days? What kind of changes has the magazine undergone?
11. How is your relation with your audience? Do they suggest you any issues?
12. Do you ever drain the texts in the act of translation or rewriting process? Do you add or omit some segments from the texts or make some changes as you did not find something appropriate culturally?
13. How many copies do you print in total in a month? What is your average sales amount?
14. Compared to big cities, what is your sales ratio in province?
15. What are your differences from other women magazines like Marie Claire, Elle?

2.3 Target Readership

The profile of the target reader, communication with actual readers, a comparison between the source and target magazines' hypothetical readership are the points covered under the heading of target readership.

The magazine addresses women that manage to stand on their own feet, make their decisions and intend to acquire a good communication with their “significant other” and care about their appearance with the age between twenty and thirty-five. However; also having a male audience was highlighted during the interview by Elif Tanlak. She stated that instead of buying the magazine directly, men secretly read the magazine and solve the tests in issues that their girlfriends buy or they encounter the magazine in places like doctor's offices. I wondered how they obtained that information. They answered that they get feedbacks from readers, their women audience declares that their boyfriends read the magazine and sometimes, the male audience confesses that they follow the magazine or the employees themselves obtain information from their friend networks.

They contact with the readers via “itiraflar” (confessions), and “erkeklere sorduk” (we asked men) sections of the target magazine. After getting that information I asked directly if that man audience changes from one volume to another. According to their answer, these men constantly change, that certainly do not prefer to make survey with same people and they get help from their male friends as respondents.

In terms of the similarities and differences between the two readerships; the age group and addressing working woman are the common points yet, the cultural differences are underlined. They denoted the necessity of “adapting” several issues

into Turkish culture. Nonetheless; the editors also stated that sort of cultural differences are seen in different editions.

The magazine sells thirty thousand copies in average and the number was higher in former years. *Cosmopolitan Türkiye* is often read in metropolises like Istanbul, Ankara and Izmir yet, sold in every part of Turkey including the provinces.

Briefly, the target is young women that can earn their own money and live in big cities yet, they assume that the magazine possesses a man audience though they usually do not buy the magazine directly. They declared that they made surveys with men and constantly change these people but they did not mention the fact that most of the time the magazine translates the answers of men in “confessions and “guys report” pages.

2.4 Approaches to Gender and Sexuality

In this section, the attitude of the target magazine towards sexuality and gender problems are examined.

According to the interview, the difference between *Cosmopolitan Türkiye* and other magazines of foreign origin is that other publications can be regarded as fashion magazines while relationships are more on the foreground in *Cosmopolitan Türkiye*. The magazine embodies several subject matters like decoration, health and fashion but the most significant issue is the relationship with men and “Siz Siz Siz” (You You You) section which appeals to women’s inner world. Ceylan Yenciun states that she regards the magazine as the bedside guide of young women. From fashion to relationships, it includes various subject matters.

Lodi admits that the interest areas of the magazine are already limited and that they can sometimes repeat the same subjects. Then, she touches upon one of the

subject matters; marriage. Lodi points out that the marriage theme also takes place in the source magazine; however, she admits the obedience of traditional values and denotes that the perspective of Turkish society towards sexuality is different: “in our culture, the married couples are regarded as brothers and sisters when they are with their families. Therefore; we use a softer language and avoid explicit expressions”,

When their mission is asked the beauty editor mentions her own mission about the beauty page and how she works. According to her, the beauty and cosmetics sector has not been affected from the economic crisis and women have not abandoned their beauty rituals. She articulates that she tries newest products herself and aims to give the most beneficial information to her readers. Consequently, the target magazine assumes that beauty is highly important in women’s life and it seems that it is one of the main subject matters of the target magazine.

One of the points that attracted my attention was that they preferred to use the word “sevgili” (lover significant other, beloved) instead of choosing “koca”, (husband), “eş”, (spouse) or “erkek arkadaş” (boy-friend). When the reason of that choice is asked, they explained that they think women’s husbands or spouses are their significant others even if they are married. That word choice suits the style of the magazine. *CosmopolitanTürkiye* advocates a love-based relationship between man and woman and gives suggestions that can nourish romantic love instead of presenting affairs in terms of family institution or sexuality. They did not choose words like “koca” (husband) or “eş” (spouse) that have institutional connotation but preferred a word that embodied pre/extra-marriage relationship. Moreover, the word “sevgili” (beloved) derives from the word “sevgi” (love) reflects their perspective about relationships. When I asked the reason of that choice, they did not understand my question as to why it is probable that they do not use the word consciously. Since

I made an extra explanation like “you could also choose the word ‘eş’ (spouse)”, in the progressive course of the interview, both words “eş” (spouse) and “sevgili” (beloved, significant other) were used by the interviewers.

In a nutshell, as the magazine addresses women readers, the subject matters which are associated with womanhood are handled in each issue. For instance, the interior design theme seems indispensable in addition to fashion. The beauty theme also seems very prominent since an editor is exclusively assigned for the topic. However, the most significant themes are relations with the opposite sex and subject matters trying to understand women’s inner world. The relationship issue often includes advice on how to seduce a man and keeping him by “correct” manoeuvres taught by the magazine however, that perspective puts man into a pedestal. He becomes the key for female happiness and losing him might mean failure for a woman. That point of view may stipulate that women are deficient without a man even if they can survive on their own. The effort to understand the women’s inner world also designates a sexist attitude and it is assumed that the inner world of women is different than men.

2.5 Translation Strategy

The target magazine’s translation politics towards translation concept, issues of translation editing are examined in this section.

There is no translator position in the magazine, it is explained that everybody in the office can translate anything. The employees do not define themselves as translators and translation is only considered as a part of their work.

The magazine does not possess a translation editor. Lodi maintained that the magazine works with limited staff and stated that “in U.S., every unit has an editor

and even, for each edition *American Cosmopolitan* keeps an editor”. On the other hand, the target magazine complains from limited resources. Lodi articulates that everyone in the office do as best as they can”. After translating the texts, the executive and chief editors check them and make “the necessary corrections”. Consequently, although a translation editor is not available, a control mechanism exists and the translations are published after going through examination.

The editors are unfamiliar with the concept of a translation editor. Lodi states that they work with a small team so that they do not have a position such as translation editor and she and Özlem Kotan who is the executive editor of the magazine do that work. However, the employees I have interviewed do not have a negative attitude towards the idea of translation and translators. They were not uncomfortable when I reviewed their work as translation. They used the word translation while answering my questions that include the word translation.

Before the publication of the magazine, the covers, the table of contents and the executive editor’s pages are translated into English and submitted to the source magazine which gives approval and suggestions. It is pointed out that *American Cosmopolitan* requires all national editions to retain the “Cosmo spirit”, yet they do not interfere in the choices of the editors who prefer to adjust the content of the respective editions according to cultural differences. Such adjustments will become evident in my comparative analysis of the Turkish and American editions. Lodi emphasizes that the Turkish edition discusses a particular sexual issue every month which is declared on the cover page and that their objective is to attract the attention of Turkish readers while also retaining the Cosmo spirit. This statement clearly demonstrates that the “Cosmo spirit” is strongly associated with sex.

When how much time they spend for a translation is asked, Elif Öksüz answered that sometimes some texts need a great deal of adaptation (although she does not indicate what she means by this precisely) and some texts are translated in one day, relatively, there are easier translations but maximum, it lasts one day.

Another striking point is that the interviewees do not regard the work they do as translation. At the beginning of the interview, I mentioned that translation has a broader meaning. The editors replied that they thought “word for word” translations were only considered as translation. In the course of the conversation, concepts like “uyarlama” (adaptation) and “derleme” (compilation) were used.

Adaptation may be understood as a set of translative interventions which result in a text that is not generally accepted as a translation but nevertheless recognized as representing a source text (Bastin 6) As the term includes “intervention”, some see it as a betrayal of the original author’s expressions (Bastin 5) but Gambier warns against the fetishization of the original text (Bastin 6). Many definitions of adaptation have been done by scholars. While some scholars find the concept necessary, others oppose to it. However, here the relationship between adaptation and translation is prominent. If translation is considered to represent a source text and involves a transfer and –inevitably- intervention, these two concepts may not have clear boundaries. After Translation Studies became an autonomous discipline, its boundaries have definitely widened and it freed itself from the restrictions of normative notions. Consequently, since both concepts share the same elements in themselves, I maintain that adaptation can be regarded as a form of translation which possesses a broader sense. Therefore, what the editors refer ambiguously as “adaptation” falls into the scope of translation in the broad sense as formulated by Translation Studies today. As I subscribe to this broader

understanding of translation, I would like to argue that the editors at *Cosmopolitan Türkiye* use various terms to refer to the broader act of translation.

Although they feel perfectly comfortable in uttering the term translation to refer to certain textual operations, all in all, the editors do not regard themselves as translators. From a Translation Studies perspective, it can be suggested that they have problems with their own definition of translation. They prefer to use the terms “adaptation” or “compilation” to many operations which can easily be classified as translation according to a broader conception of the term. It appears as though the participants in the interview consider translation as an act of transferring a text literally from one language into another without any visible intervention. They are ignorant about translation editing and chief editors who are not trained in translation do the “corrections” aiming to keep the “Cosmo spirit” and conform the texts to the Turkish culture and acquire a proper Turkish. Nonetheless, an interesting turn took place when I talked about the discipline’s perspective of translation, following which they did not oppose labeling their textual activities as translation and tried to use the word “translation” in their answers. This clearly indicates that lay readers are not aware of the developments which have taken place in the academic critical perspective to translation but do not show any resistance to it either. This may have to do with the fact that they are already immersed in linguistic/cultural acts of transfer and it makes sense to them to see translation as an umbrella concept.

2.6 Relations with the Source Magazine

Under this heading, the similarities and divergences between American and Turkish *Cosmopolitans*, the quality of communication between the two magazines are scrutinized.

When I disclosed my observation that in the American *Cosmopolitan*, the preponderating emphasis is on sexuality, the chief editor Aslihan Lodi stated that the American editors had also changed their stance in recent years and that the stress on sexuality is reduced.

They choose texts to translate from different editions but mostly, they prefer American, French and Australian editions. The reason for this choice is that they want to avoid the risk of using the same material with different editions like the Indian one since they often feature texts from previous issues. Other editions have not yet translated anything from the Turkish edition yet.

In the American source magazine, the cover page is determined at least two months before publication. Even, the cover girl's name and photograph alternatives are sent to the Turkish edition by the American *Cosmopolitan*. The target magazine decides on whether the cover girl is suitable to the target culture. Appealing to the target age group, having a "project" and being popular are the criteria for choosing the cover girl.

If the interview with the cover girl- if the girl is a foreigner- was done some time ago, for example, a month ago, the target magazine updates the information to make sure that the information has not become outdated, i.e. checking to see whether the girl is expecting or got married or signed a new contract. In that case, they make additions or put new photographs.

Cosmopolitan Türkiye constantly communicates with the source office. They submit monthly reports and always translate the texts like Cosmo tests as preparing them is demanding work. Apart from that using some texts and photographs are subject to permission. In the internet, a repository of Hearst group is available for every edition. Often, the American department declares the table of contents of a

year in their internet system. The editions can choose texts to translate or photographs and pay the royalty.

Elif Öksüz states that “a committee from the source magazine sometimes supervises the office and highlights the significance of keeping the Cosmo DNA and underlines the necessity of the magazine should be the bedside guide of a young girl.”

In general, the editors support the point of view that the “West” is more flexible and modern than Turkey which is regarded as more conservative and undeveloped. On the other hand, the chief editor refused to admit that dipolar stand point directly and replied that “although they are more easygoing, somewhat conservatism is also observed and the subject matters and texts have undergone some change in the course of time”.

The participants in the interview appeared rather defensive of the target magazine and approached the questions cautiously. For instance, when I argued that *Cosmopolitan Türkiye* adopted a “softer” discourse, instead of acknowledging it directly, Lodi replied “What can we do? Our cultural structure is like that, we cannot use explicit language”. I had asked such questions in order to understand the ongoing process, and my intention was not to sound judgmental. To spirit away the tension, I made an explanation stating that I adopt an objective approach and briefly mentioned the descriptive translation studies method. If such an explanation had been done at the beginning of the interview, the interviewers might have responded in a more untroubled way.

2.7 Censorship

The concepts of censorship, self-censorship, the complaints of the target magazine about the restrictions of expression, the changes of mentality in terms of censorship since 1992 when *Cosmopolitan Türkiye* started its publication life are analyzed under this heading.

As censorship is a powerful concept, I did not use it directly yet, the interviewees themselves mentioned the danger of censorship and the disturbance its existence may cause.

I obtained the information that the employees translate texts from previous months or even years. One of the editors stated that “the language of *Cosmopolitan America* is ‘hardcore’ and revising and adapting that language to the Turkish culture is necessary otherwise, the magazine will be sold similar to pornographic publications in a humorous way. The editors added that people in the United States are more flexible and easygoing compared to Turkish people.

The institution that controls the target magazine is “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee Protecting the Young from Obscene Publications)¹. Lodi complains that the existence of that committee means a very serious censorship. It is articulated that due to its cultural structure, Turkey cannot welcome every subject matter, and they avoid expressions like oral and anal sex as

¹ Going in effect in 1927, the law applies some restrictions to the publications that are estimated to affect the youth that are under eighteen years old. Within the scope of Prime Ministry, a committee is established. The members of the committee are chosen from the officers that have worked in different ministries or institutions such as Ministry of Justice, The Ministry of Culture and Tourism and Religious Affairs Administration. If a work is considered harmful, that inscription has to be expressed on the cover of the work and can only be sold in an opaque case. Recently, the committee has regarded Süha Sertaboğlu’s translation “Yumuşak Makine” (Cut-up) as corruptive for the youth and presented a report which also criticizes the literary value of the work, Sel Publishing House, published that report at the back cover as a blurb in order to react that decision. For further information please see:

<http://www.mevzuat.adalet.gov.tr/html/438.html>
<http://www.medyatava.com/haber.asp?id=80125>

much as possible. The freedom of American *Cosmopolitan* is stressed again yet, it is argued that in the United States and actually as a general trend in the world an increasing conservatism is seen.

When I asked if there was any change in the politics of the target magazine since 1992 when it started to be published, Lodi replied that novelty is indispensable as the trends and people are in constant change and depending on this, the magazine has changed since then. She articulates that *Cosmopolitan Türkiye* has become more conservative and discloses that they had published supplements on “hardcore, uncensored” sexuality such as sexual positions which were released in the past. After her remark, I stated that such texts were also available in the contemporary source magazine. Lodi agreed but added that these sections were to be found in more private sections of the magazine. As an example, I reminded the interviewees in one of the issues of the source magazine recommending women to go to the local pub and to sit so close to the person you like that he can easily kiss you (2011 April issue). The target magazine translates it as “go to the pub, and sit close to the person you like”. The editors accentuated that it would not be very realistic to give the same suggestion as the source magazine and admitted that they applied self-censorship in the translation process.

Billiani explains censorship as a coercive and forceful act that blocks, manipulates and controls cross-cultural interaction in various ways (Billiani 28). In addition to institutional censorship, translators can also function as self-censors; in other words, they can apply a form of individual censorship (Billiani 30). For instance, in his study Philpotts displays how a translator involves in self censorship in order to conform to the regime’s (in that case, national socialist regime) restrictions (Billiani 31).

All in all, the target magazine bemoans the institution of censorship for the magazines in Turkey. Apart from sanctions of the institution, the employees avoid to violate the social norms of the Turkish culture. This is probably the reason why they apply self-censorship to the texts translated. Therefore, they cannot use certain words directly although the Turkish edition had more freedom in the past in terms of expression.

CHAPTER 3

DESCRIPTION AND ANALYSIS OF PARATEXTUAL DATA

In chapter Three, paratextual data will be analyzed in order to display the representation of women identity via translation in terms of *Cosmopolitan Türkiye*. The chapter embodies a general outlook to the table of contents of both TT and ST magazines and a detailed analysis of TT and ST front covers.

3.1 Paratextual Analysis

Surrounding a text (Genette 7-11) and maintaining several clues about the text, paratext analysis might be as indispensable as textual analysis for a research study. It is the paratexts that introduce the text to the reader or give the first information about the text or complete it. The elements such as back and front covers, blurbs, illustrations or advertisements constitute a whole with the text itself. Consequently, neither the text nor the paratexts are independent entities and it would be more realistic for a researcher to examine both of them. Paratextual analysis can decipher several codes about a product (i.e. magazines). Therefore, it is possible to make determinations about the discourse, ideology and “cultural content” (Kovala 119) of a product. All these reasons demonstrate that paratexts cannot remain in a marginal position in a research that requires a textual analysis.

As touched upon in methodology section of theoretical background chapter, Gerard Genette was the first name who introduced paratext concept as a crucial element in a literary research, yet he confines the position of translation as a paratext which ultimately, results in a source-oriented perspective that Urpo Kovala (120) and Şehnaz Tahir Gürçağlar (59) criticised. The paratexts that will be examined in this

particular study is limited to the table of contents and front covers of *Cosmopolitan Türkiye* edition and *Cosmopolitan* magazine published in the United States. *Cosmopolitan Türkiye* edition contains lots of texts that are translated from the source magazine, however; these translated materials are not always taken from the last source magazine issues, and on the contrary, the target magazine embodies materials taken from the previous issues. That is why, when the table of contents and front covers are contrasted, the target magazine does not match with the source in the most efficacious way and it is not clearly revealed the translated nature of the target magazine. However, it unfolds the objectives and cultural context of the magazines and illuminates us a lot about the representation of women identity in the Turkish target culture.

3.2 The Analysis of TT and ST Table of Contents of 2010

This part of the para-text analysis contains the examination of TT and ST table of contents in order to find out the different publication policies of the two magazines. Both magazines display different categories which deal with different aspects of women's issues like beauty, health or relationships. The general categories often have sub-divisions, and some of them are entrenched and take place in every issue of the magazine while some are only used from time to time. Comparing and contrasting the general categories and sub-divisions I intend to display the differences in terms of subject matter and the discourse of *Cosmopolitan Türkiye* and *Cosmopolitan* (American) magazines.

3.3 TT Table of Contents

TT Table of contents includes the following categories respectively; a title which announces the name of month the issue belongs to such as “Eylül” (September) therefore, the title changes according to the month (i.e. January, March) “Hayat Bilgisi” (Life knowledge, or Introduction to Social Studies), “Trend Raporu” (Trend Report), “Güzellik Dersleri” (Beauty Lessons), “Erkek Dosyası” (Men Issue), “Seks ve İlişkiler” (Sex and Relationships), “Moda ve Güzellik” (Fashion and Beauty), “Siz Siz Siz” (You You You), “Sadece Cosmo’da” (Only in Cosmo), “Doktor Cosmo” (Doctor Cosmo), “İş’te Cosmo Kızı” (Cosmo Girl is at Work), “Cosmo Weekend” and “Kapak Konuları” (Cover Stories).

The sub-divisions of each category are scrutinized below:

Eylül (September): “Cosmo Editör’den” (From Cosmo Editor), The editors, Yasemin Demirkan (the previous chief editor) and Özlem Kotan mention some issues of the month, introduce some new products and write about their experiences as a Cosmo girl. “www.Cosmodergi.Com” gives information about the website of the magazine, “Sevgili Cosmo” (Dear Cosmo) is a two-page long section where readers articulate their appreciation of the magazine and ask some beauty questions and the Turkish *Cosmopolitan* recommends some beauty products by “Clinique”, “Cosmo Anket” (Cosmo Survey) each month a different question is surveyed, different opinions are included with the survey results. “Cosmo İtiraflar” (Cosmo Confessions) is divided into two sections; confessions by females and males. The readers share their awkward experiences and memoirs “Cosmo Dünyadan Magazin” (Cosmo World Magazine) intends to announce the most popular magazine news of the month, “Cosmo Mutlu Liste” (Cosmo Happy List) is a shopping list that the magazine recommends the reader to buy some new items, “Cosmo Yazar” (Cosmo

Columnist) Sibel Kilimci and Gül Azer are the columnists of this category and they have their own columns in which they often tell stories, share their experiences and give advices to the reader.

Hayat Bilgisi (Introduction to Social Studies): “Hayat Bilgisi” (Introduction to Social Studies) is basically an in and out page where usually famous people are contrasted, “Ünlü Stil” (Famous Style) demonstrate the style of celebrities, “Ünlülerle Sobe” (Famous Catch) the photos of famous people taken from their daily-life are displayed, “Tarz Kursu” (Style Course) exemplified some “style mistakes” of celebrities.

