

TOWARDS A DECONSTRUCTION OF SYMBOLIC VIOLENCE IN A SAMPLE OF ADVERTISING
DISCOURSE. A CRITICAL DISCOURSE PERSPECTIVE

*Hacia la deconstrucción de la violencia simbólica en una muestra de discurso publicitario.
Una perspectiva crítica discursiva*

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Abstract

This article examines the representation of women in the advertisements used by Dolce & Gabbana, in order to observe the examples of symbolic violence associated with women. The main objectives of this study are: 1) to deconstruct the main visual strategies used by Dolce & Gabbana to represent women in its newsletter; and 2) to characterize the main types of symbolic violence in the texts analysed. Data were collected from the newsletter used by Dolce & Gabbana to advertise their products through the internet from January to December 2016–19. The data are analysed based on the critical discourse analysis model of social actors proposed by van Leeuwen (2008) and Kress & van Leeuwen's (2006) models of visual grammar.

Keywords: women, critical discourse analysis, multimodality, advertising discourse, symbolic violence, gender studies.

Resumen

Este artículo examina la representación de las mujeres en los anuncios utilizados por Dolce & Gabbana, para observar los ejemplos de violencia simbólica asociada con las mujeres. Los objetivos principales de este estudio son: 1) deconstruir las principales estrategias visuales utilizadas por Dolce & Gabbana para representar a las mujeres en su boletín; y 2) caracterizar los principales tipos de violencia simbólica en los textos analizados. Los datos se recopilaron de las circulares informativas utilizadas por Dolce & Gabbana para anunciar sus productos a través de Internet de enero a diciembre de 2016-19. Los datos se analizan según el modelo de análisis crítico del discurso de los actores sociales propuesto por van Leeuwen (2008) y el modelo de gramática visual de Kress & van Leeuwen (2006).

Palabras clave: mujeres, análisis crítico del discurso, multimodalidad, discurso publicitario, violencia simbólica, estudios de género.

1. Introduction

Gender issues are present in all areas of our life, including advertising, and the predominant model is that of masculine domination (Bourdieu, 1998, 2000). This article is framed in feminist media studies because our interest focuses on studying the way in which women are represented in a sample of advertising discourse, in order to observe examples of symbolic violence. All forms of symbolic violence have their origin in the dominant patriarchal thought whose main objective is to control, to differentiate the masculine and the feminine and to show power over women in such a way that domination and discrimination predominate instead of equality (Buonanno, 2014; Mora, 2014).

It is necessary to establish relationships between texts (and we consider in this paper that text can be just visuals) and the social reality that frames them; i.e., texts are produced by society and therefore they reproduce it. For this reason, the way in which texts are created is not random, because this creation responds to the context in which texts are framed (Richardson, 2007: 10). For instance, regarding women's bodies, their representation is clearly contextual because it is determined by cultural norms (Butler, 1999, 2002, 2004; Del Rosso, 2017), in Jeffries's words (2007: xii): "[...] to demonstrate that what we understand by 'the body' or 'the language' is very largely dictated by norms and conventions that belong not to the nature of the body/language itself, but to the context in which they find themselves".

Advertising discourse has been chosen for this study because it is a socially recognised discourse that influences society (Aparicio Martín, 2015; Cruz García, 2017; Galarza, Cobo & Esquembre, 2016). This discourse makes women visible and uses their bodies constantly as an advertising claim, which implies that women are defined by their bodies without taking into consideration their intellectual abilities (Aubrey, 2006; Baykal, 2016). I intend to analyse how a globalised brand such as Dolce & Gabbana promotes its products and how women are represented in them. In this sense, the analysis will point out that the different resources used in advertising discourse are associated with social practices and are connected with the ideology that advertisers try to transmit.

The purpose of analysing the representation of women as social actors, i.e., participants in discourse (van Leeuwen, 2008), in Dolce & Gabbana advertisements is to observe if women are portrayed as sexual objects and possible forms of symbolic violence. Therefore, the aim of this study is to deconstruct the main ways in which women's bodies are represented by the company and to offer a classification of the different types of symbolic violence that are behind the hyper-representation of women. Generally, symbolic violence is characterized by being subtle and by accepting and/or supporting unequal power relations (Bourdieu, 1998). Symbolic violence takes place without physical coercion through symbolic ways that imply that those who are dominant and those who are dominated accept that role without questioning it. In this study, symbolic violence is present in messages or signs that reproduce relationships of domination and marginalization against women in society in general and in advertising in particular. Sometimes this is understood as normal and part of daily life and therefore is not considered bad or threatening (Martín Lucas, 2010).