“Trend Raporu” (Trend Report): “Trend Raporu” (Trend Report) introduces clothes which belong to new fashion trends and announces their prices. “Cosmo Ayın Seçimi” (Cosmo Month’s Choice) is a page in which clothes that are combined with other clothes are displayed.

“Güzellik Dersleri” (Beauty Lessons): “Güzellik Dersleri” (Beauty Lessons) is a page that gives suggestions on beauty, “Cosmo Güzellik” (Cosmo Beauty) introduces its reader the latest beauty products. “Cosmo Parfüm” (Cosmo Perfume) introduces the latest perfumes. “Cosmo Makyaj” (Cosmo Makeup) demonstrates the latest makeup products. “Cosmo Yeni Ürünler” (Cosmo New Products) displays the newly produced beauty items. “Cosmo Güzellik Hilesi” (Cosmo Beauty Trick) teaches the reader some beauty tricks every month. “Cosmo Soru-Cevap” (Cosmo Questions and Answers) answers the questions asked by the reader however, the name of the readers are not disclosed. “Cosmo Cildiniz ve Siz” (Cosmo your skin and you) gives tip for healthy skin and suggests some products, and “Cosmo Öneri” (Cosmo Suggestion) chooses a beauty product and introduces it to the magazine reader.

“Erkek Dosyası”: “Onun Dünyasını Tanıyalım” (Let’s Know His World Better) that pages gives clues about men’s habits and preferences. “Cosmo Yazar” section hosts three different male columnists who touch upon issues about romantic relationships and the male world. “Cosmo Portre” (Cosmo Portrait) introduces male celebrities and these men generally give some advices to the women. In “Cosmo Erkeklere Sorduk” (Cosmo We Asked Men), the magazine chooses a subject matter asks it to different men (i.e. their opinions about getting married).

“Sadece Cosmo’da” (Only in Cosmo): “Sadece Cosmo’da (Only in Cosmo) discusses a subject matter in detail for instance the March issue deals with the problem of computer addiction and “Cosmo Test” (Cosmo Test) presents a test generally about relationships.

“Doktor Cosmo” (Doctor Cosmo): “Doktor Cosmo” (Doctor Cosmo) gives some information about diseases like obesity and sometimes leds the reader to a specific product. “Cosmo Sağlık” (Cosmo Health) makes some suggestions to the reader in terms of health, they may present dos and don’ts lists in this section.

“Cosmo Hijyen” (Cosmo Hygiene) discusses a topic on hygiene, “Cosmo Doktor” (Cosmo Doctor) page discusses a subject with some explanations from various doctors, “Cosmo Estetik” (Cosmo Aesthetics) is a page about aesthetic surgery, “Cosmo Diyet” (Cosmo Diet) presents alternative diets to be healthy and in shape. “Cosmo Fitness” displays different fitness exercises with illustrations, and “Cosmo Jinekoloji” (Cosmo Gynecology) is a page about genital health and specialists may answer the questions related to the issue.

“İş’te Cosmo Kızı” (Cosmo Girl is at Work): “İş’te Cosmo Kızı” (Cosmo Girl is at Work) often presents a working woman to the reader or include an article about working life. “Cosmo Kariyer” (Cosmo Career) may contain an interview with a

woman that is successful in her career. Similarly, “Cosmo Başarı” (Cosmo Success) embodies an interview with generally successful business women. However, this category does not appear in every number.

“Cosmo Weekend”: “Cosmo Weekend” gives suggestions on how to spend your weekend. “Cosmo Kültür Küpü” (Cosmo Intellectual) introduces new books and films on the screen. However, these books and films belong to popular culture, and “Cosmo TV” is a page about the famous actors or actresses that the reader can encounter on TV that month. “Cosmo Mr. VJ is Alper Eriş’s page on which he presents the reader some famous VJ and DJs and writes about music as well. “Cosmo Seyahat” (Cosmo Travel) is about some touristic places that the reader can travel. “Cosmo Trend Mekan” (Cosmo Trendy Place) introduces trendy restaurants, cafes and bars that are generally in Istanbul. “Cosmo Gurme” (Cosmo Gourmet) is a page that some favorite food from famous restaurants is presented with their recipes and it is striking that the foods chosen are often light and healthy. “Cosmo Deko” (Cosmo Deco) consists of kitchen accessories that have peculiar styles. “Cosmo Tekno” (Cosmo Techno) introduces latest technological products which usually have an alternative style. In “Cosmo Yeniler” (Cosmo New Stuff) all kinds of new stuff that is assumed to appeal to women reader is presented. “Cosmo Burç” (Cosmo Sign) the monthly horoscope is presented with some piece of information about celebrities and the page also gives some love advices to women to seduce their man. “Cosmo Adresler” (Cosmo Addresses) the addresses and phone numbers of some famous stores are shared with the reader in this page. Finally “Cosmo Test” which can be found at the back of the magazine is often deals with the problems of sexual issues and romantics.

3.4 ST Table of Contents

It consists of sections titled as “Cosmo News”, “Man Manual”, “Things About Men”, “Fun Fearless Fashion”, “Cosmo Look”, “Guy Watch”, “Love And Lust”, “You, Even Better”, “Health Check”, “Need To Know”, “Cosmo Confidential”, “Fun And Fearless”, “Fashion And Beauty Now”, “Cosmo Life”, “Regular Features”, and “Cover Stories”. These sections may not be included in every month, yet *Cosmopolitan* magazine uses most of them regularly. The categories actually embody several issues but the sub-divisions below can be seen under a particular category almost every month.

Cosmo News: “Hot Sheet” is a page about rising trends. “On the Cover” includes an interview with the cover girl. “Guy Beauty Stakeout” two different styles of a celebrity are illustrated and the better looking one is chosen. “Sexy vs. Skanky” is a page similar to in and out pages, pairs of photographs are chosen and labeled as “sexy” which has a positive quality and “skanky” which is associated with negative qualities. “Beauty Q&A” includes beauty questions and they are answered by the magazine.

Man Manual: This category tackles with the issues of men and how to manipulate them in general. “The Guy Report” reports about the choices of men in terms of sex, relationship and everyday life.

Cosmo Look: “Beauty News” give some beauty tips and gives examples from celebrity styles. “His Picks” contains answers of men to the questions Cosmo has asked. These questions are about women’s appearances and behaviors so that it intends to “teach” women how to behave and how to look.

Guy Watch: It often includes a page titled as “Stud Meter” which declares male celebrities getting sexier or turning the women off.

Love and Lust: “For Keeps” and “Ask Him Anything” pages are the regular sub-divisions of this category. “For Keeps” is the heading of the article, the author Kristina Grish writes every month and her articles are about marriage. “Ask Him Anything” is a page written by a male whose identity is a secret and he answers the questions of *Cosmopolitan* reader.

You Even, Better: “Shameless Money-Saving Tricks” and “Bitch it out” are the regular sub-divisions of “You Even, Better” category. “Shameless Money-Saving Tricks” section gives some money-saving advices. “Bitch it out” is a page which consists of the stories of readers who encounter with rude or inappropriate behaviors. The reader shares their stories and sometimes their photographs with other *Cosmopolitan* reader on this page.

Health Check: “Cosmo Gyno” is about genital health, and “Your Body” includes explanations about women’s body as well as male’s. For instance, in May issue, the question “My guy’s penis has a slight curve, is this normal?” takes place.

Fun and Fearless: “The Naughtiest Thing I’ve ever done” is a page in “Fun and Fearless” issue which is about the experiences of *Cosmopolitan* reader that made something illegal or immoral according to the social norms of a society. “Chelsea Lets Loose” or “Are You There Chelsea?” are the titles of the columnist Chelsea, who writes about sex, relations or entertainment.

Cosmo Life: “Weekend” is a page that suggests what to do at the weekend. “You and Him” deals with the issues what can partners do at the weekend. “At Your Place” is a decoration page that gives the reader some tips in order to embellish their houses or apartments. “Cooking with Katie Lee” is the page that is spared for cooking tips. Katie Lee gives some food and drink recipes that can be made at home.

Another sub-category is “Healthy Sexy Strong” which gives some information about healthy food.

Regular Features: “Cosmo at a Glance” is a page that gives information about that month’s magazine in general. “From The Editor” page includes the small articles of Katie White, editor-in-chief and she introduces some issues of the month as well. “Confessions” contains interesting confessions of the reader which are often related with sexuality or intrigue , “Guy Confessions” embodies men’s experiences which are presented by the magazine as “dirtiest” and “shameless” (May issue 2010: 72) . “Cosmo-Astrologer” is the horoscope page, love advices and celebrity signs also take place in that section. “Red-Hot Read” is a page that covers adopted stories taken from popular novels like *Sex Drive* which possesses highly sexual content. “Shopping Information” gives the phone numbers, websites and addresses of the stores whose products are introduced to the reader in the magazine. Finally, “Cosmo Quiz” can be found at the end of the magazine, the quizzes often embody questions related to relationships and sexuality.

3.4.1 Results

Both magazines have some common categories like “Cosmo Burç” and “Cosmo Astrologer”, “Cosmo Test” and “Cosmo Quiz”, “Hayat Bilgisi” and “Sexy& Skanky”, “Cosmo Weekend” and “Weekend”. Some sections like “Cosmo Burç” or “Cosmo Test” are taken from ST texts and published with the ST magazine simultaneously. However, some sections like “Hayat Bilgisi” or “Cosmo Kapak Kızı” are often translated from the texts that belong to previous months. Moreover, some issues like “Cosmo’nun Konukları” are written by *Cosmopolitan Türkiye* staff.

However, in this section of the para-text analysis, I focus on the differences between the subject-matter of the issues and the discourses that are preferred.

Cosmopolitan Türkiye has highly varied subject-matter from sexuality to health or from success stories to beauty tricks. There is no extra emphasis on sexuality or no use of vocabulary that evokes sexuality. Moreover, no slang words are preferred and the language choice in the table of content is semi-formal. Consequently, *Cosmopolitan Türkiye* does not have a particular focus but it can include sexual issues to its agenda. However, it is striking that the ST sub-divisions like “the naughtiest thing I’ve ever done” or “Red-Hot Read” pages that may contain obscenity and violence are not translated at all. Therefore, it is understood that such issues may not be selected for translation and prevented from reaching the Turkish reader.

On the other hand, when ST table of contents are analyzed, it is deduced that it points out sexuality both in terms of subject matter and lexical choices. ST table of content does not have many regular sub-divisions compared to TT table of content. However, it is seen that in terms of subject-matter, TT covers subjects like “Red-Hot Read” or “The Naughtiest Thing I’ve ever done” that often contain sexuality or some daring activities. However, the difference becomes sharper at the lexical choices. The words that has sexual connotation are abundant and the issues that has no relation with sexuality evoke it via lexical preferences. The titles of the categories; “Love and Lust”, “Hot Sheet”, “Sexy& Skanky”, “Healthy Sexy Strong”, can be associated with sex since the words “lust”, “hot”, and “sexy” are directly associated with sexuality. Furthermore, slang becomes the characteristics of ST para-texts. For instance; “Bitch it out” or “skanky” are the examples of the discourse of ST magazine. Mostly consisting of translations, TT texts do not prefer to make translation proper in these

cases. They translate such cases into a more standard Turkish or do not translate them at all due to the expectations of the Turkish reader and the limitations of “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee that Protects the Young from Obscene Publications) which is studied in the previous chapter. As the editors stated in the second chapter which includes the interview with the Turkish office, and the appendices section, the employees articulated the word “censor” directly and declared their uneasiness about the pressure by the Committee.

3.5 The Description of Tt and ST Covers of 2010

This section concentrates on the description and analysis of *Cosmopolitan* front covers of January-December 2010 issues as paratexts. Firstly, the target front covers will be described month by month respectively and then, the source covers will follow them. This section excludes a comparative analysis because although the covers look similar and the target magazine consists of translated texts mostly, the cover stories of the target and the source are not the same because the target magazine often embodies translations whose source texts belong previous issues. This fact restrains the researcher to make a translational comparative analysis. Consequently, the covers will be introduced as purely descriptive and afterwards in the analysis section they will be compared and contrasted thematically. Herein, the factors such as language, subject matters, and the appearance of the cover girls will present the similarities and the differences of the ideologies and the cultural background of both magazines. The following examples demonstrate how the target and the source paratexts resemble and differ from each other in terms of issues that are handled, the lexical choices and the choice of cover girls. I examine 24 issues in total; twelve target texts (TT) and twelve source texts (ST).

3.6 The Description of TT Covers of 2010

TT January 2010: The left top issue is “Yatakta Hız Bazen İyidir...” (The speed in bed is sometimes better). Some clues are given to women in order to understand men better in the article; “Onu Bir Bakışta Çözün” (Analyze him with a single look). The fashion issue is titled “Moda Palto Zamanı” (Fashion: Coat time) and it is written big font size to attract attention. “Her Kadının Sahip Olması Gereken 30 Şey” (30 stuff that every women should possess). The beauty story of the month is “Bilinen Güzellik Önerileri: Hangisi Doğru Hangisi Yanlış” (The beauty suggestions: which one is true which one is wrong). “Cosmo’dan Herkese Astroloji Kitabı” (An astrology book from Cosmo to everyone) heralds the reader a separate book is given for free. “Tartışmayı Kazanmanın Garantili Yolları” (The guaranteed ways of succeeding in a debate) is an article about teaching women how to be powerful in debates with men. “Cosmo’nun Konukları: Fırat Çelik Ve Burcu Kaya” (Cosmo’s guests: Fırat Çelik and Burcu Kaya) is the section in which local celebrities of Turkey are interviewed “Kapak Kızı Leighton Meester Müzikte De İddialı” (The cover girl Leighton Meester is also challenging in music) is the heading of the interview with Leighton Meester who is also famous in Turkey thanks to the series “Gossip Girl”. The word “sex” is not used explicitly on the cover of January issue, however, the left top issue embodies sexual content and vocabulary evoke sexuality are “speed”, “in bed”. Apart from those other cover stories are about relationships, fashion, beauty, and shopping.

TT February 2010: The left top issue is titled as “Sekste Ne Zaman Hayır Demeli?” (When should we say “no” in sex?) About men the issues titled “Erekekler Hakkında Bilmediğiniz Gerçekler” (The truths about men we do not know) “Hesap Geldiğinde Ne Yapmamızı İstiyorlar?” (What do they want from us when it is time

to pay for the bill?) are presented. An article about the winter season; “Kışı Neden Seviyoruz?” (Why do we love winter?) is prepared. The beauty section covers a story titled “Cilt Lekelerinden Kurtulmak Gerçekten Mümkün Mü?” (Is it really possible to get rid of skin blemishes?) “Sevgililer Gününüzü Kutlarız” (Happy Saint Valentine’s Day). The heading “Yükselen Trend: Zayıflama Kampları (Sizin İçin Denedik)” (The rising trend: weight-loss camps- we tried it for you) is about fitness and being thin to be more beautiful. The guests of the magazine are introduced on the cover page: “Cosmo’nun Konukları: Çok Güzel ve Çok İçten Işıl Saadet Aksoy, Yeni Filmiyle Gündemde Jess Molho” (Cosmo’s guests: Very beautiful and sincere Işıl Saadet Aksoy, he is at issue with his new film: Jess Mulho). Finally, the interview with the cover girl is presented; “Kapak Kızı Brooklyn Decker: Adını Çok Duyacağız! (The cover girl Brooklyn Decker: We’ll hear her name more!). The word “sex” is used once and no word evokes sexuality on the cover and slang words are avoided.

TT March 2010: “Aşk Uğruna Alınacak 5 Risk” (5 risks to take for the sake of love) is the article of top left issue. The article titled as “İlişkinizi Ekonomik Krizden Koruyun” (Protect your relationship from economic crisis) touches upon relationship and saving money issues. The fashion issue of the month is examined in the cover story “Örneklerle İlkbahar ve Yaz Modası” (spring and summer fashion with examples). About health, an issue “Yoksa Siz Hala Solaryuma Mı Giriyorsunuz? (Do you still visit the tanning booth?) is written for the TT readers. The heading of the beauty section is “Cosmo Güzellik: Daha Genç Görünmek Mümkün” (Cosmo beauty: It is possible to look prettier). The magazine gives a book as a gift; “Hediye Kitap Bay Belki Jane Green’in Best Seller’i” (A gift book Mr. Maybe: Jane Green’s best-seller). Other cover stories are “Plus En İyi Mekanlar,

Yeni Tatlar” (Plus Best new places new tastes) “Cosmo’nun Konuklar: En Çekici ‘Kahraman’ Ebru Gürsoy, Samanyolu Dizisinin Dikkat Çeken Yakışıklısı Kenan Ece” (Cosmo’s guests: The most attractive “heroine” Ebru Gürsoy, The attention appealing good-looking guy of Samanyolu series: Kenan Ece) “Kapak Kızı Jessica Alba ‘Aşk Esaret Değildir!’” (The cover girl Jessica Alba: Love is not captivity. No words that can be associated with sexuality are preferred. Even the top left issue which generally handles sexual matters includes content about “love”. No slang or colloquial words are used.

TT April 2010: The heading of the left top is “Bir Profesyondan Garantili Seks Tavsiyeleri” (Guaranteed sex advices by a professional).The relationship article of the month is “Doğru Tavsiyeleri Uygulayın İlişkiniz Yolunda Gitsin” (Apply the correct advices and have a long-lasting relationship). About fitness, the article “Yaza Kadar Forma Girin be in shape until summer) is presented. The heading “Duygusal Krizleri Atlatmak Kolay Değil” (It is not easy to overcome emotional crisis) discusses psychological problems women can experience. Other titles of the cover stories are “Dikkat! Sağlıklı Besinler De Kilo Aldırabilir” (Attention! Even healthy food can make you gain pounds) “Moda: Jean Altın Çağını Yaşıyor” (Fashion: The golden age of jean) “CosmoPlus Modern Hayatın Yeni Kuralları” (Cosmoplus: the new rules of modern life) Cosmo’nun Konukları: Tanem Sivar; Acun Ilıcalı ile Çalışmaktan Çok Mutlu, Emre Kızılırmak; Oyunculığa Tesadüfen Başamış, Ipek Yaylacioğlu; Adini Tasarım Dünyasında Daha Sık Duyacağız” (Cosmo’s guests: Tanem Sivar: She is very happy to work with Acun Ilıcalı, Emre Kızılırmak: He started acting by chance) “Kapak Kızı Lady Gaga Herşeye Farklı Bir Pencereden Bakıyor” (Cover girl Lady Gaga has a different perspective on everything). The magazine preferred to use the word “sex” only once. The cover girl of TT and ST

April are the same because Lady Gaga is very famous both in the United States and Turkey.

TT May 2010: “Seks Hakkında Soramadıklarımız” (The questions you cannot dare to ask about sex) is the heading of the left top. The subject matters of TT May 2010 vary from romantic relationship to new makeup trends. Here are the titles of the cover stories; “Erkeklere Acı Çektirmenin Garantili Yolları”(The guaranteed ways of tormenting men), “Sezonun Yeni Makyaj Trendleri” (The new makeup trends of the season), “İlişkinizi Yoluna Koymak İçin Kursu Gidebilirsiniz” (You can attend a course in order to clean up your relationship), “Çok Para Kazanan Kadınların Sırları” (The secrets of women that earns much money), “Özel Bölüm: Yazın Mutlaka Alınması Gerekenler” (The special issue: the items you must buy for summer), “Doğru Beslenmeyle Daha Mutlu ve Enerjik Hissedin” (Feel happier and more energetic with the right diet), “Cosmo’nun Konukları: Nur Aysan; Güzellik Sırlarını Paylaşıyor, Bay J; Hayatında Yeni Açılan Sayfayı Anlatıyor, Zeynep Özder; Samanyolu Dizisinden Yeni Bir Yıldız Doğuyor” (Cosmo’s guests: Nur Aysan shares her beauty secrets, Mr. J:He tells about the new phase in his life, Zeynep Önder: A new star is rising from the cast of Samanyolu series), “Kapak Kızı Tuba Ünsal: İlk Kez Konuşacak Bu Kadar Ortak Nokta Bulduğum Bir Erkek Arkadaşım Var” (The cover girl Tuba Ünsal: It has been the first time I have a boy-friend with whom I have lots of things in common). The cover girl of the month is a Turkish celebrity and she gives information about her love life. Only the top left issue embodies the word “sex” and no slang words or no words that evoke sexuality are used.

TT June 2010: The left top article is titled as “Seksten Sonra Ertesi Gün Sendromu” (The next day syndrome after sex). About relationships, frequently

asked questions are answered; “En Sık Sorulan 100 İlişki Sorusu” (the most frequently asked 100 relationship questions). The fashion issue is titled as “Mayo ve Bikini Zamanı” (It is time for swim-suit and bikinies). Other headings are “Jennifer Lopez Spot Işıkları Altına Geri Döndü” (Jennifer Lopez turned back to the scenes) “Sadece İki Haftada Sıkılaşın” (Stretch just in two weeks) “Cosmo’dan Herkese Aşk Kitabı” (A love book from Cosmo to everyone) “CosmoMan: Erkeğiniz Hakkında Merak Ettiğiniz Her Şey” (CosmoMan: Everything you want to know about your man) “Ayrıca... Ezgi Asaroğlu, Cemil Büyükdöğeri, Murat Dalkılıç” (Plus... Ezgi Asaroğlu, Cemil Büyükdöğeri, and Murat Dalkılıç) “Kapak Kızı Nicole Scherzinger: Henüz Potansiyelimi Kullanmadım” (Cover girl Nichole Scherzinger: I have not use my full potential yet). The cover contains the word “sex” once and the themes are often men-based and romantics.

TT July 2010: The title of the left top is “Onu Kendinize Seks ile Bağlayın” (Bewitch him to yourself with sex). The relationship issue is titled. “Aranızı Bozan Başka Bir Kadın Mı?” (Is it another woman who mischiefs your relationship with him) “Yaz Davetleri İçin Renkli Elbiseler” (Colorful dresses for summer invites) and “Yaşasın Tatil: Deniz Mevsimine Minicik Bikiniler Yakışır” (Long live holiday: Tiny bikinis go together with sea season) are the headings of the fashion section. The diet and fitness issues are “Tek Bir Lokma Ymeden Açlığınızı Yatıştırabilirsiniz” (You can satisfy your hunger even without eating a single bit) “25 Yaşından Sonra Kilolara Dikkat” (Pay attention to the pounds you gain after 25). Other stories are respectively; “Murat Boz: Aşık Olunca Çok Sakar Oluyorum” (Murat Boz: I become too reckless when I fall in love), “Yükselen Trend Herkesten Farklı Olmak” (The rising trend: Being different from everyone else), “Ayrıca... Cenk Demirgüç, Dilara Gönder” (Plus... Cenk Demirgüç, Dilara Gönder). The cover girl interview is taken

from ST May 2010 and translated into Turkish; “Kapak Kızı Heidi Klum: Zirvede Kalmak İçin İnsanları İdare Etmek Gerek” (Cover Girl Heidi Klum: You should get along well with the people in order to remain at the top).

TT August 2010: “Erkeklerden İşe Yarayan Seks Tavsiyeleri” (Working sex advices from Men) is the top left issue. Other article that has a sexual theme is titled as “İlk Seks Deneyiminizi Unutulmaz Kılmanın Yolları” (The ways to make your first sex experience unforgettable). About relationships and marriage, the issue “Evet Demeden Önce Düşünülmesi Gerekenler” (The things should be think over before saying “yes”) is presented. “İlişkinize Uygun Güzellik Tüyoları” (The beauty tips according to your relationship type), “Ünlüler Markasız Yapamıyor” (The famous cannot desist from using trademarks), “Hediye Kitap: Aşk Ateşini Yakın” (The gift book: Light love fire), “Ayrılık Detoksu (Break-up detox) are the other headings of this particular month and the cover girl is Shakira. The cover girl issue is borrowed from July 2010 and translated into Turkish. The cover of August 2010 contains the word “sex” twice. Love and marriage issue are also on the agenda of that month.

TT September 2010: “Kadınlar da Seks Fantezisi Kuruyor” (Women also fantasize about sex) is the theme of left top. The article “Sürekli Yanlış Erkeğe Aşık Olmak Niye?” (What is the reason of always falling in love with the wrong guy?) discusses the reasons of making “wrong” choices in terms of women’s boy-friend. The fashion issue is about “Sonbahar ve Kış Modası (written with big font sizes) “Trendlerin İçinden 358 Parça İle...” (The fall and winter fashion: with 358 pieces from different trends...). Health article is titled as “Doktor Cosmo A’dan Z’ye Sağlıklı Olmak Artık Daha Kolay” (Doctor Cosmo: It is easier to be healthier from A to Z). The cover announces that a VCD is a gift for all Cosmo readers; “Hediye VCD Yoga ile Ruhsal ve Bedensel Hafiflik” (The physical and spiritual lighthness with VCD yoga). The

heading of the main beauty page is “Tırnaklara Makyaj Yapılıyor (syf. 198)” (Nail make up pg. 198). The other cover stories are “Alaçatı Rüzgarının Yakışıklıları İçeride!” (The handsome guys of Alaçatı wind is inside) “Ayın Erkeği: Burak Özçivit En Çok İlan-ı Aşk Eden Oyuncu” (The man of the month: Burak Özçivit who is the actor declares his love most) “Kapak Kızı Aysun Kayacı: Artık Saçı Sarı, Ruhu Sarışın Değil” (Cover girl Aysun Kayacı: neither is her hair nor her soul blond any longer). The cover girl of the month is chosen from Turkish celebrities again. The word “sex” is preferred on the cover once, health, makeup tips are more on the foreground.

TT October 2010: “28 Seks Tavsiyesi ile Zirveye Oynayın” (With 28 sex advice be the top) is the top left issue of October issue. The relationship issues are “Erkek Dünyasının Şifresi Çözüldü” (The code of men’s world is deciphered), “Aşk Vampiri Olmak (Being a love vampire), “Günümüz İlişkilerindeki Son Trendler”, (The latest trends in contemporary relationships). The other issues are “Köpeğinin Cinsi Onun Karakterini Ele Veriyor” (the species of his dog tells about his character), “Hediyemiz 2011 Aksesuar Eki” (Our gift is 2011 accessories booklet), “Ayın Yakışıklısı Halit Piyes Evlenmek İstiyor” (The handsome guy of the month wants to get married), “Cosmo Güzellik Bölümü İçin Derginizin Arkasına Bakın” (Look at the back of your magazine for Cosmo beauty section) and “Kapak Kızı Sinem Kobal: Aşık Olduğum İçin Kendimi Şanslı Hissediyorum” (The cover girl Sinem Kobal: I feel lucky since I am in love). The word “sex” is used once and most of the cover stories are about romantic relationship or articles that give information about the characteristics of men in general.

TT November 2010: The heading of the left top is “Cinsel Uyum İçin Seks Tipinizi Bulun” (Find your sex type for sexual harmony). Another issue is about

psychological health; “Fobiler Bizi Erkeklerden Daha Çok Seviyor” (Phobias love us more than men). The main hair and makeup issue is titled as “En Moda: Makyajda Seksapel, Saçlarda Klasik Modeller...” (The most trendy: Sexy make up, classical hair models). An alternative diet is suggested in the article “BRh+ Mı yoksa ARh- Diyeti Mi? (BRh+ or ARh- diet) Kan Grubunuza Göre Beslenip Kilo Verin” (Make diet according to your blood type and lose weight). The gift of TT October 2010 is a movie about women; “Cosmo’dan Hediye DVD Kadınlar: Romantik ve Eğlenceli Bir Aşk Filmi” (A gift from Cosmo DVD: The Women: A romantic and amusing romantic comedy). To know men in a better way, the article “CosmoMan Erkeklerin Gizlisi Saklısı Kalmadı” (CosmoMan: Men have no secrets any more) is presented. “Evlilik Rafa Mı Kalkıyor?” (Does marriage become out-dated?) is an article about marriage in contemporary times. “Kapak Kızı Britney Spears Hiç Mutlu Olmadığı Kadar Mutlu” (The cover girl Britney Spears: it is the happiest period of her life). The cover girl interview is taken from ST August 2010 and translated into Turkish. The word “sex” is preferred only one time and the themes are mainly based on relationships with men, love, marriage and beauty.

TT December 2010: “Seks Her Derde Deva” (Sex is the medicine of every disease) is the title of the left top. The main health issue of the month is “Kışı Grip Olmadan Atlamak Mümkün” (It is possible to get over the winter without having influenza). The headings of the relationship issues are “Flörte En Açık Meslekler Çalışırken Etrafınızdaki Erkekler Size Kur Yapıyor Mu?” (The jobs most suitable to flirting: Do guys around you flirt with you while you are working?) and “Erkekler Anlatıyor “Onunla Evlenmek İçin Doğru Kişi Olduğuna Nasıl Karar Verdim?” (Men tell: How have I decided she is the right one to get married her?). The other cover stories are “Cosmo’dan Herkese Not Defteri Hediye!” (Cosmo gives everyone a

note-book as a gift), “Yeni Yıla Tazelenmiş Girin” (Begin new year being refreshed) “12 İyi Spa Merkezini Seçtik” (We have chosen the best 12 Spa), “İdeal Erkeği Feng Shui, Teknikleri İle Bulun” (Find the ideal man with the techniques of Feng Shui) “Seçkin Piriler Asi Rock’çı Kaan’ı Nasıl Büyüledi?” (How did Seçkin Piriler bewitched cool rocker Kaan?). The cover girl is a Turkish model and the interview is not taken from a ST. The word “sex” is preferred once and no vocabulary related with sexuality or no slang words are used on the cover, relationships and marriage theme is emphasized instead.

3.7 The Description of ST Covers of 2010

ST January 2010: The left top issue which is written with the biggest font size is “100 % Hotter Sex: Thrill Every Inch of His Body Using A Move No Woman Has Dared to Try On Him Before”. The relationships issue attracts attention titled as “50 Ways to Have Fun with Your Guy” connotes sexuality with the word “fun”. Another issue about men is “The New Male Sex Habit Can Hurt a Relationship”. Here, relationship issue is linked with sexuality again. The health issue is related with sexuality titled “Your Hoo-Haa Handbook: Get a Healthy, Sexy Vagina” At the cover, the bedside astrology booklet is heralded: “2010 Bedside Astrologer Booklet: juicy predictions for you”. Besides, about fashion an article; “Revamp your closet with eight sexy pieces” is presented. Other issues are “What you can tell from someone’s touch” and “Outsmart an Attacker: Things You Must Know to Stay Safe”. The cover girl is an actress, singer and a fashion designer Amanda Bynes. The cover signals the reader the secret side of her they had never seen. The word “sex” is used four times on the cover. The lexical choices related with sexuality are abundant on the cover: “hotter”, “revamp”, “fun”, “vagina”, “touch”, “bedside”, “juicy”.

ST February 2010: The left top issue is “99 Sex Moves: Sweet and Slow, quick and Dirty, Everything in Between”. Another issue about sex and relationships is “The Hour Men Crave Most”. About women’s beauty and charm an issue titled “What makes a woman irresistible?” is prepared. Another beauty issue is about fabulous hair: “Get long hair fast: 3 Rapunzel- worthy secrets”. February fashion issue is “Basics you can wear dozen of ways”. “How to deal with jealous bitches: when that jealous bitch is you” is the issue that gives advices for women and examines the relationship between women. “Unleash your cheeks! Why guys stop loving the thong” is about new trends that men love about women lingerie. The title of another issue is “Score a slamming bod in 6 minutes a day”. The cover girl is Anna Faris the title of the interview is “The Balls- out confidence that landed her the job-and the hobby. The word “sex” is used twice in bold letters. The vocabulary that associate sexuality are “bitch”, “cheek”, “thong”, “sweet”, “slow”, “quick”, “dirty”.

ST March 2010: The main issue is titled as “How to Touch a Naked Man: 16 Naughty Strokes That Will Send Him over The Edge”. The cover story about relationships is titled “Stuff Your Friends Know about Your Relationship-That You Don’t Know”. Another issue is about women’s diet and eating habits titled “Curb Your Cravings without Feeding Your Face”. The other titles are “How I Solved our Sex Issue: Real Women Share Their No-Fail Fixes For 13 Seriously Awkward (But Common!) Problems”. “50 Ways to Charm Anyone...And Always Get What You Want”. In order to decode men’s text messages the story “What His Texts Really Mean (You’ll Be Totally :-O)” is prepared for March issue. The heading of fashion story is “Fashion: 7 Items You’ll Wear The Hell Out Of (All \$60 Or Less)”. “Findings” on Men’s lying habits is discussed under the heading of “Plus the Love Lie 52% Of Men Tell”. The cover girl is American singer, song-writer and actress

Carrie Underwood and the heading is “The Surprising Story behind Her Big Life” is attracting attention since the issue promises to reveal a secret. The word “sex” is repeated only twice. The words related to sexuality are “touch”, “naked”, “Naughty strokes”.

ST April 2010: “The Sex Article We cannot Describe Here” is the left top issue of April *Cosmopolitan* magazine. The article discusses oral sex and it is not directly used on the cover page however, the implicit way of the heading signals that it contains an obscene content. Other cover stories are ; “Sex Up Your Eyes: With this Awesome Spring Trick”, “Easy, Fun Ways To Fall In Love With Your Man”, “50 Things To Do Butt Naked”, “Killer Confidence Make Everyone Wish They Were You”, “Find G-Spot: Directions So Clear, They’re Like GPS”, “Speak His Sex Language: We Decoded The Secret Clues Men Send In Bed”, “ Weird Reasons You’re So Freakin’ Tired”, “Must-Read The Rape Danger Zone Most Women Don’t Know About”. Lady Gaga is the cover girl of April issue, an interview titled as “Love Advice Only Gaga Would Give” is presented to the reader. The word “sex” is explicitly used in three times. The words that designate sexuality are “butt naked”, “g-spot”, and “in bed”. Besides, a slang word “freakin” is used in an abbreviated way which makes the discourse more colloquial.

ST May 2010: “The 7 Best Orgasm Tricks in The World!” is the title of the left top. “Give Yourself A Brazilian... Without Bursting Into Tears”, “100 Love Questions: 20-Word Answers to All Your Relationship Issues”, “Why Men Marry Some Women-And Not Others”, “The Sexy Issue: So Much Hot Stuff”, “His Burning Sex Need: Satisfy The Craving Your Man Won’t Admit To You”. About women’s beauty and fitness “Flat Abs Thigh Butt-In 4 Moves” is presented. Crime issue of the month is titled as “True Crime: How Girls’ Night out Turned to

Tragedy”. The cover girl is a famous Victorian Secret’s top model Heidi Klum; the heading of interview is “How She Got Every Damn Thing She Wanted”. “Sex” is used twice and the vocabulary related with sexuality is “orgasm”, “hot stuff”, and “burning”.

ST June 2010: The heading of the left top issue is “75 Sex Tips from Guys: Sizzling, Sinful, And Surprising Things Craving Now”. The other issues that are about sexuality and relationships are “Stuck in Neutral? Gusty Little Moves That Will Make Your Life Awesome See p. 168” “Girl Traits No Man Can Resist”, “Orgasm Guaranteed: This Simple Mind Trick Takes You from Almost to There”. “Caught with Their Pants Down! You’ll Die Laughing... And Vow to Lock The Door”and “Fun Dates For Under \$10”. Beauty story of June issue “Look so Sexy! Head-turning Hairstyles, Gorgeous Summer Makeup” promises boosting women’s sex appeal. The health issue is about genital health titled as “100 Facts Your Gyno Should Have You Told”. Famous singer Pink is the cover of June 2010; the interview with her is titled as “The Most Badass Chick We’ve ever Interviewed”. The word “sex” is used twice. “Sizzling”, “sinful”, “orgasm” “pants down” is the vocabulary relevant with sexuality. Slang usage is also preferred such as “badass chick”.

ST July 2010: “99 New Sex Facts: Every Forbidden, Fascinating Detail You Want to Know...And Only Cosmo Will Tell You” is the heading of the left top. An article about love and relationships is titled “The #1 Love Instincts You Should Ignore”. Another cover story which is about beauty is titled “What Man Find Hot.: They Rate Their Favorite Looks” It is striking that “Hot” is written in big font size and beauty is defined by the male. Other articles with different subject matters such as fitness or career issues are “Say These Words To Ace A Job Interview”, “20 Naughty Things To Do In The Dark” and “8 Foods That Keep You Slim All

Summer” and “The Sexy Secret To Making Smart Decisions See P. 136”. The health issue is again about genitals; “Vaginas under Attack: Don’t Let a Greedy Gyno Talk You into This Horrible Mistake”. A real life story is about relationship issues is depicted. “H’wood Heartbreak: Leann Rimes Stole My Husband”. The cover girl is globally famous singer “Shakira and the heading of the interview is “Why She Won’t Be Tamed by Marriage”. The word choice “tame” evokes sexuality and signals that she is behaving according to the “decorum” of marriage.

ST August 2010: “Naughty Naughty Sex Poll It is Official: We Got 2,000 Men to Reveal” is the title of the left top issue. Having an authoritative discourse, the article “Do This, Not That” In Bed” gives directions to women about making love and the article “Together Forever? How to Still Flirt with Him” is about romantic relationship. Another issue about sexuality is “The Hot Issue” The Sex Angle That Intensifies Female Pleasure (Call It G-Spot Geometry)” intends to teach women how to get more pleasure from their sex experiences. Inhaled The Whole Pizza? How Not the Gain Pounds After A Pig-Out” is an article about women’s diet and thinness. Other cover stories are “Sex Extras: Give off a Good-In-Bed Vibe, Sex during Your Period (It’s So Worth It)” , “Feel Sexier Instantly 50 Quick Tricks”, “Two Lists Every Cosmo Girl Needs”. The cover girl of August 2010 is scandalous pop-singer Britney Spears and the interview with her is titled as “Catching up with Britney Spears”. The word “sex” is repeated five times on the cover and the lexical choices contain words or phrases such as “naughty” (used twice), “in bed” (used twice), “hot”, “female pleasure”, “g-spot”, and “period” strengthen the theme of sexuality.

ST September 2010: The left top article is “Guy Sex Confessions 37 Things He Doesn’t Have the Balls to Tell You”. “The Touch That Calms Him during A Fight” is another article which aims to make women reader more knowledgeable

about their opposite sex. The article titled “Seduce Him This Sexy Move Works from 20 Feet Away” promises the reader to be influential on men and gives them some clues. The article “10 Songs Proven To Boost Happiness” aims to help its readers in terms of being happier. The fitness issue of September 2010 is titled as “Slim Your Thighs in a Six Minutes a Day”. “Untamed Va-Jay-Jays Guess What Sexy Style Is Back”, “283 Fall Looks” are the other cover stories of that particular month. The cover girl is well-known actress Jessica Alba and the title “How She Keeps Her Career and Love Life on Fire” the interview focuses into both her career and private life. The word “sex” is repeated three times. Slang phrases like “have the ball” and “va-jay-jay” attract attention.

ST October 2010: The heading of the left top is “Naughtiest Sex Q&A 100 Answers in 20 Words or Less: We Tell You Every Crazy, Dirty Things You’re Dying to Know”. Another article about women’s sexuality is “The Part of You He’s Craving More Of”. The heading “Own His Orgasm: What Men Secretly Want Right before Blast Out” claims that the article reveals “secret” wishes of men. About romantic relationship the article titled “5 Signs He Is the One” intends to help women finding their “true” love. Other cover stories of October 2010 are “Win anyone over in 3 Minutes! Is He STD-Free? How to Check”, “Falls’s Cutest Coasts” and “25 Best New Beauty”. The heading of the interview with Lauren Conrad is “She Finally Lost the Drama and Found Real Life” In October 2010; the word “sex” is used only once. However, words like “naughtiest”, “crazy”, “dirty”, “craving”, “orgasm” and “blast out” evoke sexuality both implicitly and explicitly.

ST November 2010: The heading of the top left issue “First, Take off His Pants Next, Treat Him Sexy Strokes He’s Been Craving All Along... But Won’t Ask For”. Another cover story is a poll about sexual matters: “Wicked Things Other

Women Do in Bed (Our Naughtiest Sex Poll)”, “The One Time to Always Tell Him “I Love You” is an article about romantic love. “”Sh*T My Boyfriend Says”” Girls Vent about The Most Dumb-Ass Stuff They’ve Heard from Guys” is also an article about relationships. Fitness issue about of this month is “Get Killer Abs in 6 Minutes a Day”. Other cover stories are “What Your Turn-Ons Reveal” and “Are you too big of a bitch-to yourself?” Finally, the girl on the cover is the famous

Pop-singer Katy Perry and the interview with her is titled as “Katy Perry on Russell, Cleavage, and Staying on Top”. The heading evokes sexuality instantly since “on Russell” and “stay on top” has the connotation with having sex with her partner. The word sex is preferred twice on the cover. Several words or phrases are about sexuality as well; “take off his pants”, “stokes”, “crave”, “turn-on”, “cleavage”, “wicked”, “in bed”, “naughtiest”, “bitch”. Usage of slang is not rare in November issue. For instance, although one letter of it is censored by the magazine, the word “shit” is preferred on the cover. “Bitch” and “dumb ass” are the other choices of this category.