Of the different types of symbolic violence, e.g., women associated with domestic space, women with a maternal role, women represented humiliated, women portrayed as a sexual object, women are omitted or women associated with emotional aspects (Ananda, Fitriani, Samad & Patak, 2019; Aubrey, 2006; Buonanno, 2014), I am going to concentrate on the examples in which women are considered sexual objects. This is the outstanding form of symbolic violence that appears in advertising discourse (Martínez Lirola & Chovanec 2012; Martín Lucas, 2010).

In addition, symbolic violence is joined to messages, ideas, and values, among others, that reproduce and show marginalization, subordination or domination among people, mainly women. Symbolic violence is considered the ideological acceptance, that is, the recognition of male domination by the dominated. This shows that there are unequal power relations because the female sex is considered inferior to the other. These power relations affect bodies due to the cultural and social meanings that are associated with them. Blanco (2009) considers that any form of gender violence is symbolic violence because it shows inequalities between women and men that have been present throughout history.

The hypothesis in this article is that Dolce & Gabbana advertising uses women's bodies more often than men's bodies and there are examples of symbolic violence in the way the bodies are represented. The main objectives of this study are: 1) to deconstruct the main visual strategies used by Dolce & Gabbana to represent women in their newsletter; and 2) to characterize the main types of symbolic violence in the texts analysed. The main research questions in this article are the following: How are women represented in a sample of Dolce & Gabbana advertising? What are the main visual characteristics of the texts analysed? What are the main cases of symbolic violence in them? I will try to answer these questions by analysing the main visual characteristics of the corpus.

This article is divided into the following sections: the next section is the literature review followed by the theoretical framework in section 3 where critical discourse analysis and visual grammar are presented as theoretical frameworks. Then, the data and methodology are offered in section 4. Section 5 concentrates on the analyses. The article finishes with the discussion and some conclusions.

2. Literature review

Advertising discourse is outstanding for its contribution to the construction of all sorts of stereotypes, including gender ones, and for its transmission of meanings that are frequently accepted as real (Buonanno, 2014; Sarkar, 2014). Advertising discourse uses different communicative strategies of manipulation that contribute to the promotion of the values and lifestyle of the consumer society (Danilina, Kizyan & Maksimova, 2019; Hackley & Hackley, 2017). In fact, advertising messages are a discursive practice used in order to persuade, to inform or to get attention. In this sense, observing society shows that it is women who are mostly represented as stimuli in advertising; in Sato's words (2011: 145-146): "Among the abundance of advertising images in late-modern

consumer culture, one of the most frequent stimuli we encounter is the figure of a young female. They are everywhere enticing to sell us conveniences, sexual fantasies, the good life of aesthetic pleasures of everyday life.”

In the past few decades there have been various studies that have paid attention to language and gender in general (Cameron 1998, 2006; Coates 1998, 2004, 2012; Eckert & McConnell-Ginet 2003; Goddard and Patterson 2000; Hashim & Hassan 2011; Talbot 2010; Wodak 1997, among others). Moreover, several studies have concentrated on visual language and gender issues of the representations of women’s bodies in advertising (Baykal, 2016; Bowcher 2012; Jeffries 2007; Jerslev, 2017; Magalhães & Caetano 2012; Martínez Lirola 2009, 2010, 2012a and 2012b; Martínez Lirola & Chovanec 2012; Sato 2011; Sharda, 2014; Velandia-Morales & Rincón, 2014, Xu & Tan, 2020, among others). These studies point out that gender stereotyping in advertising generally refers to social roles of women.

Different studies highlight that women and men are not represented equally or in an egalitarian way in advertising (Giaccardi *et. al*, 2016; Mora, 2014; Shaikh, Ali Bughio & Ali Kadri, 2016). Research shows that women are generally represented as sexual objects, homemakers, or as dependent and insignificant adornments for men.

Normally, women’s bodies are used as objects in advertisements (Aubrey, 2006; Calogero, 2013; Kroon & Perez, 2013; McKay, 2013; Tylka & Augustus-Horvath, 2011), which promotes gender stereotypes in society (Proyecto Areste 2003; Cuadrado 2001; Gómez Escalonilla *et al*. 2008), following Jeffries (2007: 3-4):

“The cultural imperative for women to look good remains strong and readers will therefore often be in a relatively weak position in relation to the producers of the various ideologically-laden messages about the female body, since they offer advice about the best way to improve looks and attractiveness.”