ST December 2010: “Secrets of Male Arousal Experts Reveal Erotic New Ways to Electrify Every. Single. Inch. of a Man’s Body” is the title of left top issue. The cover story on beauty is titled as “Look Sexy! Hot New Party Hairstyles”. About health “Gyno Warning Products That Should Never, Ever Get near Your Girl Parts” is prepared. In order to understand men in a better way, an article titled “75 Guy Truths Their Weird Behavior Explained” is presented to the reader. A real life story about relationships is told in the article; “Real Story the Crushing Secret She Learned at Her Boyfriend’s Funeral”. “Dreamed about Your Ex? What It Means” is another article about romantic relationship. Other cover headings of December issue are “When to Go with Your First Instinct”, “Your Breasts Called...” “...and They’re

Feeling Neglected. How to Pamper& Pleasure Them”. The cover girl is Julia Stiles and the title of the interview which claims to reveal a secret is “The Side You Haven’t Seen Before” meaning it can evoke sexual sub-meaning as well. The word “sex” is repeated twice. Other words or phrases that strengthen the theme of sexuality are “arousal”, “erotic”, “Man’s body”, “girl parts”, “gyno”, “dream about”, “breasts”, “pamper and pleasure”.

3.7.1 Analysis

As a common point on both TT and ST covers, both magazines put the men into pedestal and give some tips and advice to please them. For instance, the titles “Hesap Geldiğinde Ne Yapmamızı İstiyorlar?” (What do they want from us to do when it is time to pay for the bill?) of TT February 2010, “Onu Kendinize Seks ile Bağlayın” (Bewitch him to yourself with sex) of TT July 2010, “Erkeklerden İşe Yarayan Seks Tavsiyeleri” (Working sex advices from Men) TT August 2010 and “Erkekler Anlatıyor “Onunla Evlenmek İçin Doğru Kişi Olduğuna Nasıl Karar Verdim?” (Men tell: How have I decided she is the right one to get married her?) of TT December 2010 position men to the center. Accordingly, women are assumed to serve men and emphasize him or be indulgent to him. Ultimately, if she is good enough she can deserve a man. That point of view makes women submissive and dependent on men and men become an authority figure. ST titles have similar messages; the titles “What Man Find Hot” of ST July 2010, “Naughty Naughty Sex Poll It is Official: We Got 2,000 Men to Reveal” “Do This, Not That” In Bed”, “The Part of You He’s Craving More Of” of ST August 2010 issue, “Own His Orgasm: What Men Secretly Want Right before Blast Out” of ST October 2010, “Secrets of Male Arousal Experts Reveal Erotic New Ways to Electrify Every. Single. Inch.of a Man’s Body” of ST

December 2010 possess instructions to be an ideal partner for men. It seems that women's happiness is attributed to men's satisfaction. Hence, in both TT and ST, patriarchal codes are in operation and women are intended to be perfect as much as possible.

The other similarity is the left top issue which discusses sexual issues and the titles of the articles are displayed with big font sizes and do not generally avoid using words about sexuality.

However, TT and ST possess various differences, the first one is the frequency of using the word "sex". ST covers maintain the word much more than TT's. For instance, in August 2011, this particular word is used five times in the source paratexts. Strikingly, there is no left top issue which excludes the word "sex". On the other hand, the word is usually used once in the target paratexts. However, August 2010 magazine prefers to use it twice. On the contrary, in some issues such as January and March 2010 the word "sex" is not preferred at all. It will be better not to underestimate this alteration since it designates the cultural differences between the source and target cultures. Sexuality can be regarded as the central theme of the American *Cosmopolitan* and the front covers display the word explicitly and it seems that it is not a taboo subject in the Anglo-American world. However; Turkish *Cosmopolitan* is not eager to use this specific word and avoids repeating it. As it is touched upon in the interview with the *Cosmopolitan Türkiye, American Cosmopolitan* can be more free and easy-going in receiving sexual matters but due to the cultural structure of Turkey, putting much emphasis on sexuality may not be welcomed by the Turkish reader or by some Turkish institutions.

Secondly, the words and phrases evoke sex such as "orgasm", "arousal", "blast out", "naughty", "naked", "g-spot" and "dirty" are used several times on

source covers. For instance; “How to Touch a Naked Man: 16 Naughty Strokes That Will Send Him over The Edge” is one of the headings of March 2010. In February 2010, “99 Sex Moves: Sweet and Slow, quick and Dirty, Everything in Between”, in February 2010, in April 2010, “Find G-Spot: Directions So Clear, They’re like GPS”, in October 2010, “Own His Orgasm: What Men Secretly Want Right before Blast Out”, and in December 2010 “Secrets of Male Arousal Experts Reveal Erotic New Ways to Electrify every. Single. Inch of a Man’s Body” attracts attention. Actually, these lexical choices correspond to the preference of using the word “sex” repeatedly that is mentioned above. The source magazine looks like pumping a representation of women that is at peace with her sexuality and considers “sexuality” as one of the central themes of her life. On the other hand, sex evoking words like “orgasm” or “dirty” were never preferred on the target covers. Actually, only the top left issue of target covers deal with sexual matters and sometimes the word “yatak” (bed) (i.e. January 2010) is used instead of articulating the word “sex” directly. That may stem from the fact that patriarchal codes are more actively working in Turkish culture and the target magazine office considers that it is not appropriate to use a “harsh” language and the act of self-censorship appears in some titles and texts.

ST covers do not avoid using slang and colloquial words and the discourse is informal. “Words like “bitch”, “va-jay-jay”, “badass” and “chick” can be frequently encountered. In addition to this, according to *Cosmopolitan*, lexical choices like “bitchy” come on the scene as positive features that women should possess. It may signal the changing norms of the patriarchy in which being a “bitch” is, beyond debate, disgraceful. However, source culture does not regard these terms offensive. Nevertheless, when the target paratexts are examined it is seen that words which can

be considered vulgar such as “bitch” is certainly avoided and the discourse of the target magazine is semi-formal.

Apart from the lexical choices and language usage, content is also a significant element which gives clues about the ideology of the magazines. The source magazine is abundant with sexual issues and generally they are written in big font sizes. The issues like health, shopping, and romantic relationship are also included in the cover stories but they are still examined without excluding sexual subject matters for instance, health sections contain articles often about genital health. For instance, in ST July 2010, the health issue titled “Vaginas under Attack: Don’t Let a Greedy Gyno Talk You into This Horrible Mistake” is specifically about vagina health and related with sexuality again. Except for the left top, TTs often do not contain sexual issues. They often present cover stories about romantic relationships and the magazine gives advice to its readers about finding the “right” man and succeeding in continuing their existing relationships and touch upon marital issues. For instance, TT December 2010 cover presents an issue titled as “Erkekler Anlatıyor “Onunla Evlenmek İçin Doğru Kişi Olduğuna Nasıl Karar Verdim?” (Men tell: How have I decided she is the right one to get married her?) or the issue “Evet Demeden Önce Düşünülmesi Gerekenler” (The things should be think over before saying “yes”) is discussed in TT August 2010. However, marriage issues are not touched upon on the covers of STs 2010. Health problems, fashion, shopping, beauty are the other themes that are popular in TTs and the titles about these subjects are usually written with bigger font size. Although TTs consists of many translations from STs, when the content of the covers are examined, they seem like they are different magazines. TTs are not sexuality-oriented and avoid evoking sexuality except for the left top issues.

Another point is that Turkish version includes variety of women issues. General health, beauty tips, fitness and interview with local celebrities are more on the foreground than sexuality. Some issues that are not handled in the source texts are preferred by the rewriters of Turkish *Cosmopolitan*. For example, on target covers, one can encounter the heading “Cosmo’nun konukları” (Cosmo’s guests). In this section, there are some interviews with people who are famous in Turkey. For instance, the guests of April 2010 are Acun Ilıcalı, Emre Kızılırmak and Tanem Sivar. Dealing with sexual matters intensively is not possible for the target magazine; therefore, they may compensate these issues inserting some interviews with the celebrities that appeal to the Turkish reader.

Finally, with big fonts, the title of the magazines takes place at the top of the front cover. Both magazines choose famous, young and beautiful women for the front covers. Bright colors are used and background color contrasts with the dress of the cover girl. The cover girls often have long and blond hair with dresses that display their cleavage. The interviews of the cover girls can be translated from the source texts or local Turkish celebrities can be the cover. The reason of this may be some of the source cover girls (i.e. Carrie Underwood) of the STs are not popular in Turkey. Therefore, a female, Turkish celebrity may become a cover girl of the target magazine. As it is stated in the interview chapter, the target office prefers the names that are popular and seen in magazine programs at that time or who start a new project. Similar to source magazine cover girls, Turkish cover girls pose with low-cut dresses and their hair and makeup styles resemble those of American cover girls. All in all, target front covers are highly similar to source covers. That fact designates that the Turkish magazine is dependent on a source and possesses translational elements. Besides, these similar covers make an impression that like American *Cosmopolitan*,

the Turkish magazine addresses modern, Westernized women. This similarity may result from the policy of the American office which requires the editions to preserve the cosmo spirit and they may control the front covers and favors similar covers. Consequently, in appearance the target magazine looks similar with the source and designates that they are very similar, however, the language and the content of the target magazine do not support this similarity. Therefore, the target magazine looks similar to the American *Cosmopolitan* in terms of format and announces that Turkish *Cosmopolitan* is modern, and westernized. Besides, the top left issue with bold letters presents a sexual issue every month and at first look it gives the impression that it can deal with sexuality freely. However, the existence of Küçükleri Muzır Neşriyattan Koruma Kurulu (The Committee that Protects the Young from Obscene Publications) and the social norms of Turkish society bring forth the notion of censorship and self-censorship. Thus, when the target covers are examined, due to the language preferences and the content choices, a more “decent”, and “proper” representation of women with an Americanized, modern look comes out.

3.8 Conclusion

In this chapter, table of contents and front covers were examined as paratextual elements. Before dealing with the textual data such an examination was necessary because when a product is bought, the reader first of all encounters with the paratexts. As mentioned above, paratexts give clues about the product and may designate a lot about the ideology and cultural content of the product. Although a direct translational analysis was not possible, this section illuminated us about the policies of TT and ST magazines. It was unfolded that the TT and ST magazines apparently and ideologically might contain some similarities but contextually and

lexically had some differences. The main theme of American *Cosmopolitan* was sexuality. Even the issues that were not directly about sexuality evoked sexuality with their lexical preferences. As stated in the interview with the Turkish office, Compared to Turkey, the United States might be more liberal in terms of expressing and experiencing sexuality. The existence of Küçükleri Muzır Neşriyattan Koruma Kurulu (The Committee Protecting the Young from Obscene Publication) and the need of auto-censor of TT employees could signal the relatively conservative structure of Turkey. The differences of ideologies of the countries unsurprisingly reverberate to the products they prepare. Publishing the product with the same title (*Cosmopolitan*), and presenting them as equivalent products, they in fact, include several differences. Thus, the sexually free woman of the source magazine who can stand on her own legs turns into more “decent” and “proper” one who is more conservative in sexual matters.

CHAPTER 4

TRANSLATION ANALYSIS

This chapter will provide a textual analysis covering three translated examples chosen from 2010 issues of *Cosmopolitan Türkiye*. These cases are (TT) “Cosmo Burç” (October 2010, 254-255) and source text (ST) “Cosmo Astrologer” (October 2010, 258-259). TT “Ona Sorduk” and ST “Ask him anything” of September to December 2010 pairs and TT “30’lu Yaşlar hakkında Kimsenin Söylemedikleri” (What No One tells about 30s) of December 2010 and ST “What No One Tells You About Your 30s” of November 2010 issue. The first case demonstrates the differences of TT and ST in terms of sexuality, and it contains a great number of examples. The second case also exemplifies the differences in representation of women of both magazines related with sexuality and moreover, it displays the texts that are preferred not to be translated and the last case is crucial in terms of Venuti’s “domestication strategy” (6).

4.1 A Comparative Analysis of TT “Cosmo Burç” (October 2010, 254-255) and ST “Cosmo Astrologer” (October 2010, 258-259)

TT “Cosmo Burç” is translated from the “Cosmo Astrologer” page of the ST *Cosmopolitan*. The writer of the ST is Stacey Wolf, yet the name of writer or the translator is not stated in TT. Thus, there is no clue that the text is a translation. Moreover, when the particular astrology pages are examined, it is revealed that the target texts feature a number of interesting manipulations. I will discuss the possible reasons for these manipulations following my analysis of the “shifts of expression” I encountered in the TT. (Popovič 78).

Instead of dwelling on all the shifts detectable in all astrology pages of the target magazine, the examples from a single month, i.e. October 2010 will be tackled in the present section. This example provides enough material which is indicative of a recurring pattern. The most typical aspect of this pattern is that issues that contain sexuality or obscene explanations are sometimes totally omitted and in some cases reformulated to express the ideas in an indirect way. What follows are a few extracts from the astrology page:

TT: Güçlü Yönleri: Çekici, düşünceli ve uyumlu. Zayıf Yönleri: Kararsız, dağınık ve çekingen. (Strengths: Attractive, thoughtful and easy-going. Weaknesses: Indecisive, disorganized and reserved)
ST: Strengths: Charming, thoughtful, and easy-going. Weaknesses: Indecisive, indulgent, and disorganized.

The segments of texts that have no sexual content are translated without obvious additions or omissions. For instance, strengths and weaknesses of the Libra sign are translated without a serious manipulation in terms of its content which is not sexually-oriented. The only manipulation is to translate the word “indulgent” as “reserved”. This might result from the fact that “indulgent” may sound like a positive quality for the target culture but it is regarded as negative in ST. That is why; the rewriter of TT might alter the word “çekingen” (reserved) which can be considered as weakness in the Turkish culture.

TT: Ayın ilk günlerinde evdeki sorunlardan dolayı kendinizi mutsuz hissedebilirsiniz. Ancak bu durum sandığınız kadar uzun sürmeyecek. Üzerinizdeki negatif enerjiyi atmak için i-pod'unuza sevdiğiniz şarkıları atarak uzun yürüyüşler yapmayı deneyin. (On the first days of the month, you can feel unhappy because of family problems. However, this situation will not last long. To get rid of your negative energy, give a try to have long walks to iPod tunes.)

ST: Family drama has been pulling you in a zillion directions directly, but thanks to calm Venus, it subsides close to the 5th. Chill by taking a meditation class or jogging fortified by iPod tunes.

The example pair above does not contain a serious omission and the rewriter translated the ST message into TT. The only omission is about the details of movements of the planet Venus. It may stem from the fact that Turkish reader is not very interested in the astrology terminology and planet movements. Consequently, the target rewriters may not translate these sections that can be considered as detail.

However, most of the ST content is based on sexuality since the Cosmo astrology page gives sexual advice to its readers. In the example chosen for this case study, TT rewriters manipulated the segments that touch upon sexuality directly and have obscene expressions. As a result, a more neutral language was obtained.

Eighteen TT-ST pairs that demonstrate the manipulations exercised by TT rewriters are examined below.

TT Oğlak İlişki Tavsiyesi: Ayın ilk günlerinde ona olan arzunuzu kanepede geçireceğiniz ateşli saatlerle gösterin. (Capricorn relationship advice: On the first days of the month, show your desire for him with hot hours you spend with him on the sofa.)

ST Capricorn love advice: Under feisty Mars on the 3rd, have doggie-style sex bent over the sofa.

A specific sex position; doggie-style is advised to the reader in ST. However, TT avoids mentioning the position and gives a general advice. TT translated the word “sofa” and added “hot hours” to the sentence to designate sexuality, yet the advice in the TT is much more implicit and the phrase “doggie-style” was omitted.

TT Kova ilişki tavsiyesi: Ay sonunda katılacağınız bir parti için seksi bir mini elbise alın. Sevgiliniz sizi çok beğenecek. (Aquarius relationship advice: Buy a short, sexy dress for the party you will join at the end of the month. Your significant other will admire you very much).

ST Aquarius love advice: The alluring Moon urges you to wear a bewitching ensemble to a party on the 31st. He’ll be so wowed; he’ll lead you to an empty room for a quickie.

TT does not give a specific date or mention the effects of the Moon and just suggests the Aquarius reader to buy a sexy dress so that their partners will like their appearance. No sexual connotation is present. On the other hand, ST gives a specific date for the party and mentions the effect of the Moon on people's lives. Sexual content is apparent. The type of the sexual experience "quickie" is stated explicitly. The TT rewriter eliminated the "empty room" and the "quickie" and preferred not to translate the last sentence.

TT Balık ilişki tavsiyesi: Yatakta dominant tavrınızı sürdürerek onu yönlendirin. (Pisces relationship advice: Carrying on your dominant manner, lead him in bed)

ST Pisces love advice: Powerhouse Pluto wants you to reveal your inner dominatrix on the 4th. Your first order: He must lick you head to toe.

TT advice is only one sentence long and suggests the reader being dominant in bed. Similarly, ST advises to be dominant but it gives a specific example; "he must lick you head to toe". That example describes a sexual act and ST could articulate it explicitly, yet it seems it is not the case in *Cosmopolitan Türkiye* since that segment of the sentence is omitted in TT and the magazine contented itself with a general sex advice.

TT Koç ilişki tavsiyesi: Ayın 28'inde onu öpücüklerle boğarak şımartın. (Aries relationship advice: Cuddle him with kisses on the 28th.)

ST Aries love advice: Kink things up under radical Mars on the 28th. Suck on a mint while he's in your mouth to send shivers down his spine.

TT advises the reader to kiss her partner on a specific date and does not give a detailed explanation about the kiss and kisses do not always have a sexual orientation and it may come out because of compression. That is why; it is hard to say that TT advice has a clear sexual message. On the other hand, ST states a detailed kiss and it

is definitely a part of foreplay and maintains a sexual message. Thus, TT advice is more implicit and indirect than ST's.

TT Boğa İlişki tavsiyesi: Ayın 9'unda, tartışmaktan yorgun düştüğünüzde ona kendisini dinlemesi için biraz süre verin. Tekrar görüştüğünüzde eskisinden de ateşli olacaksınız. (Taurus relationship advice: on the 9th of the month, when you are exhausted because of arguments, give him some time. You will be more passionate when you meet again.)

ST Taurus love advice: Arguments erupt under the retrograde Sun after the 9th. Give him space by making solo plans. The mood passes in a week, followed by OMFG makeup sex.

The word "sex" is not used directly in TT, yet "ateşli" (passionate, hot) evokes sexuality. ST on the other hand, embodies "makeup sex" explicitly. TT actually hints makeup sex because it states that after a debate with your partner give a break and then when you meet again you will be hot; however, this way of expression is not direct. The explicit expression of ST was not preferred by target rewriters and the language becomes implicit.

TT Aslan ilişki tavsiyesi: Ayın 8'inde gece boyunca mum ışığında romantik saatler geçirin. (Leo relationship advice: On the 8th of the month, spend romantic hours by candle light throughout the night.)

ST Leo love advice: You've been on different schedules lately, but by the 8th, you're back in sync. Sensual Mercury says to stay up all night and enjoy a soul-connecting slowie.

TT Leo advice recommends romance by candle light. No sexual terminology is used. Only the phrase "throughout the night" evokes sexuality but in an indirect way. ST advises a sexual experience by using the word "slowie". Therefore, American *Cosmopolitan* offers a specific type of sex directly. TT avoided translating "slowie" or "sensual" and implying it via using the words "candles", "night" and "romance".

TT Akrep ilişki tavsiyesi: Göğsüne biraz çikolata sosu döktükten sonra nasıl temizlemenizi istediğini sorun. (Scorpio relationship advice: After spilling some chocolate sauce into his chest, ask him how he wishes you clean it.)

ST Scorpio love advice: The artistic Sun urges you to finger-paint a chocolate sauce tattoo next to his package around 28th. Then clean it off with your tongue.

TT relationship advice actually refers to foreplay and avoids obscene words and implies a sexual act indirectly. ST refers to oral sex and consists of sexual vocabulary like “package” and “tongue”. It describes a sexual fantasy. However, TT translated “package” into “chest” and did not maintain the segment “clean it off with your tongue”. Thus, TT advice does not give a specific example and avoids using sexual vocabulary.

TT En iyi Aşk Partneri : İkizler (Johnny Depp) O da tıpkı sizin gibi dışa dönük ve konuşkan. Keyifli sohbetleri uzatmak için onunla uzun yürüyüşlere çıkın. Çok geçmeden yatakta da ne kadar güzel vakit geçirebileceğinizi fark edeceksiniz. (Best love partner: Gemini: He is extrovert and chatty as you are. To extend your joyous conversations take long walks. In a short time, you will realize how good time you spend together in bed too.)