Traditionally, women’s bodies are understood as objects of desire, as carriers of pleasure (Aparicio Martín, 2015; Biglia & San Martín, 2007). Moreover, women’s bodies are the place where different forms of power take place (Muñiz, 2010; Pham, 2014). Women’s bodies are adapted to an imaginary norm in order to please (Walter, 2010). The collective ideology understands that the objective of women’s bodies is to fascinate men, leave them captivated and persuade them. The image and the body of women reflect the community values and the values associated with women.

When analysing the way in which women are represented in advertising, it is observed that sexual attraction (beauty, loveliness, sex appeal or desire) (Gil Calvo, 2000: 21) is often suggested by advertising in order to catch the audience’s attention and to persuade. In fact, women’s bodies are used as advertising claims without being aware of the social effects that these representations can have and without analysing possible ways of gender violence. The author (*op. cit.*: 16) makes reference to the different signs that create the social repertory used to classify and identify feminine gender: neckline, opening of skirts, the cosmetic definition of the face, the care of nails, the gestures in postures, etc.

3. Theoretical frameworks

This article is framed in Critical Discourse Studies (CDS) because the purpose of CDS is to point out the relationships between discourse and society and to deconstruct the discursive reproduction of power abuse and social inequality (van Dijk, 2009). It makes use of critical discourse analysis (CDA) to do so by deconstructing the different possibilities that language offers us to create meanings and the reasons why people choose some meanings instead of others in certain contexts. The perspective of CDA allows the deconstruction of structures of discrimination, domination, power or control that is present in some social situations or with certain groups (women in advertisements in this case). Consequently, CDA will be used to uncover what is implicit in the relationships of discursive domination, in particular the examples of symbolic violence, in the sample of texts under study.

CDA is an interdisciplinary approach aimed at deepening different social realities through discourse. Its purpose is clearly social because it allows deconstructing patterns of social inequality, ideology and power relations. CDA gives importance to understanding the social and cultural context of a text, hence it is an adequate perspective to analyse the sample of advertising discourse used in this article.

The analysis of the main visual characteristics of our corpus will allow observation of the social inequality that is established through the characteristics under analysis because discourse creates social reality (Wodak, 2011). The CDA approach is useful to deconstruct how language is shaped by social structures and to unveil power relations in discourse.

Observing the representation of women as social actors in the corpus will be useful to deepen into the representation of them as participants in social practices. The model proposed by van Leeuwen (2008) observes the visual characteristics of social actors by analysing social distance, social relation and social interaction (van Leeuwen, 2008: 138-141). Considering these categories will show who the people represented in the images are and what values or beliefs are associated with them.

Kress and van Leeuwen's (2006) method of social semiotics will also be used to observe how visual communication works to construct meanings. It assigns representational, interpersonal and compositional meanings to images based on Halliday's model of three metafunctions (Halliday & Mathiessen, 2014), in which attention is paid to: ideational meanings (how realities are represented in texts), interpersonal meanings (the social relations between characters and with the readers) and textual meanings (the way texts establish relationships with their context).

The representational metafunction pays attention to: participants (who and what is depicted), processes (depicted actions or relations) and circumstances (where, when, how, with what). Vectors contribute to create dynamism or action between the different participants. The physical appearance of characters helps readers infer their age, class, role and ethnicity.

Considering interpersonal meanings, Kress and van Leeuwen (2006) distinguish three types of systems associated with the interpersonal function: those of (i) image act and gaze, (ii) social distance and intimacy, and (iii) involvement and power. Regarding image and gaze, characters' images are

‘demands’ when characters gaze at the viewer. Images as ‘offer’ present characters without that gaze. Social distance concentrates on the representation of characters as ‘close up’, ‘mid shot’ and ‘long shot’.

Regarding involvement and power, viewing characters from particular angles contributes to position the viewer: the horizontal angle implies greater or lesser involvement, i.e., when characters face viewers ‘front on’, they are involved with the audience, whereas their depiction as an oblique angle contributes to detaching them from readers. The vertical angle is associated with the realization of power: if viewers look down they are given power whereas what is looked up on appears weak and vulnerable (Kress & van Leeuwen, 2006: 140 ff.).

Compositional meanings concentrate on information value, salience and framing (Kress & van Leeuwen, 2006). Information value allows a deepening of the location and the relationship between elements: placing elements on the right (new information) and on the left (given information) contributes to giving more importance to certain elements. In addition, the elements in the upper part of the layout function as ‘ideal’, whereas those in the lower position function as ‘real’. Regarding salience, attention is paid to the elements that are highlighted by their size, colour, focus, etc.