ST Libra’s best love matches: Gemini (Russell Brand) He’s extroverted and chatty as you are, so plan dates that last for hours (like long walks). You’ll soon upgrade to hours-long sexatons.

TT astrology page announces that one of the most suitable partners for the Libra sign is the Gemini. Johnny Depp is the example guy of the Gemini sign. In this example, the characteristics of Gemini and relationship advices are given to the Libra women. A sexual content is available in this section, yet it is not stressed. Instead of using “sex” explicitly, the rewriter prefers a “milder”, “implicit” word “bed”. ST’s celebrity example is Russell Brand. It is clear that TT altered the celebrity since he may not be very famous in Turkey and chose a well-known actor Johnny Depp. Similarly, it touches upon the same Gemini characteristics and recommends long walks. Contrary to TT, ST preserves a sexual meaning. The word “sexaton” is a word-play referring to “marathon” and the word “hours-long” reinforces meaning of

having a marathon like sex lasting long hours. It is deduced that TT used a “proper”, “implicit” way of expressing sexuality in its translation.

TT Aslan (Demir Demirkan): Bu meraklı ve cesur yakışıklı, en gizli sırlarınızı keşfetmek için yanıp tutuşuyor. Ona sizi tanınmasını sağlayacak romantik bir akşam yemeği hazırlayın. Aranızdaki uyum sizi de şaşırtacak. (Best love partner Leo: This curious and brave handsome guy is dying to discover your most special secrets. Prepare a romantic dinner to him to know you better. The harmony between you will even surprise you.)

ST Leo (Sam Worthington) This chivalrous, curious guy is dying to know makes you tick. Open up over romantic dinners then during knee-bucking bed sessions.

Similar to the Gemini example, Leo’s positive traits are displayed and a relationship advice is given for the Libra women. A Turkish celebrity and musician Demir Demirkan is presented as the ideal Leo guy. Sexual connotation rarely exists in TT. ST also touches upon positive features of Leo, yet the celebrity of ST is Sam Worthington. ST love advice embodies sexuality via the phrase “knee-bucking bed sessions”. TT did not preserve the phrase and added the sentence “[t]he harmony between you will even surprise you” which may be about sexual harmony or a spiritual one. Therefore, the expression is quite implicit and open to interpretation.

Astrology page also contains a sub heading TT “Onu tanıyın” (know him better) becomes “Turning him on” in the source text and these titles are worth to analyze. TT Onu tanıyın (know him better) section of the page mainly give advice and tips to the female reader about their sexual or romantic life. It contains the expectations of men according to their signs. Therefore, this section helps the reader to “know” their partner “better” thanks to *Cosmopolitan Türkiye*. ST heading is “Turning him on” with the sub-heading “The stars reveal how to tantalize your man based on his sign” The words “turn on” and “tantalize” create sexual connotations. There are also some moves that men are “craving” that women should perform it in order to satisfy them. TT preferred the word “beklediği” (expecting) and it does not

evoke sexuality, yet “crave” is a stronger word meaning “desire intensively” (<http://thesaurus.com/browse/crave>) and it may sound sensual. Moreover, it is seen that “turn him on” was translated as “know him better” and the sexual implication becomes neutral. Thus, ST uses a sexual language and TT is prone to liquidate sexuality.

TTAkrep: Ayın 23’ünde kendisini güçlü ve ateşli hissettiğinde, bir Kamasutra kitabı alarak farklı pozisyonlar deneyin. Sizden beklediği hareket: Kadınsı duruş. Yatağa kalçanızı ön plana çıkaracak şekilde uzanın ve onu yanınıza çağırın. (Scorpio: On the 23th of the month, when he feels strong and hot, try new positions after buying a Kama sutra book. The move he is expecting: Female posture. By featuring your thighs, lie to the bed and ask him to come near you.

ST Scorpio: The driven Moon has him up for a challenge on the 23rd. Bust out the Cosmo Kama Sutra, and try as many positions as you can. The move he’s craving: Doggie style. With your legs together tight, he can go sooo deep.

TT Scorpio sign touches upon “Kama Sutra”, the love art of India and recommends the reader to buy a Kama Sutra book to try different sexual positions; therefore, it gives explicit sexual message and the second sentence states that the 23th of the month is suitable for this experience. However the language is not obscene. ST also mentions “Kama Sutra” book but it is striking that it is not an ordinary book but the American *Cosmopolitan* special issue on Kama Sutra. Thus, it is deduced that the source magazine is free enough to publish such an issue which means that the American society does not regard it odd or there is no censorship on sexual issues applied by the state. ST Cosmo Kama Sutra book is translated as a Kama Sutra book because Turkish magazine has never printed such an issue. The second sentence of ST is striking since it advises a doggie-style sexual position and explicitly describes how to do. TT omitted the phrase “doggie-style” but implies the reader to perform this style by advising to expose their thighs with a feminine posture. However, the

last sentence is totally eliminated because of its highly sensual content. Thus, even though TT contains sexual content, its language is much more implicit, indirect and cautious.

Yay: Sizden beklediği hareket: Erotik gerilim. Yatakta ona emirler yağdırın.
(Sagittarius: The move he is expecting: Erotic tension. Boss over him in bed.)

ST Sagittarius: The move he's craving: A visual thrill. Go commando and give him a peek during dinner.

TT sentence embodies words that are related with sexuality such as “erotic” and “bed” and have direct sexual message. It recommends bossing over during sex but does not prefer to use the word directly or does not exemplify the act. ST also suggests dominant behavior by using the word “commando”, moreover, it advises a sexual fantasy that is described with the words “visual”, “thrill” and “peek”. Both sentences contain sexual content, yet ST builds upon it with an example.

TT Oğlak: Yoğun iş temposundan yorgun düştüğünde sıkıntılarını dinleyin. Karşılığın yatak odasında fazlasıyla alacaksınız. Sizden beklediği hareket: Kışkırtıcı dokunuşlar. Ona masaj yapın. (Capricorn: Listen to his problems when he is exhausted with busy schedule. In return, you will get what you expect in bedroom. The move he is expecting: Provocative touches. Give your guy a massage.)

ST Capricorn: After the tenth, he's crazed at work, thanks to busy Saturn. On your way home, stop by with dinner. He'll repay you with a quickie later. The move he's craving: A hand job. Tell him to lie back, then pump his shaft in your fist.

No direct sexual terminology are used in TT, yet the vocabulary “bedroom”, “provocative”, “touch” and “massage” connote sexuality. TT recommends the reader to give their partners a massage in bed but a massage does not have to be sexually- oriented necessarily. The reader just assumes that it may be since it is advised to apply in bed. ST also touches upon the male partner's busy schedule, yet the sexual content is clearly stated. “Quickie”, “hand “job” directly related with sexuality and the phrases “lie back”, and “pump his shaft in your fist” strengthen the

sexual references. Whereas TT suggests merely a massage, ST openly recommends a hand job and goes further by describing what to do in detail. It actually teaches the reader how to do a hand job. TT is not a translation proper, it just borrows the theme of busy working schedule and massage but avoided preserving the ST vocabulary since it is highly explicit and direct.

TT Balık: Yeni deneyimlere açık olduğu bu dönemde, yatakta en seksi iç çamaşırınızı bırakarak hayal gücünü tetikleyin. Sizden beklediği hareket: Hınzır aksiyon. Asansörde ona dokunarak tahrik edin. (Pisces: He is open to new experiments around these days. Trigger his imagination laying your sexiest lingerie on the bed. The move he is expecting: Frisky action. Seduce him by teaching him in the elevator.)

ST Pisces: The innovative Sun has him feeling experimental on the 16th. Leave your vibrator out on the bed. He'll brainstorm some carnally creative ways to use it on you later that night. The move he's craving for: A frisky feel. Touch his package when you're alone in a stairwell.

TT prefers the vocabulary such as “sexiest”, “lingerie”, “bed” and “seduce” and gives an erotic recommendation to its reader, nevertheless, it does not describe a sexual activity directly, just advises to trigger imagination. ST contains words like “vibrator”, and “touch his package” which leaves no room for imagination and suggest the reader what to do specifically. TT omitted those words, and “vibrator” was translated as “sexiest lingerie” and “touch his package” was translated as “touch him”. Sexual terminology is vanished in TT and a milder language is adopted.

TT Koç: Sizden beklediği hareket: Sabah öpücüğü. Onu ateşli bir şekilde uyandırın. (Aries: The move he is expecting: Morning kiss. Wake him up in a passionate way.)

ST Aries: The move he's craving: Morning oral. Wake him by licking his treasure trail, then head south.

TT suggests the reader to kiss their partners in the morning but adds the word “ateşli” (passionate, hot) which gives a sexual meaning to the advice. However, it still evokes only foreplay and the language does not create a obscene effect. On the contrary, ST

advice is related with a direct sexual act and the second sentence reinforces the meaning via explaining what to do in detail. The lexical choices of ST are “oral”, “lick” connote sexuality directly and “his treasure trail” and “south” contribute the sexual meaning of the sentence. Thus, the sexuality in ST is very explicit and the language is obscene. On the other hand, TT translated the word “oral” as “kiss” which may not have a sexual association. The second sentence was not translated, but the sexual theme of it only hindered with the word “ateşli” (passionate, hot). It is striking that TT does not give any detail to the reader about what to do to become passionate and uses a very indirect and decent language.

TT İkizler: Sizden beklediği hareket: Şehvet. Seksi saten geceliğinizi giyin ve kışkırtıcı konuşmalar yapın. (Gemini: The move he is expecting: Lust. Wear your sexiest satin lingerie and have a provocative talk.)

ST Gemini: The move he’s craving: Breast action. Hold your twins together as he thrusts between them.

TT has a direct sexual connotation. The words “lust”, “sexy”, “satin lingerie” and “provocative” create this perception. It recommends the reader to be lustful, and gives a tip how to become sensual. ST contains sexual vocabulary like “breast”, “twins” and describes the act giving a specific example. ST description can be characterized as obscene because it mentions a sexual activity directly. In that case, TT is not a translation proper, their sole common theme is sexuality, but TT does not describe what to do during sexual activity and leaves a room for imagination. Thus, although TT includes sexuality it is more implicit than ST.

TT Başak: Yeni fotoğraf makinesiyle seksi fotoğraflarınızı çekerek ona sürpriz yapın. Sonrasında silmeyi unutmamak kaydıyla. (Virgo: Make a surprise to him by taking your sexy photos with his new camera. Provided that do you not forget to delete it afterwards.)

ST: Virgo: He buys a new camera under scientific Neptune after 9th. Use it to surprise him with naughty photos of you touching yourself (just remember to delete the evidence afterward).

TT covers the word “sexy” while ST contains “naughty” and “touch”. Both give the same suggestions and warnings to the reader and carry a sexual content. Yet, ST is more detailed and gives a tip about how to be “naughty” and recommends the reader “touching” themselves. TT omitted this segment of the sentence. It may stem from the fact that giving such an advice may be considered obscene in Turkey and The Turkish office might have thought that such information could be against the cultural disposition of Turkey.

4.1.1 Conclusion

This case compared and contrasted TT and ST astrology pages of October 2010 issues. Eighteen TT-ST pairs were examined in total and in each pair, a recurring pattern was detected. Accordingly, both astrology pages give some tips to its readers. Nonetheless, all these tips are related with relationship of opposite sexes and women are dictated how to act when they are with their partners and the magazines-both Turkish and American-offer sexual suggestions which they assume they will strengthen the readers’ relationship. TT does not prefer to use the word “sex” and refers sex via using the word “bed”. Women are advised to be passionate, sometimes dominant or to kiss their partners or give a massage to them. Nevertheless, neither giving a massage nor kissing somebody does not necessarily to be related with sexuality. Consequently, sexual language is reduced to minimum and the reader should use her own imagination. Or via shadowing out, implicit written expressions are preferred. Sexual positions or sex types are never put into words. And sometimes such vocabulary is censored by target rewriters.

On the other hand, the language of ST is highly different than TT. Sexual vocabulary like “vibrator”, “oral sex”, “doggie style” can be published in an article

explicitly without going through censorship. Sexual suggestions are described in detail. On the contrary, *Cosmopolitan Türkiye* makes the narration vague and many of the sexual descriptions are completely omitted.

If an interpretation is carried out according to the results of interview with Turkish office that takes place in the second chapter, it can be said that the rewriters of *Cosmopolitan Türkiye* cannot verbalize themselves or translate every subject easily. “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee of Protecting the Youth from Obscene Publications) and the related law can prevent the works of the magazines if they consider them “immoral” according to Turkish social norms. In other words, a state institution which can apply censorship to the “corruptive” publications exists in Turkey. Apart from the existence of this institution, throughout the interview, Turkish social structure was pointed out by the editors of the Turkish office. Accordingly, target magazine rewriters consider that sexual content and some expressions might be found vulgar or odd by the Turkish reader. As Aslihan Lodi stated sexual terminology such as “oral-anal sex” are never used in Turkish issues. Hence, it is regarded that the reader of a magazine which addresses young, working, city-dweller modern women can react against a direct, explicit sexual language. Both the existence of censor as a state institution and law and social structure of Turkey lead to a decent and conservative language and content in translation, which can also be defined as acts of self-censorship.

4.2 Analysis of TT “Ona Sorduk” (We Asked Him) and “Ask Him Anything” Pages

“Ona Sorduk” was included in the “Seks ve İlişkiler” (Sex and Relationship) dossier in TT. This page has been published since September 2010. “Ona Sorduk” is a section in which a mysterious man represented by a photo where only half of his face

is visible answers the questions of the *Cosmopolitan* reader. “Erkek gurunuz sorularınızı cevaplıyor” (your guru man answers your questions) is the sub heading of the page and the mysterious guru has no name. It is interesting that there is no explanation on the pages that these texts are translations.

ST “Ask him anything” page, on the other hand, was published throughout the year under study. It occupies two pages in the “Love&Lust” section. Ky Henderson who has a half-hidden photo answers the questions about sex and relationships. Therefore, the writer of the ST pages is visible. The sub heading of the page is similar to TT: “Advice from our guy guru, KY Henderson”.

TT (Ona Sorduk) generally consists of translated material. It often discusses relationship issues; sexual content is also present but much more less than ST pages. Obscene expressions such as sexual positions are omitted in TT.

TT September apparently is not the translation of ST September. It might be written by the Turkish office editors or translated from previous issues which I have failed to trace. Consequently, it is not going to be analyzed in this case.

In TT October, the first question is allocated to a woman who states that her husband is reluctant to have sex after a short period of time in their marriage. She adds that it happens when he is under work stress and she does not mind it at all and she wants to support her husband. ST October does not contain this question. The Turkish office might have written it themselves or found its source from the previous issues. The first question has a sexual content but it is striking that the reader is a married woman who has experienced sexuality and she does not attach importance to sexuality and she intends to support her husband. Moreover, both the question and its answer do not possess any sexual terminology. The attitude of the married woman

conforms to the norms of patriarchal societies in which women are expected support their husband in any case and should not overtly demand sexual contact.

The second TT question is about a relationship issue, a boy-friend who has made a faux pas has broken the heart of a female reader. Neither TT nor ST contain sexual stuff, yet it is striking that ST uses an insult word and blames the boy-friend for being a “moron”: “So tell him he owes you dinner for being such a moron, then let him back to making you feel sexy”. Target rewriters did not translate the sentence which includes the word “moron” and omitted the phrase “feel sexy”. TT translation is “Yine de kendisini affettirmesi gerektiğini ona söyleyin”. (Even so, tell him that he should redeem himself) In that way, the language became standard, more formal and expurgated from sexuality.

The last question of TT October is asked by a female reader who was approached by a man in her sister’s bachelorette party requests advice on how to date him. Herein, it is a relationship issue. ST equivalence does not have any addition and omission and TT translation can be considered translation *proper*.

As TT “Ona Sorduk” is solely one page long, it consists of three questions at most. ST “Ask him Anything” on the contrary, lasts two pages. Therefore, some question and answer pairs are omitted by TT rewriters. The material chosen for translation as opposed to the material excluded from the TT is extremely interesting and says a great deal about the attitude of the TT regarding sexual content. In the October issue, one question and answer pair is a relationship problem asked by a female reader who wants her boyfriend to get along well with her girlfriends and has actually no reference to sexuality. However, the latter pair is about women’s orgasm and includes sexual terminology.

The TT excerpt from October is chosen from the second question which discusses the faux pas of a boy friend. He has shown a woman to his girlfriend and declared that he would never date with such a sexy woman. The excerpt embodies word “sexy” but the question and answer is actually about relationships. The ST excerpt from October, on the other hand, is taken from the question which is omitted in TT. It is about a sexual problem and the reader complains that her boyfriend does not try to please her during sex and the excerpt includes the word “orgasm”. Thus, a subject and discourse which can be regarded as taboo in the target culture can be pointed out with big fonts in ST.

The first question of TT November is about romantic relationship issues. A reader states that she does not feel special because of her boy-friend’s attitude and asks if she should commit. The question embodies no sex words or slang. Similarly, the ST question does not cover any sexual lexicon and no omissions or addition exists in the translation. In the second TT question a reader denotes that she wasted her money since she bought lots of sexy lingerie but her boyfriend was not into it. ST maintains the same question, yet its answer contains an expression “spinning around a pole in a strip club-it’s an arousing visual tease” and this segment of ST sentence was eliminated in the translation of TT and replaced by “dergide gördükleri iç çamaşırılı kadınlara bakmaya bayılırlar” (men adore to look at lingerie-wearing women in magazines). TT also handles a sexual problem, yet with a “decent” language omitting ST lexical choices “strip club pole” and “visual tease”. The last TT-ST pair gives place to a question in which a female reader requests advice on how to meet new men in night clubs. One of the eliminated questions of ST is about a husband who never takes the responsibility of being the social coordinator in his

relationship. The other question tackles with a sex problem and includes sexual vocabulary such as “missionary”, “sex toy et cetera.

Moreover, the excerpt from TT November is taken from the first question which deals with the romantic relationship problems. The man guru thinks that the reader might be right in her concerns if her boy-friend does not spend much time with her and introduce her with his friends. The ST excerpt highlighted the last question which is eliminated in TT. In big font size, ST makes her statement visible: “Why is my guy so damn obsessed with doggie-style? I can’t get him to do anything else!” Consequently, TT November puts forward problems of relationship and ST November emphasis on sexual problems.

TT December 2010 covers three questions all of which are about relationship problems. The former question is about marriage problems; an engaged woman complains about her fiancée who does not want to contribute to the wedding planning. The latter one is about the first date; a reader is anxious as the man who has requested her number, has not given a call for a week. The final one is about a female reader’s boy-friend who wants to restrict her social life. It is stated that he goes out with his male friends but when it comes to his girlfriend, he does not want her to spend his night without him. All of these questions are translated from the ST December 2010 magazine. However, ST pages contain five questions and answers. Thus, two eliminated questions exist. One is on the first page (December: 131) of the “Ask him Anything” section. It is related with using lube during sexual intercourse. It discusses enjoying sex and penis size, hand job and oral sex. The other excluded question is on the other page (December: 132) about sexual life and discusses turning a partner down in bed. Thus, the eliminated questions have a sexual theme and they are not chosen by the rewriters of the Turkish office.

The excerpt from December 2010 TT is taken from the first question in which the engaged woman expresses her feeling about his fiancée's nonchalant attitude towards their wedding planning. The ST excerpt is taken from the question which is excluded in TT December. It is the last question in ST in which the reader asks "When I'm not in the mood, what's the best way to tell him it's not happening tonight?" The TT excerpt is not linked to sexuality whereas ST covers it.

4.2.1 Conclusion

The second case compared and contrasted TT "Ona sorduk" (We have asked him) and "Ask him anything" pages. TT is translated from ST pages mostly and they are published in the simultaneously in the same month. ST has a specific writer; Ky Henderson, yet ST pages seem anonymous. No writer name is available and more importantly, it is not stated that TT page is a translation. In that way, the reader assumes that the texts are written by the Turkish employee without being dependent on a source text. However, TT omitted some of ST questions and answers. It is deduced from the analysis above; Turkish *Cosmopolitan* rewriters generally preferred to translate relationship issues and eliminated sexual content. Even when a question or answer refers to sexuality, it is done with formal and implicit language. On the other hand, ST discusses sexual problems directly, and even highlights them. The usage of lexical choice contains sexual terminology such as "orgasm", "missionary", "lube". Therefore, the second case demonstrates that not only the differences between TT and ST pairs but also the non-translated texts can present valuable data. It is apparent that TT Ona sorduk pages are not comfortable with discussing sexuality since it may still be considered a taboo subject in Turkey.

4.3 Analysis of TT “30’lu Yaşlar Hakkında Kimsenin Söylemedikleri” (What No One Tells About 30s) (December, 310-312) and ST “What No One Tells You About Your 30s” (November, 154-157)

The target text consists of two pages and an illustration page. The writer or the translator is not stated. It includes the confessions of women in their thirties. They share their life experiences and the positive qualities of being a woman around thirty years old. The confessions are generally a paragraph long and the whole text is piecewise as Aslıhan Lodi, the chief editor of the Turkish magazine, states that the contemporary reader want to read piecewise writing since in that way, it is easier and practical to read. In total, target text includes the confessions of seven women respectively; Oylum, Kübra, Nazan, Canan, Beliz, Sima and Pelin.

Including an illustration, the source text also consists of three pages. Contrary to the TT, the writer of the text is visible; Robin Hilmantel. When the ST is examined, it becomes apparent that TT “30’lu Yaşlar hakkında Kimsenin Söylemedikleri” (What No One tells about 30s) is translated from ST “What No One Tells You About Your 30s”. It also consists of statements by women in their thirties. Totally, it maintains nine different women; Jenny, Kristina, Nicole, Laura, Kate, Lizzie, Byrd, Shona and Roseanne. TT has seven confessions whereas ST has nine. Two of the confessions are omitted, yet they are not different than the rest of the confessions in terms of language or subject matter. That is why; they will not be analyzed here. Nevertheless, it is striking that the names of the women sharing their notions about being thirty alter from one text to another. For instance, Jenny becomes Oylum or Byrd turns into Beliz.

“Eşimle evlenmeden önce, annesiyle babasının beni sevmediğini düşünüp geceler boyu üzülürdüm. Hatta “Ya bu ilişki yürümezse” diye çok kafa patlattığım olmuştu. Bir şeylerin doğru olmadığını düşündüğüm halde yine de gözümü kararttım ve onunla evlendim. Sevgimizin her sorunun üstesinden

geleceğine emindim. Sonra annesiyle tartışmalarımız başladı. Böyle durumlarda eğer eşim de bizimle birlikteyse hiçbir şey demiyordu. Ama bakışları ve beni susturmaya çalışan kaş-göz hareketleriyle bana arka çıkmadığının hemen farkına varmışım. Bundan sonra her şey daha da kötüye gitmeye başladı. İlk başlarda sadece vücut dilinde olan korumacı tavrı, daha sonra kelimelere dökülmeye başladı. Bir evlilikte karı koca olması gerekirken, bizimkinde ağır bir kayınvalide faktörü vardı ve o ağırlık beni eziyordu. Sonunda kendimi silkeledim. ve boşanmaya karar verdim. Artık hislerime güvenmem gerektiğini biliyor ve kötü hissettiren erkeklerden olabildiğince uzak duruyorum.” Pelin, 32. (*Cosmopolitan* Türkiye 312)

“Before I married my husband, I had a bad feeling about the fact that his parents didn’t like me. But even though I knew something wasn’t quite right, I went ahead and walked down the aisle anyway. Later, when there were arguments between his mother and me, he refused to defend me. That was just the first sign that he didn’t truly love me, and it only got worse from there. Luckily, I finally came to my senses and got a divorce. Now I know to trust my gut and stay as far away as humanly possible from guys who give me any sort of bad vibe.” Roseanne, 34. (*Cosmopolitan* November 2010: 157)

TT is translated from the ST. It is Pelin, a Turkish woman to whom the remarks are attributed in the Turkish magazine. Nevertheless, it is Roseanne that shares her opinion in the ST. Therefore, it is clear that the target rewriters translated Roseanne as Pelin and adopted a “domestication strategy” (Venuti 6). In that way, the translation becomes invisible, and the Turkish reader assumes that the Turkish edition has conducted a survey among thirty years old Turkish women and published their points of view. That choice may stem from the fact that the Turkish office may assume their reader will feel closer to a Turkish woman than an American woman since it is more probable for woman of the same country experience similar problems. Moreover, domesticating the proper names provides the Turkish office the feeling that they are the original writers of the Turkish magazine. As stated in the interview with the office, the employees introduce themselves as editors, although they mostly make translations. Furthermore, the editors stated that they make their own surveys and interviews with the people around themselves and did not mention their domesticating strategy. Thus, it is a probability that the Turkish team does not

value making translations or domesticating names and texts and attach more value to original writing which they saw as worthy to mention during our interview.

Apart from the domestication strategy that is applied to proper names some phrases are added to the TT like “kayınvalide faktörü” (the mother-in-lawfactor) which can be examined under the umbrella of a domestication strategy. The descendent relationship is significant in Turkey and brides are often expected to adopt a submissive attitude towards their mother-in-laws and conflicts with brides and their mothers-in law is a common issue in Turkey. That is why, when the rewriter of TT adds such a phrase into the translation, the text becomes more meaningful for the Turkish reader and the married women can sympathize with the confessor more.

Finally, semantically, the meaning of the TT is equivalent to the ST in general. TT included additions and was longer than ST. For instance, some phrases or sentences such as “kaş –göz hareketleriyle” (making eyes at me) or “geceler boyu üzülürdüm” (I was sorrowed night after night) did not exist in ST. The translator might have preferred to add such segments to the text which she assumed that it would reinforce the expression. However, ST did not contain a stuff which was obscene or vulgar or slang and TT did not apply censorship to the text in that case.

Another example of TT and ST pairs examined below. They contain a similar confession from another woman and possess similar translation features and this example is significant since it displays the recurring pattern in the particular case:

“Kendi özel hayatım ve arkadaşlarımla söz konusu olduğunda , fazlasıyla özenli davranıyorum. Eskiden işi şakaya vurarak insanlara herşeyimi anlatır, hatta kendime pay çıkartırdım. Bu şekilde onları eğlendirdiğimi, beni komik buldukları için daha çok seveceklerini düşünürdüm. Ama şimdi hayatımın bazı alanlarının mahrem olduğunu ve insanların önemini kavradım. Ve bunların saygı ve özeni hakettiklerini düşünüyorum. Artık aşk hayatımın tüm detaylarını eskisi gibi herkesle paylaşmıyorum. Ve liseden beri içimde saklı duran dedikoducu kızı da çıkarıp attığım için, diğer kadınlar hakkında

ileri geri konuşmuyorum. Bunun sonucu olarak da, daha çok duygusal empati ve enerji sahibiyim. Meğer çok fazla gevezelik yapmak benden ne çok şey alıp götürmüş.” Kübra, 34.

“I’ve learned how to filter myself when it comes to my personal life...and my friends’ personal lives. I used to love an audience and often went for a joke, even if it was at someone else’s expense or my own. But now I realize there are parts of my life-and people in them-that are sacred and deserve a little more privacy and respect. I don’t dish about my love life with the same TMI details about what I used to, and I’ve gradually let go of my gossip tendencies toward other women that I’d been hanging on to since high school. As a result, I have a lot more emotional empathy and energy now. Churning out all that judgment and snark took a lot out of me.” Kristina, 34.

TT embraces the confession of a female reader, Kübra aged thirty-four, who has change her attitude about gossiping and she has grown matured emotionally when she has left her twenties behind. Similar to the previous example in this particular case, TT does not include any sexual content or language. ST embodies the same confession of a female reader, Kristina who is also thirty-four years old. ST does not contain any sexuality as well. Thus, the target text did not need to go through any omissions or censorship. The main difference is the domestication strategy in terms of proper names, where the American name “Krisitina” turns into “Kübra, a Turkish name which sounds similar to source name. Such a change may intend to create a feeling of intimacy for the Turkish reader since Turkish name Kübra might give the Turkish reader the message that she is one of them and Besides, it makes the text “transparent” (Venuti: 1) as if it was originally written by the Turkish office. Moreover, TT is longer than ST like the previous example and conveys the meaning and does not have serious omissions or additions.

The last example of the case is taken from the section where the positive features of thirties are announced:

TT: “30 Yaşın Güzellikleri: Kendinize çok güvenirsiniz, stil sahibi olursunuz, eskisi kadar dengesiz olmazsınız, daha iyi bir patrona sahip olursunuz” (The

niceness of thirties: You have high self confidence, you have a style, You will not be as moody as you used to be, you have a better boss).

ST: “4 Ways 30 Kicks 20’s Ass: You feel super confident and superstylish. You’re not moody as you used to be. And you have a better boss”.

As the pair above are examined, it is clear that TT is the translation of ST, nonetheless; it is striking that ST segment “4 Ways 30 Kicks 20’s Ass” was translated as “30 Yaşın Güzellikleri” (The niceness of thirties). This TT segment has a similar meaning with ST. Actually, the phrase has a definite equivalence in Turkish, “Kıçını tekmelemek”, yet “Kick an Ass” is not preferred by the rewriter of the TT article. It may result from the fact that “kick an ass” is slang word and it may sound vulgar in Turkish. It is deduced that target magazine prefers a more formal language which has also come out in different cases.

4.3.1 Conclusion

Different than the other cases, the last case does not point out the censorship related with sexuality because the source text does not already include a sexual content and it is significant to consider that this feature of ST might have motivated the target rewriters to translate this article deliberately. The case is actually prominent as it domesticated foreign proper names like Kristina, and Byrd as Kübra and Beliz. Its choice may result from a strategy which intends to create a greater sympathy via a Turkish name for Turkish reader since they may think that these Turkish women are one of them. Secondly, rewriters created a “transparent” text so that it seems like an original and they actually make the survey themselves and write the article without being dependent on a source text. The reason for such a choice may stem from the fact that Turkish office considers writing more prestigious than rewriting. Besides sense for sense translation technique is detected in translations and TT may include

additions related with domestication strategy and finally, TT prefers a more formal language than ST and translates slang vocabulary into standard Turkish.

CONCLUSION

The present thesis set out to compare and contrast *Cosmopolitan Türkiye*, and the (American) *Cosmopolitan* magazines. The corpus analyzed in the thesis is limited to the issues published in 2010; twelve target and twelve source magazines, twenty-four in total. This is done to make sure that the most up-to-date data are included in the study.

The main argument of the thesis is that *Cosmopolitan Türkiye* is different from the (American) *Cosmopolitan* in terms of both content and language. This may be considered natural given the fact that the Turkish and American cultures are different from various points of view. What is interesting for the purposes of the thesis is the way these differences are both revealed and reproduced through translation. Some of the cultural differences in the source and target cultures become particularly salient when it comes to issues of gender and sexuality. My findings from the interviews and the textual analyses have revealed that the rewriters of the target magazine manipulate the texts they translate to make sure that they conform to Turkish social norms. These manipulations also serve to point at a difference in the way women are represented in the American and Turkish cultures as exemplified through the *Cosmopolitan*.

The source magazine includes some sexual content and its language displays it directly and explicitly. Moreover, it maintains an informal and casual discourse via slang usage. On the other hand, target rewriters do not translate most of the sexual segments and omit slang usage. Hence, compared with the source, target magazine contains less sexuality and adopts a semi-formal language and a standard Turkish. In what follows, I present a short summary of the chapters included in the thesis and

emphasize their contribution to the overall argument on the different representation of women in the Turkish and American *Cosmopolitan*.

In Chapter One, the theoretical framework of the study was presented explaining the eclectic stance adopted by this study and the concepts of different scholars were discussed. These concepts were the “gender” notion in Translation Studies, the “visibility/invisibility” concept of Lawrence Venuti, Andre Lefevere’s “rewriting” concept, Gerard Genette’s “paratextuality”. The methodology of the research was also given in Chapter One. Hélène Buzelin’s “Ethnographic Approach” and Gideon Toury’s “Descriptive Translation Studies” guided the study methodologically.

The first concept Gender and Translation Studies searched for the patriarchal discourse in the magazine and the features of Cosmo women as represented in the target magazine was discussed under the umbrella of this field.

The second concept was Lefevere’s “rewriting”. The Turkish magazine office applied some additions and omissions to the texts and rewrote the magazine for the target culture via manipulation. Particularly, the second chapter was guided by the rewriting concept which revealed strategies and point of views of rewriters. Moreover, the third and fourth chapters analyzed the manipulations of those rewriters.

Another concept was Venuti’s visibility/invisibility concept. It became apparent that especially in the textual analysis chapter that the target texts included domestication strategy and the translators were invisible (Venuti 1-6) in the case studies. Thus, particularly the final chapter was guided by Venuti’s concepts.

Another concept was Gerard Genette’s “paratextuality”. During the textual analysis in the third chapter of the present thesis paratextual elements were covered.

The front covers and the table of contents of both TT and ST magazines were examined in order to comprehend the representation of women of the magazine.

Methodologically, H elene Buzelin's ethnographic approach was adopted in order to understand the dynamics of the product with a holistic view. The second chapter which included an interview with the target magazine office was guided by that concept. I assumed that adopting this method added a new dimension to the research by complementing the textual and contextual analysis. The ethnographical approach revealed the strategies and conditions which cannot be distinguished by means of sole textual analysis.

Secondly, the study adopted Gideon Toury's Descriptive Translation Studies. His concept of target-orientedness and product-oriented descriptive analysis guided the whole thesis. "Assumed translation" concept permitted the study to regard it as "a translational product" before analyzing the text thoroughly. His concepts of norms were active especially in the third and fourth chapters which concentrated on textual analysis and via Toury's DTS method; I looked through the acceptability and adequacy of the text, lexical choices, stylistic features, omissions, additions.

In Chapter Two, interviews with the Turkish office and observation notes were presented. Helene Buzelin's Ethnographic approach guided the chapter. I assumed that apart from textual analysis, examining the place where the target magazine was produced and communicating with the target employee and learning about their experiences and points of view about the product and getting information about the production process might be crucial as sometimes textual analysis might be insufficient to portrait the whole picture of a phenomenon. Buzelin's methodology was illuminating in that aspect.

I examined the results of Chapter One under five thematic issues respectively; target readership, approach to gender and sexuality, relations with the source magazine and translation strategy and censorship.

The first theme was target readership. The magazine target audience was women that could earn her own money, make their decisions and with the age between twenty and thirty-five. However, the office assumed a male audience also existed, yet they generally did not buy the magazine directly. Due to the cultural differences, they assumed their target reader was more conservative than the source culture reader. The editors stressed that American culture is more comfortable in terms of expressing sexual issues in general.

The second theme was gender and sexuality. According to the interviewers the perspective of Turkish society towards sexuality was more conservative. Thus, they admitted that they preferred a “milder”, implicit language and avoided explicit expressions”. The magazine addressed females and the main themes were relations with the opposite sex and other content which dealt with women’s inner world. It was striking that relationship issues gave suggestions to women in order to please them and it was not wrong to say that such perspective puts men into a pedestal. Settling men into the centre of women’s lives can lead women to be dependent on men. Consequently, although the magazine addressed economically independent women, it pumped a dependent woman who was not free emotionally. This attitude might result from the fact that in twenty-first century, still patriarchal codes are active, and the magazine adopted these codes consciously or not.

The third theme was translation strategy. The Turkish office did not consider their work as translation since they regarded only word-for word translation as translation. Throughout the interview, they used concepts like “uyarlama”

(adaptation) and “derleme” (compilation). They introduced themselves as editors and not as translators. They were ignorant about translation editing and the employee were not trained in translation carried out the “corrections” to preserve the “Cosmo spirit” and rewrote the texts in a proper way that would not be an obstacle against the target magazine’s sales or go through some restrictions from the “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee Protecting the Young from Obscene Publication).

The other theme was relations with the source magazine. Turkish magazine communicated with the source magazine intensively. They wrote monthly reports and were supervised at certain intervals. The source magazine did not intervene with the Turkish edition as long as it maintained the Cosmo spirit; a concept which was emphasized several times during the interview. The editors in general acknowledged that American magazine was freer than the Turkish edition due to the differences between cultures and perception of sexuality and unsurprisingly, that divergence reverberated on the languages used.

The last theme was censorship. It was denoted that the institution that controls the target magazine was “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee Protecting the Young from Obscene Publications). The editors complained about the institution and serious censorship. Apart from the existence of an institution, the editors declared that Turkey cannot welcome every subject matter, and they avoid some expressions related with sexuality. The source magazine, on the other hand, was more easy-going because both the American society and the state were freer in terms of obscenity than Turkey. Consequently, the Turkish office conforms to the social norms of the Turkish culture and applied self- censorship while translating the texts of ST.

In Chapter Three, the front covers and table of contents of target and source magazines were handled as paratextual data. TT and ST contents were examined in general and it was deduced that both magazines embody some common categories such as “Cosmo Burç” and “Cosmo Astrologer”. Furthermore, some issues like “Cosmo’nun Konukları” are written by *Cosmopolitan Türkiye* office. *Cosmopolitan Türkiye* possesses varied subject-matters, relationships, women’s inner world, sexuality, health or beauty. The theme of sexuality certainly exists, yet it is not the main stance point of the target magazine. Besides, its vocabulary does not connotate sexuality. Finally, no usage of slang words was detected and standard Turkish was preferred. On the contrary to TT, ST table of contents put the stress on sexuality in terms of content and lexical choices.

Afterwards, I concentrated on the description and analysis of *Cosmopolitan* front covers of January-December 2010 issues. It was deduced that The American *Cosmopolitan* front covers displayed the word “sex” However; Turkish *Cosmopolitan* was reluctant to use this specific word and avoided repeating it. In addition to this, words evoked sex or pertained to sexuality like “arousal”, “naked”, and “g-spot” were presented on source covers repeatedly. Subject matter was also an important factor which referred to the ideology of the magazines. The source magazine was full of sexual content and generally they were expressed in bigger fonts. Other issues (i.e. health, shopping) were also embodied in the cover stories but they were also referring sexuality. For example, health issues were often related with genital health. Another point was the cover girls, and the format of the TT and ST front covers, it was detected that both TT format (i.e. colors, font faces) and the style of TT cover girls including their clothes, make-up and hair resembled to ST format and cover girls. These similar covers created an impression that similar to ST, the

Turkish magazine's target audience was modern, westernized women. All in all, in appearance the target magazine looks similar with the source but in terms of the content and the language usage, they differed from each other. Ultimately, it can be articulated that the representation of women of the source magazine which could stand on her own legs and experience sexuality freely and express it explicitly differed from the representation of women of the target magazine that was more "decent" and "proper" and more conservative in sexual matters.

In Chapter Four, textual data was analyzed. Three cases were compared and contrasted respectively; (TT) "Cosmo Burç" (October 2010: 254-255) and source text (ST) "Cosmo Astrologer" (October 2010: 258-259). TT "Ona Sorduk" and ST "Ask him anything" of September to December 2010 pairs and TT "30'lu Yaşlar hakkında Kimsenin Söylemedikleri" (What No One tells about 30s) of December 2010 and ST "What No One Tells You About Your 30s" of November 2010 issue.

According to the results of the analysis of the first case, it came out that Astrology pages generally made suggestions to the reader about the sexual life and relationship of opposite sexes and intended to teach women how to act when they are with their partners. In TT, sexual language was used at a minimum level. The expressions were implicit and the readers were left alone with their own imagination. On the contrary, ST articulated sexual vocabulary (i.e. "oral sex", "doggie style") directly and explicitly. Sexual actions were described in a detailed way. On the other hand, TT rewriters censored the expressions pertain to sexual positions or sex types via omitting them completely or translating the expressions in an implicit, vague way.

The second case, the TT and ST pages of a mysterious man whose face was hidden answered the questions of the *Cosmopolitan* reader. It is striking that ST had

a specific writer; Ky Henderson, but TT pages were anonymous. The name of the writer neither was nor stated and moreover, the translator of TTs were not visible. Thus, a “transparent” (Venuti 1) text which looked like an original text was presented to the Turkish reader. Furthermore, TT did not translate some of ST questions and answers. Those question and answer pairs were usually about sexual themes. The target magazine often translated relationship issues. If a question maintained sexuality was translated, a formal and implicit language was used whereas ST presented sexual problems explicitly, and was eager to highlight them. The lexical choice of ST included sexual terminology like “missionary” or “lube”. The second case put forward a target representation of women which was not comfortable in discussing sexuality and cautious in her language.

The last case of the textual analysis chapter did not focus on sexuality. It was revealed that TT used a domestication strategy (Venuti 6). It translated foreign proper names into Turkish names. It might stem from the fact that such usage could create a greater sympathy for Turkish reader. Secondly, the TT rewriters did not state the name of the translator and via transforming foreign names into local ones and they manipulated the text and presented as if it were original. At that point, the Turkish office might regard “writing” more prestigious than “rewriting”. Finally, a formal language eliminated from any slang words was put forward in TT whereas; ST was comfortable with slang usage.

In this thesis, I have looked into the representation of women of two different cultures (Turkey and the United States) through *Cosmopolitan* magazine. I have concluded that although the magazines are very similar in appearance and have the same name, they address different types of women. Not adopting a direct political or ideological stance *Cosmopolitan* is produced for consumption purposes and its target

readership is young, metropolitan, professional women and that target is the same for both TT and ST magazines (as mentioned in Chapter two). If both of them address the same profile then why are their emphases and language use different? That is to say, working, metropolitan, young American women are different than their Turkish counterparts. The paratextual analysis of the source magazine, particularly in the section on front covers, revealed that the emphasis was placed on sexuality. The source magazine implies that metropolitan, professional, young American women are not timid in expressing sexuality and using slang words with an informal discourse or even it is assumed that they prefer it since the magazine sustains that policy. Yet that representation cannot be conveyed into the target culture directly. According to the analysis and the interview results, I have concluded that in Turkish magazine, translation helps create a new representation of women, one that is modern in appearance but conservative, “decent” and “proper” in actual life. That Turkish woman barely uses slang words, she may experience sexuality, yet already she is primarily relationship-oriented, and getting married is a priority on her agenda. As touched upon in the interview, two essential components exist for that kind of representation; both “Küçükleri Muzır Neşriyattan Koruma Kurulu” (The Committee Protecting the Young from Obscene Publication) which is a visible threat against target rewriters and as an unwritten law, the customs and morals of Turkish society which still upholds traditional values and standards of judgment. Sexuality is yet a taboo subject and the translators of a sales-oriented magazine manipulate the texts and present the product with serious censorship. Hence, it is seen that translation can take the center stage in creating new representations and the researchers can conclude some crucial findings via analyzing translations and avail of translation theories and methods.

APPENDIX A

INTERVIEW WITH *COSMOPOLITAN* TÜRKİYE (*COSMOPOLITAN* TÜRKİYE İLE GÖRÜŞME)

Işıl Cihan: Okuyucu kitlenizi nasıl tanımlarsınız?

Ezgi Tanlak: Popülerlik sağlamak isteyen, otuzbeşe kadar giden bir kitlemiz var esasında. Güzelliğine özen gösteren ve sevgilisiyle daha iyi iletişim kurmak isteyen kadınlara hitap ediyoruz.

Aslıhan Lodi: Bu çok geniş bir açıklama oldu. Bizim asıl odaklandığımız yirmi ile otuz beş yaş arası bir kitle.

Işıl Cihan: “Sevgilisi” dediniz mesela, “eşi” demediniz?

Ezgi Tanlak: Çünkü onu hala erkek arkadaş ve sevgili olarak (görüyoruz) erkek arkadaşı kocası da olsa. Erkekler genelde böyle dergileri okumaktan uzak dursalar da kız arkadaşları ya da eşleri dergiyi aldıkları zaman gizli gizli de olsa okuyup, testleri çözüp acaba nasıl daha iyi olabilirim konusuna odaklanıyorlar o yüzden kadın okuyucuya hitap ederken aslında aynı oranda erkeklere de hitap ediyoruz.

Işıl Cihan: Anladım, hem kadınlar, hem erkekler hem belirli bir yaş grubu peki sosyo-ekonomik açıdan?

Aslıhan Lodi: Kendi ayakları üzerinde duran, kendi hayatıyla ilgili karar veren, kontrolü elinde tutan kadınlar.

Işıl Cihan: Sizi kimler okumayı tercih ediyor dedim aslında birbiriyle bağlantılı. Peki bu bilgiye nasıl ulaşıyorsunuz? Erkekler almıyor ama okuyorlar peki siz bunun araştırmasını nasıl yapıyorsunuz, nasıl ediniyorsunuz bu bilgiyi?

Aslıhan Lodi: Okurlardan geri dönüşler alıyoruz. Kadın okurlarımız eşim okuyor, sevgilim okuyor diyor ya da çok nadir de olsa erkek okurlar kadın köşe yazarlarımıza “ben işte muayenehanede beklerken Cosmoyu okudum” diye aslında biraz çekinerek itiraf ediyorlar bunu nedense ama bizle paylaştıkları oluyor. Ya da arkadaşlarımızdan.

Işıl Cihan: Okuyucu sayfası olarak bir “Clinique” var onun dışında okuyucu sayfası gibi bir sayfa yok.

Aslıhan Lodi: “İtirafılar” var, “Erkeklerle sorduk” var.

Işıl Cihan: Peki değişiyor mu bu kişiler, yoksa farklı sayılarda, farklı konuları ele aldığınızda yine aynı kişilere mi soruyorsunuz?

Işıl Cihan: Erkeklerle sorduk kısmında mı mesela?

Aslıhan Lodi: Evet mesela.

Elif Öksüz: O değişiyor, hep değişiyor. Mesela bazen hep aynı erkeklerle sormamış olmak için başka erkekler buluyorum, o zaman arkadaşlardan yararlanıyorum ya da o arkadaşların arkadaşlarından yararlanıyorum, öyle ortaya çıkıyor hep aynı olursa hep aynı şekilde yorumlar olur.

Işıl Cihan: Okuyucu kitleniz *Cosmopolitan* Amerika'nın kitlesiyle ne kadar benzerlik gösteriyor sizce, hangi noktalarda ayrılıyor? Siz biraz daha kendinizi bağımsız tutuyorsunuz galiba?

Aslıhan Lodi: Zaten bütün diğer edisyonlara da bakıldığında bu görünüyor, çok normal böyle olması hep onlara bağlıyız ama kültürel olarak pek çok şeyi yeniden

yorumlamamız gerekiyor yoksa aksi halde burada sırttır dergi. Onu ortadan kaldırmaya çalışıyoruz. Yaş grubu, çalışan kadın olması ortak noktaları.

Işıl Cihan: Farklılık olarak?

Aslıhan Lodi: Kendisi konusunda bilinçli olması lazım, güzellik, moda, sağlık konularında...

Işıl Cihan: Güzellik, moda Amerikan Cosmo'da da var ama orada sanki ağırlık bilmiyorum benim gözlemlediğim kadarıyla daha cinsellik odaklı.

Aslıhan Lodi: Evet ama onların da son dönemde değişti.

Işıl Cihan: Onlar da ağırlığı cinselliğe vermiyorlar yani?

Aslıhan Lodi: Yo, son dönemde biz de farklı edisyonlara başvuruyoruz. Eskiden Amerikan dergisinden daha çok konu alıyorduk şimdi aslında şöyle bir durumumuz var, artık insanlar uzun yazı okumak istemiyor. Çok kısa parçalı konular daha pratik bilgiler tercih ediyorlar dolayısıyla bizim uzun yazılarımız diğer edisyonlardan da gelebiliyor, Amerika azalttı.

Işıl Cihan: Evet onu da soracaktım zaten, illa Amerika'dan konu almak zorunda değilsiniz sanırım? Otuz iki kadar kadar edisyon var.

Aslıhan Lodi: Evet tabii, sonuçta düşünecek olursanız her ay bir sürü ülkenin Cosmo çalışanları aynı dergiye başvuruyor bu da tabii çakışmalar olmasına yol açabiliyor bu yüzden herkes (kaynak) dergiden almıyor.

Ezgi Tanlak: Ben derginin güzellik editörüymü dolayısıyla bu konudan bahsetmem daha doğru olacak herhalde. Güzellik sektörü ekonomik krizden en az etkilenen sektör oldu. Kadınlar hiçbir zaman kuaföründen, maniküründen,

fondötenden vazgeçmez dolayısıyla da birtakım yeni kanallar açıldıkça onlara herşeyi, en doğrusunu öğretmek için bir sürü çaba sarfediyorsunuz, kendi üzerinizde deniyorsunuz, sivilceler döküyorsunuz yani dolayısıyla insanlara neyin doğru olduğunu saç uzmanlarıyla, dermatologlarla en doğrusunu vermeye çalışıyorum ben kendi adıma.

Ceylan Yeniacun: Ben de Cosmo'da çalışmadan önce bir okuyucuydum. Baktığımda Cosmo'nun misyonunu şöyle görüyorum; *Cosmopolitan*'ı diğer dergilerle karşılaştırdığımızda içinde cinsellik de var moda da var, güzellik de var. Onu alan bir okuyucu içinde herşeyi bulabiliyor, test de yapabilir ilişkisiyle ilgili, yeni çıkan ürünlere de bakabilir, ünlülere de, ya da erkekler neler düşünüyor kadınlarla ilgili gibi bence bir kadının rehberi gibi. Biraz önce saydığımız özellikler gibi, on sekiz-otuz beş yaş arası, kendi ayakları üzerinde durmaya çalışan kadınların yaşam rehberi gibi birşey olabilir.

Işıl Cihan: O zaman benim sonlarda bir sorum vardı, onu başa alsam mesela Türkiye de aslında kaynağı yabancı olan başka dergiler de var *Marie Claire*, *Elle* gibi bu dergilerden farkınız nedir?

Ceylan Yeniacun: Daha çok moda dergisi onlar. Biz biraz daha ilişkiler üzerinde duruyoruz. Biz sadece moda odaklı değiliz, elli altmış sayfa moda yer vermek yerine bir çok şeyden bahsetmek istiyoruz. O yüzden de onlardan ayrı bir kulvarda olduğumuzu düşünüyoruz.

Işıl Cihan: Onlarda da gerçi ilişkiler konusu filan var ama oranı belki farklıdır.

Aslıhan Lodi: Ama sonuç olarak baktığımızda *Marie Claire*, *Vogue* onlar moda dergileri.

Işıl Cihan: Çeviriyle ilgili birşey soracağım, bir çeviri politikanız var mı? Ya da öncelikle çeviri yaptığınızı düşünüyor musunuz?

Aslıhan Lodi: Çeviri politikası derken?

Işıl Cihan: Şöyle, dergiyi incelediğimde şunu görüyorum. Mesela kapak kızıyla bir röportaj varsa bu çeviri oluyor ya da test kısmı, burçlar kısmı ya da bazen “Guys Report” gibi kısımlar çeviri olabiliyor. Dergide sonuç olarak sizin de belirttiğiniz gibi birebir çeviriler var. Bu anlamda ne kadarı çeviri oluyor derginin? Amerika ile iletişiminiz nasıl? Ya da aylık bir rapor veriyor musunuz onlara? Şunları çevirin ama şunları çevirmeyin diyorlar mı?

Aslıhan Lodi: Evet aylık bir rapor yazıyoruz ama bütün Cosmo’larda birebir kullanılan sayfalar var, bunlar daha zorlayıcı, atıyorum test hazırlamak daha uğraştırıcı olabilir. O testler genelde bütün dünyadaki kadınların ilgisini çekecek konular oluyor, rahatlıkla alıp koyuyoruz onun dışında haberleşme işini Selin yapıyor, bütün yazıların telif hakları, tüm fotoğrafların çok sıkı takip ediliyor, bazı konular için çok detaylı anlatamayacağım şimdi ama bazı yazılar için izin almak gerekiyor, bazıları için gerekmiyor, bizim bir havuzumuz var bütün *Cosmopolitan*ları görebildiğimiz, oradan bakıyoruz o da izine bağlı oluyor, o da kendi telif anlaşmalı kaynaklı ürünler oluyor. Mesela kapak kızını, bunu herkese veremezsiniz bana sormadan dediyse (Amerika’daki ofisi kastediyor). Yani kaba tabiriyle biz onlardan izin alıyoruz biz de kendimiz bir telif ödüyoruz bu fotoğraf da olabilir yazı da olabilir ama kimileri serbest oluyor onları indirebiliyoruz, kimisinin yazısını alabiliyoruz ama fotoğrafını alamıyoruz ama bu kaynak dergi çıkmadan önce sizin elinize geçebiliyor tabii zaten sistemden görüyoruz, internet

üstünden Hearst grubu olduğumuz için dergide ne olup ne bittiğini görebiliyoruz, zaten onlar neredeyse bir yıllık içeriklerini koymuş oluyorlar.

Işıl Cihan: Yani az da olsa çeviri yapılıyor, “çevirileri kimler yapıyor?” diye soracağım.

Aslıhan Lodi: Hepimiz yapıyoruz.

Işıl Cihan: Çeviri yaparken yaptığımız çeviri redakte ediliyor mu?

Ceylan Yeniacun: Tabii bütün yaptığımız çeviriler redakte ediliyor.

Işıl Cihan: Bir çeviri editörü var mı?

Ceylan Yeniacun: Biz hepimiz editörüz zaten, Yazı İşleri Müdürümüz Aslı.

Kendimiz aramızda çeviriyoruz sonra sayfadan oradan bilgisayardan okuyoruz, ondan sonra Yazı İşleri Müdürümüz okuyor, gerekli düzeltmeleri yapıyor. Bazen dalıp tuhaf cümleler kurmuş olabiliyoruz.

Aslıhan Lodi: Mesela Amerika ile farkınız var mı dediniz ya onların çalışma sistemleriyle bizimki arasında fark var. Onlarda herşeyin, her birimin ayrı ayrı editörü var. Fotoğrafçıdan yayın kaydını yapana, koca bir binada çalışıyorlar, biz ise burada gördüğünüz gibi bu minik odada herkes elinden geldiği kadar herşeyi yapmaya çalışıyor. En önemli farkımız bu. İşte ben Yazı İşleri Müdürüyüm, arkadaşlar yazıları hazırladıktan sonra ben okuyorum sonra yayın yönetmenimiz okuyor.

Işıl Cihan: Aslında yayın yönetmeni en sonunda burada asıl işe karar veriyor, bu düzeltmeleri yaptıktan sonra bakıp karar veren kişi o mu oluyor?

Aslıhan Lodi: Bu konuyu koyalım koymayalım, aslında birlikte karar veriyoruz ama dergi yayın yönetmeninden çıkıyor.

Işıl Cihan: Ama karşılaştırma filan yapmıyor musunuz? Mesela elinizde bir kaynak metin var, Lady Gaga ile röportaj, o çeviride karşılaştırma yapan birisi var mı?

Aslıhan Lodi: Yo, ben yapıyorum.

Işıl Cihan: Yani siz yazıyı yazdınız diyelim, siz de kontrol mü ediyorsunuz?

Aslıhan Lodi: Evet.

Işıl Cihan: Yani özel bir çeviri editörü yok ama bir kontrol mekanizması var ve yapılan çeviri aslında kontrol ediliyor.

Aslıhan Lodi: Tabii tabii. Evet.

Işıl Cihan: Amerika'nın beklediği birşey var mı sizden?

Aslıhan Lodi: Telif sözleşmesine bağlı olarak dediğimiz gibi tüm yazılarda yazıyı bizden istedikleri de olabiliyor. Yani o aldığımız malzemenin hassasiyetine bağlı kullandığımız malzemenin mesela şey de yapıyoruz. Mesela, söyle yapıyoruz: kendi kapak posterimizi yazdıktan sonra İngilizce'ye çevirip Amerika'ya atıyoruz, onlardan öneriler geliyor, tabii ki birebir herşey Amerika'dan gelmiyor.

Işıl Cihan: Sadece kapağı ve "table of content"i mi çeviriyorsunuz?

Aslıhan Lodi: Evet evet, zaten hani konu listemizi biliyorlar, bir de editör yazısını okuyorlar.

Işıl Cihan: Yani onların İngilizce'leri mutlaka gidiyor?

Aslıhan Lodi: Kapak posterinin İngilizce'leri gidiyor. Orada her bir iş için başka başka editörler çalıştığı için onlar bize acaba şöyle değil de şöyle mi deseniz daha mı iyi olur gibi.

Işıl Cihan: O noktada size verdikleri önerilerde belli bir pattern var diyebilir miyiz?

Aslıhan Lodi: Tabii ki var. İşte Cosmo ruhunu korumak. Mesela hep aynı tür söyledikleri şeyler. Diyorlar ki şöyle yapsanız Cosmo ruhuna daha uygun olur.

Işıl Cihan: Ama kültürel şeylere çok fazla karışmıyorlar sanırım.

Aslıhan Lodi: Yo, yo karışmıyorlar, bizde sonuçta her zaman kapakta seks konusu vardır, yani Türk okurunun ilgisini dikkatini çekecek şekilde ama tabii ki Cosmo ruhunu taşıyacak şekilde aynı zamanda.

Elif Öksüz: Cosmo ruhundan uzaklaşmadan onu da koruyarak yani. Ben buraya ilk geldiğimde Amerika'dan bir heyet geliyor, bir görsel beyin "bu neden böyle", "bu niye böyle" filan diye soruyorlar. O toplantıdan çıkan şey Cosmo DNAsı dedikleri şey işte. (*Cosmopolitan*) bir genç kızın başucu kitabı olmalı.

Işıl Cihan: Ya da otuz beş yaş olduğu için belki genç kadın diyebiliriz, değil mi?

Ceylan Yeniacun: İnsan ömrü uzadığı için otuzbeş de genç kız olur.

Elif Öksüz: Cosmo kızı kaç yaşında?

Işıl Cihan: Bence, Cosmo kızının yaşı, yirmi beş-otuz beş.

Elif Öksüz ve Ceylan Yeniacun: Yirmi-otuz beş bizce.

Işıl Cihan: Yirmi yaşı da kapsıyor mu? Okuyorlardır elbette ama?

Elif Öksüz: Var, bizce çok. Evet kapsıyor, erkeklerle ilgili bilgi edinme hususunda, ilişkiler üzerine, kariyer planlaması.

Işıl Cihan: Siz mi yapıyorsunuz o çevirileri?

Elif Öksüz: Evet.

Işıl Cihan: Farklı aylardan da çeviriler alıyorsunuz, değil mi?

Elif Öksüz: Tabii tabii, hatta ay da değil yıl olabiliyor.

Işıl Cihan: O vakit çeviri yaparken bize uydurmaya çalıştığınız şeyler oluyor mu? Ben onları çok merak ediyorum.

Elif Öksüz: Onlar bayağı bir en kaba tabiriyle “hard core” ve onları çok fazla düzeltmek gerekiyor. Onları o şekilde yazarsak olmaz, o zaman poşete gireriz.

Işıl Cihan: İşte o çok ilginç, burada poşete girerken orada poşete girmesine gerek yok. O sosyolojik durumu da tezimde görmek istiyorum. Aslında ikisini profili aynı, aynı tip kadına hitap ediyor ama bizimki poşete giriyor, böyle bir kültürel farkımız var bu da çok çarpıcı bence.

Ceylan Yenciun: Onlar çok daha rahat konuşabiliyorlar bazı şeyleri, konuşmak da değil bakış açısı olarak.

Işıl Cihan: Sizi kontrol eden bir mekanizma var mı Türkiye’de?

Elif Öksüz: Aslı, bizi kontrol eden mekanizma neydi?

Aslıhan Lodi: “Küçükleri Muzır Neşriyattan Koruma Kurulu”(kahkahalar).

Maalesef komik gelmiyor bana çünkü çok ciddi sansür anlamına geliyor.

Işıl Cihan: Tabii bir baskı oluşmuş oluyor üzerinizde ama bazen de baskı oluşmasın diye siz kendiniz yaptığınız, hatta farkında olmadan yaptığınız?

Aslıhan Lodi: Yazılarımızı şekillendiren şeylerden biri de o tabii ki kültürel kodlanmalar var, ülke kaldırır mı kaldırmaz mı, “anal seks”, “oral seks” bu tip ifadelerden mümkün merteye uzak duruyoruz, Amerika o anlamda daha rahat onlarda da aslında bir kaç yıl önceye göre daha tutucular, dünya biraz daha tutuculaştı, en azından Batılı medyada.

Işıl Cihan: Mesela, Lady Gaga ile röportajın en sonunda şöyle diyor; lise dönemine gitseydin kendine ne tavsiye verirdin derken orada you “bitch” diye başlıyor cümleye ama siz galiba “kaltak” kelimesini kullanıyorsunuz ama ama sevimli “kaltak” diyorsunuz.

Ceylan Yeniacun: Bazen anlamı da Türkçe’ye çevirdiğiniz zaman aynı anlamı ifade edemeyebiliyor İngilizce ve Türkçe arasında veya başka bir yabancı dilde bu problemle karşılaşıyoruz, ne bileyim, onların deyimleri olsun, başka birşey olsun biz onu çevirdiğimizde çok tuhaf oluyor.

Işıl Cihan: Evet, dickhead mesela.

Ceylan Yeniacun: Evet, genel Cosmo diline onu uyarlamaya çalışıyoruz o yüzden de.

Işıl Cihan: Genel Cosmo dili nedir?

Ceylan Yeni acun: Yani Türkiye’de sonuçta belli bir anlatım dili var, çevirilere baktığımızda hepimizin ortak dili var, okuduğumuzda, doksan ikiden beri baktığımızda...

Aslıhan Lodi: Şimdi Amerikan Cosmo nasıl değişiyorsa Türk Cosmo da değişiyor, bakıyoruz bundan on yıl önce bayağı böyle hardcore seks ekleri vermişiz.

Işıl Cihan: Öyle mi?

Aslıhan Lodi: Evet, ben o dönemde burada çalışmıyordum ama arşivimizde bayağı var. Pozisyonların çizimlerle açık açık gösterildiği, içinde bayağı sansür olmayan pozisyonların böyle böyle, şöyle şöyle diye yazıldığı...

Işıl Cihan: Amerika'da var ama hala.

Aslıhan Lodi: Evet var, onlar yine yazacakları zaman yazıyorlar.

Elif Öksüz: Onlarda mesela kapaklı yapmışlar, yırtıyorsun pozisyonlar başlıyor.

Aslıhan Lodi: Böyle bir dolaşım var.

Işıl Cihan: O zaman aslında bir çok soruyu sormuş oldum, "Amerika ile senkronize çalışıyor musunuz?", "*Cosmopolitan* Amerika'nın *Cosmopolitan* Türkiye'den beklentileri neler?", "ay sonunda onlara rapor veriyor musunuz?" sorularını aslında konuştuk.

Aslıhan Lodi: Zaten sürekli iletişim halindeyiz, onlar uyumadığı sürece, uyku saatleri haricinde, dönem dönem buraya geldikleri de oluyor.

Işıl Cihan: En çok hangi edisyonlardan konu, yazı alıyorsunuz?

Aslıhan Lodi, Ezgi Tanlak, Elif Öksüz: Amerikan, Fransız, Avustralya.

Işıl Cihan: Neden onları tercih ediyorsunuz?

Aslıhan Lodi: Çünkü şöyle, Amerikan ana Cosmo olduğu için herkes kendine uyarlayarak ondan konu alıp yazı halinde kullanıyor bazen bu birkaç ay sonra oluyor. Mesela Aralıkta Amerikan Cosmo'suna yayınlanan yazıyı Nisan'da Hindistan Cosmo'sunda başka bir başlıkla görebiliyorsunuz. O konuda çok dikkatli olmak gerekiyor mesela bizde çok riske atmamaya çalışıyoruz, gerek yok, konularımız genelde hep aynı zaten, kadın erkek, moda sağlık, trendler değişiyor, biz de onları takip ediyoruz ama üslubumuz genelde aynı ve terkara düştüğümüz de oluyor, ama bunu az ve bilerek yapıyoruz, mecburuz bir yandan da çünkü aşk konuları belli. Sağlık sorunları belli, güzellik bunlar temel konular.

Işıl Cihan: Sizin hazırladığınız bir yazı diğer edisyonlarda yer aldı mı?

Elif Öksüz: Hımm, Amerika'dan gelen heyetin sorduğu sorular oluyor bazen, Türk Cosmo kızının takip ettiği güzellik ürünleri...

Işıl Cihan: Kaç yılında yapıldı bu?

Elif Öksüz: İki yıl oldu herhalde ve kendi edisyonlarında bastılar. Onları bilmiyorum, takip etmedim de. Her ülkedeki Cosmo kızının tercihlerini ortaya çıkarmak için mesela şey dediler, adını ne koyardınız bu kızın? Cosmo Türkiye mesela Aslı, şuralara gitmekten hoşlanır, öyle bizden istiyorlar zaman zaman.

Işıl Cihan: Bana o tip bilgiler verebilme şansınız var mıdır, Türk Cosmo kızı üzerine?

Aslıhan Lodi: Ama oradaki şeyler değişiyor, o dönem söylediğiniz güzellik ürünü değişmiştir, yerine başka bişey gelmiştir, o arada kriz oldu, dünya, gündem değişti.

Işıl Cihan: Tamam, belki birşey çıkabilir diye düşünmüştüm. Kapakları soracağım sizin bazen kapaklarınız aynı kalıyor bazen de bizden birileri oluyor, neye göre karar veriyorsunuz, kapak kızını neye göre seçiyorsunuz?

Aslıhan Lodi: Şimdi kapak o az önce bahsettiğim sistemde zaten önceden, dergi çıkmadan çok önce belirlenmiş oluyor, hatta iki ay öncesinden Şubat kapağımız şu olacak diye isim ve fotoğraf alternatifi geliyor, yayın yönetmesi asıl olarak karar veriyor çünkü bazen onların kullandığı isimler bize bile, bizim kültürel anlayışımıza-ne bileyim-Türklerin çok potansiyeli vardır ya, bir anda birşey olur kapıcılar derneği ayağa kalkar filan...

Işıl Cihan: Ama o noktada hissederek yapıyorsunuz onu, değil mi, öyle bir liste yok?

Aslıhan Lodi: Evet, evet, öyle bir liste yok, hissediyorsunuz ve yapıyorsunuz bunu kaldırırız bunu kaldırmayız. O kişinin bu dönem bir projesi var mı? Filmi bu ay vizyona girecek mi? Çünkü Amerika ile Türkiye arasında filmlerin vizyona giriş tarihi değişebiliyor, onları iyi denk getirmek gerekiyor. O ay kapak yapmanın çok da bir anlamı yok ve o filmin de ilgi çekip çekmeyeceğini öngörmek gerekiyor.

Ezgi Tanlak: Mesela Sinem Kobal, “Küçük Sırlar”ın başladığı dönemde kapak oldu.

Ceylan Yeniacun: Özel hayatıyla da gündemdeydi. Yaş grubu da bize uyuyordu.

Işıl Cihan: Az çok tahmin ediyorum cevabınızı ama hangisi sizi tanımlıyor: Moda, sağlık, güzellik, cinsellik, spor, yemek, ilişkiler, çocuk/annelik/evlilik?

Aslıhan Lodi: Annelik yok bizde ama diğerleri zaten az önce bahsettiğimiz gibi bir oranı var, mesela her ay dekorasyon olmak zorunda ya da sağlıklı yaşam, Cosmo Plus her ay oluyor.

Işıl Cihan: Ama en çok kadın-erkek ilişkileri üzerine mi dersiniz?

Aslıhan Lodi: Evet ama kadın-erkek ilişkileri hemen arkasından bizim “Siz siz siz” diye tabir ettiğimiz “kadının kendi dünyası ile ilgili arkadaşlarıyla ilişkileri ile ilgili, görüyorsunuzdur mutlaka, ben neden bu kadar hırslıyım? neden böyleyim? tarzında onlar daha çok.

Işıl Cihan: Benim şu dikkatimi çekiyor, bilmiyorum ne derece doğru, ilişkiler Amerikan Cosmo’da daha cinsellik üzerinden giderken siz daha bir romantik dil kullanıyorsunuz gibi geliyor bana.

Aslıhan Lodi: Yo orada da var aslında, evlilik mevzuları onlarda da geçiyor, ama tabii ki yine kültürel kodlarımıza döneceğim, bizim hayatımız zaten öyle değil midir? Evli çiftlere anne babalarının yanında iki kardeş gözüyle bakılır halbuki durum başkadır. Bizim sekse bakışımız zaten toplum olarak bu.

Işıl Cihan: Hıhı, söylem daha yumuşak.

Aslıhan Lodi: Çok sert ifadelerden kaçındığımız da oluyor.

Işıl Cihan: 1992’den beri yayın yapan bir dergisiniz o zamandan bu yana dergi politikanızda ne gibi değişiklikler oldu? diye sordum, siz aslında bahsettiniz...

Aslıhan Lodi: Dünya değişirken dergilerin değişmemesi olamaz, insanlar değişiyor, herşey değişiyor. Ne bileyim ekonomik kriz oldu, insanlar dışarda yemek yemeği kısıtladılar. İnternette sipariş siteleri bürolarını kat kat arttırdı, herşey birbirine bağlı dolayısıyla dergiler de bundan etkileniyor. Ama cosmo ruhu dediğimiz şey değişmiyor.

Işıl Cihan: Onun dışında o cosmo DNAsı aynı mıdır sizce, 1992'deki cosmo DNAsı ile şimdiki cosmo DNAsı?

Elif Öksüz: Şimdi yaş grubumuz daha büyük, bahsettik ya insan ömrü uzadı diye.

Aslıhan Lodi: Özlem hanım geldi.

Özlem Kotan: Merhaba.

Işıl Cihan: Merhaba, Işıl.

Işıl Cihan: Okuyucu kitlenizi soracaktım, size konu öneriyorlar mı?

Aslıhan Lodi: Yani olabilir, hepimizin facebook hesapları var oradan, insanlar bize ulaşabiliyor. Zaten toplantılarda hepimiz birşeylerle geldiğimizde duyduğumuz gördüğümüz arkadaşlarımızın ilişkileri, kendi ilişkilerimiz, yani hem evet, hem hayır.

Işıl Cihan: Tamam, atladığım bişey var mı diye bakıyorum, dergiyi ortalama kaç basıyorsunuz, ortalama satış rakamları hakkında bir bilginiz var mı?

Aslıhan Lodi: Yirmi yedi bin-otuz bin ortalama diyebiliriz. Eskiden daha fazla basılıyormuş, şimdi daha sınırlı, tam rakam veremeyeceğim size.

Işıl Cihan Kaç basılıyor, kaç satılıyor?

Aslıhan Lodi: Dergi otuz bin satılıyor ama dergiyi kaç kişi okuyor ona bakmak lazım. Mekanlarda okunuyor, paylaşanlar oluyor, sevgilisiyle birlikte bakan oluyor, aslında okuyan sayısı çok daha fazla.

Işıl Cihan: Metropollerde, küçük şehirlerde okunma oranlarınız nasıl? Daha çok metropollerde mi okunuyorsunuz?

Aslıhan Lodi: Aslında genel olarak İstanbul, Ankara, İzmir, bizim büyük şehirler olarak kabul ettiğimiz şehirlerde daha çok ama Türkiye'nin her yerinde satılabiliyoruz. Birisi öğretmen olarak gidiyor mesela ama daha az, daha düşük. Mesela yaz aylarında tatil yörelerinde satışlar artıyor....

Işıl Cihan: Onlara kim karar veriyor?

Aslıhan Lodi: Onlar için hep ayrı ayrı çalışan departmanlar var; üretim planlama, satış, tanıtım, bayağı bir çalışan insan var.

Işıl Cihan: (Sorulara bakarak) (Metinlerde) çıkarma yaptığınız, ilave ettiğiniz yerler oluyor mu oluyor.

Aslıhan Lodi: Tabii.

Işıl Cihan: Kültürel olarak uygun bulmadığınız değişiklik yaptığınız yerler var mı var...

Aslıhan Lodi: Evet.

Işıl Cihan: Sizin mesela aklınızda örnek var mı?

Ceylan Yeniacun: Ben soruyu alamadım.

Işıl Cihan: Metinleri yazarken bir süzgeçten geçiriyorsunuz, Türk kültürüne uygun olsun diye. Bunu yaparken ekleme çıkarma yaptığınız şeyler vardır muhakkak. Aklınızda kalan çarpıcı bir örnek var mı?

Ceylan Yeniacun: Ben örnek verebilirim, kapak röportajında eğer yabancıysa onun “derlemesini” yaparken o röportaj bir ay önce yapıldıysa Amerikan Cosmo’da biz onu güncelliyoruz çünkü bir ay içinde (kapak kızı) evlenmiş olabiliyor, hamile olabiliyor, bir yerle anlaşma imzalamış oluyor. Onunla ilgili yazıya ekleme yapıyoruz, ya da fotoğraf koyuyoruz ya da ne bileyim biraz önce Aslı’nın bahsettiği gibi okuyucular uzun yazılardan hoşlanmadığı için kutu içinde ekleme yapabiliyoruz. Kıyafetleri de şunlardır, şunu da giyiyor gibi.

Işıl Cihan: Benim daha çok dille, söylemle ilgili merak ettiğim şeyler var. Örnek vereceğim:

Aslıhan Lodi: Ya da dedik ya işte anal seks, oral seks o tip bir şeyden mi bahsediyorsun?

Işıl Cihan: Evet, mesela burçlar sayfasında Amerikan Cosmo’da diyor ki ayın ondokuzunda “local pub” a gidin, orada beğendiğiniz kişinin yanına oturun ama o kadar yakın oturun ki sizi rahatlıkla öpebilsin. Siz bunu çevirirken...

Aslıhan Lodi: Bunun olma ihtimalini düşünüyorum, bizim kültürümüzde bunun karşılığı yok, hayal biraz, Türkiye’de kaç kişi puba gidip, evet biz eğlenmeyi, gezmeyi öneriyoruz ama gidin pubda öpüşün ifadesini kullanmıyoruz.

Işıl Cihan: Biz Çeviribilim bölümü olarak bilim yapmaya çalıştığımız için olgulara nesnel yaklaşıyoruz. Doğru yanlış gibi yargılarımız yok bizim, olandan yola çıkıp ürünleri inceliyoruz ve o durumu algılamaya çalışıyoruz, o yüzden ben bunu söylerken “neden bu şekilde çevirmediniz?” demiyorum, onu çok iyi anlıyorum, yoksa çok kısır bir bakış açısı olurdu. Neden zaten aynı şekilde çeviresiniz ki gerek yok. O noktada ben size bir örnek vereyim, çok hoşuma gitti, onu okulda sunum yaparken de paylaşmıştım, Amerikan Cosmo’da, “partnerinizle birlikte olurken “neighbourhood” a şov yapın, açın pencereleri” diyor. Siz çevirirken onu mesela “komşularınızı rahatsız etmekten çekinmeyin ama ama müziğin sesini ne olur ne olmaz açın” (diyorsunuz) (gülüşmeler).

Aslıhan Lodi: Onu hatırlıyorum ben de. Mesela şöyle oluyor; bizde tanınmayan bir çizgi film kahramanı ona pembe panter, miki fare hani tanınan kahramanları koyduk.

Işıl Cihan: “Aklınıza gelen, komik birşey var mı” diye ondan sordum.

Aslıhan Lodi, Ezgi Tanlak, Elif Öksüz, Ceylan Yeniacun: Çok oluyor, ama aklımıza gelmedi.

Işıl Cihan: Peki bir çeviriyi toplam ne kadar zamanda bitiriyorsunuz?

Elif Öksüz: O günkü modumuza bağılı bazen çok uyarılama yapmak gerekiyor o zaman bir gün bile sürebiliyor ama daha kolay çevirilerde oluyor ama maksimum bir gün.

Işıl Cihan: Teşekkür ederim.

Aslıhan Lodi, Ezgi Tanlak, Elif Öksüz, Ceylan Yeniacun: Biz teşekkür ederiz.

APPENDIX B

FRONT COVERS OF *COSMOPOLITAN* TÜRKİYE



Illustration 1. Front Cover of January 2010



Illustration 2. Front Cover of February 2010



Illustration 3. Front Cover of March 2010



Illustration 4. Front Cover of April 2010



Illustration 5. Front Cover of May 2010



Illustration 6. Front Cover of June 2010



Illustration 7. Front Cover of July 2011



Illustration 8. Front Cover of August 2010



Illustration 9. Front Cover of September 2010



Illustration 10. Front Cover of October 2010



Illustration 11. Front Cover of November 2010



Illustration 12. Front Cover of December 2010

APPENDIX C

FRONT COVERS OF *COSMOPOLITAN*, THE UNITED STATES



Illustration 13. Front Cover of ST January 2010



Illustration 14. Front Cover of ST February 2010



Illustration 15. Front Cover of ST March 2010

COSMOPOLITAN

**THE SEX
ARTICLE
WE CAN'T
DESCRIBE
HERE!**

Easy, Fun Ways
to Fall More
in Love With
Your Man

50 Things to Do Butt Naked

KILLER CONFIDENCE
Make Everyone
Wish They Were You!

**FIND YOUR
G-SPOT:**
Directions So
Clear, They're
Like GPS

**SEX
UP YOUR
EYES**
(With This Awesome
Spring Trick)

LADY GAGA
Love Advice Only
Gaga Would Give

**Speak
His Sex
Language**
We Decode the
Secret Clues
Men Send in Bed

**Weird
Reasons
You're So
Freakin'
Tired**

MUST-READ
The Rape Danger
Zone Most Women
Don't Know About

Illustration 16. Front Cover of ST April 2010



Illustration 17. Front Cover of ST May 2010



Illustration 18. Front Cover of ST June 2010



Illustration 19. Front Cover of ST July 2010



Illustration 20. Front Cover of ST August 2010



Illustration 21. Front Cover of ST September 2010



Illustration 22. Front Cover of ST October 2010



Illustration 23. Front Cover of ST November 2010



Illustration 24. Front Cover of ST December 2010

APPENDIX D

THE FRONT COVER OF *COSMOPOLITAN*, MARCH 1864

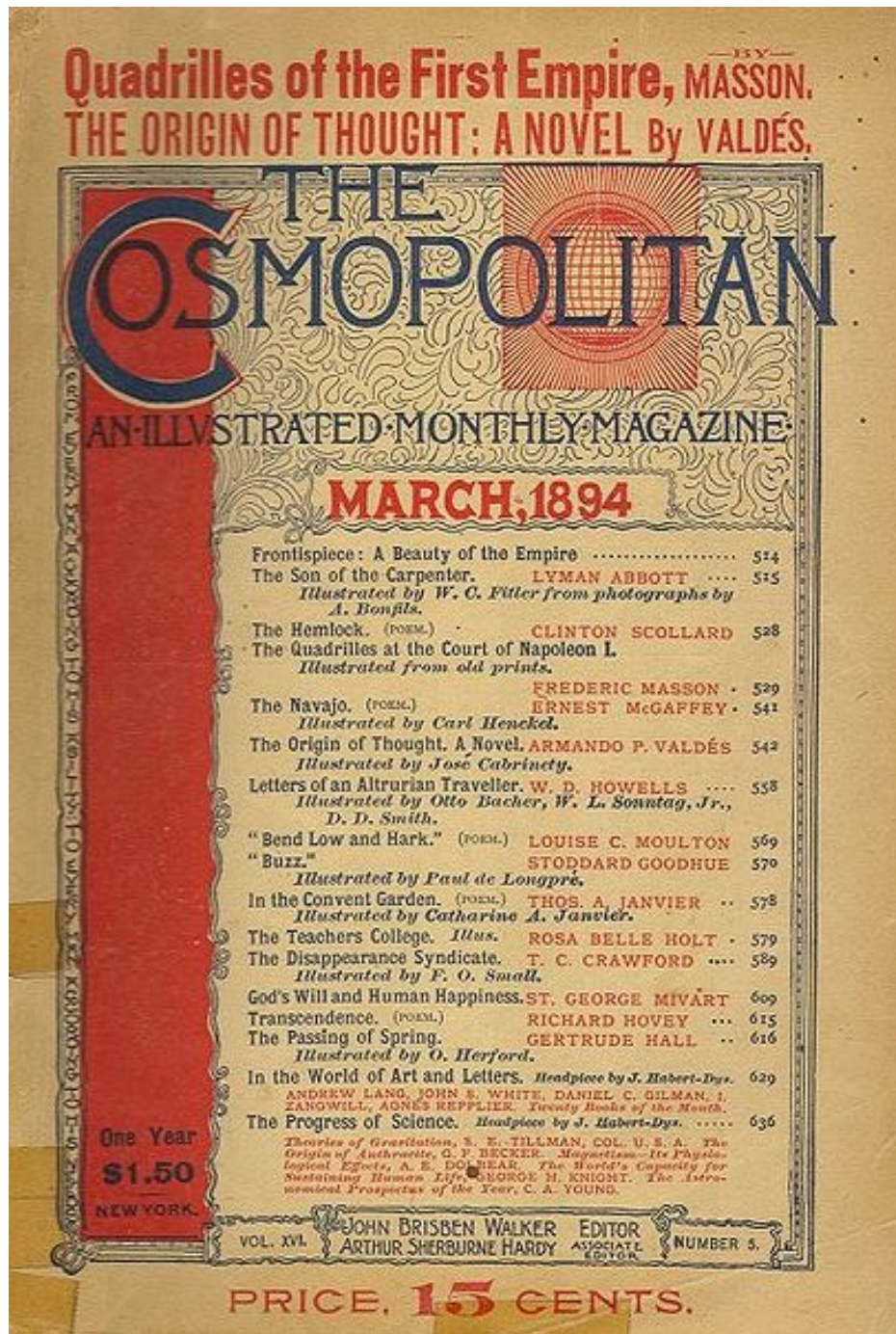


Illustration 25. Front Cover of *ST Cosmopolitan* magazine, March 1894 issue

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