4. Data and methodology

The corpus used in this article consists of all the advertisements used by Dolce & Gabbana in the newsletter the company sends regularly through the web for the Western world. All the texts that appeared in that newsletter from 2016 until 2019 were analysed, 272 in total. The corpus is justified because Dolce & Gabbana is a popular worldwide international company that sells a variety of products such as clothes, accessories or perfume, among others. Moreover, the selection of the corpus is justified because of the common use of the female body to advertise. There is no regular periodicity in the newsletter. Its frequency depends on the number of products being advertised in the different campaigns. The newsletter is relevant because it offers a catalogue of the different products being advertised and the possibility of buying them online.

The analysis is mainly qualitative-descriptive, following the tradition of CDA. Due to the limitations of the paper, the prominent types of symbolic violence will be illustrated with three texts that are representative of the main characteristics found in the sample. Some quantitative data will also be offered to illustrate the main characteristics of the corpus. One of the main objectives of CDA is to observe the relationships between texts and that social power that surrounds them; that is why the perspective of CDA has been chosen, because it allows establishing connections between the texts and their context.

The analysis will be done following Kress and van Leeuwen’s model of visual grammar (2006). This approach is useful to deconstruct visual texts and the ideology associated with them. The representational, interpersonal and compositional metafunctions will be analysed. Van Leeuwen’s (2008) visual characterization of social actors will unveil how women are portrayed and the relationships between the visual characteristics and symbolic violence.

5. Analysis

This section is divided in two sub-sections: 5.1 shows the main characteristics of the corpus, paying attention to the outstanding feature in the three metafunctions used in the analysis. Section 5.2 illustrates the main types of symbolic violence found in the corpus, with a text that is representative of the main characteristics found.

5.1. Main characteristics of the corpus

Considering the representational metafunction, it is essential to observe the people represented in the texts analysed. Of the 272 texts analysed, the presence of women over men predominates in all cases. It is noteworthy that, in 2017, women appear in almost half of the texts analysed, in particular 44.41%, compared to 2.53% texts in which only one man appears. In the other three years, the female presence is highlighted, and neither in 2016 nor in 2019 is a single man represented. When more than one person is represented in the texts, more than one product is usually advertised. In 2016, almost 50% of the texts, in particular 45.46%, represent more than one person. The percentage in the other three years is lower. It should be noted that there are texts in which there is no human representation, so that the product occupies the central place. The highest percentage of such texts is in 2018, 41.66%, when fewer texts appear only with women, followed by 35.89% in 2019. It is noted that, in 2016, the percentage of texts in which only the product appears is low, 18.18%, since this is the year when there are more texts with several people (see Table 1).

Table 1. Analysis of the social actors in the analysed texts¹

Year	Number of texts	Only a woman represented	Only a man represented	No human representation	More than one person represented
2016	34	36.36%	0%	18.18%	45.46%
2017	79	44.41%	2.53%	32.91%	20.25%
2018	120	32.52%	4.16%	41.66%	21.66%
2019	39	38.46%	0%	35.89%	25.15%
Total	272			100%	

Source: own elaboration.

When paying attention to the interpersonal function, there are two aspects that should be highlighted. Observing whether bodies appear cut off is an element that helps determine symbolic violence because it does not present people as a whole, a fact that makes it difficult to establish a relationship between social actors and the audience. However, analysing the examples in which social actors interact by being examples of petition (demand) by looking directly, and therefore asking for a

¹ This table and the following ones have been prepared by the author.

response, it is noted that they predominate in 2016 (63.63%) and 2018 (62.5%). This contrasts with the other two years when there are more examples of representation of people as an offer, 65.83% in 2017 and 53.85% in 2019, because there is no visual contact with the audience, suggesting that they are subjects to be observed (see Table 2).

Table 2. Representation of bodies and interaction of social actors

Year	Number of texts	Partial body is shown	Demand	Offer
2016	34	54.54%	63.63%	36.36%
2017	79	49.36%	34.17%	65.83%
2018	120	42.5%	62.5%	37.5%
2019	39	46.15%	46.15%	53.85%
Total	272		100%	

Source: own elaboration.

Finally, it is essential to pay attention to the position of the product in the visual in the compositional metafunction. When analysing the position of the product (see Table 4), it is striking that in 2016 the trend is to place it on the right, the most important position in the texts, in 90.91% of cases. In the other three years, the tendency is to place the products in the center, especially in 2019: 94.88% of the texts are in that position, as this is a position that also contributes to highlighting the product. Another noteworthy fact is that the number of texts in which the product appears on the right (21.51%) in 2017 is similar to those on the left (18.98%) (see Table 3).

Table 3. Position of the product in the advertising of Dolce & Gabbana

Year	Number of texts	Product on the right	Product in the centre	Product on the left
2016	34	90.91%	9.09%	0
2017	79	21.51%	59.51%	18.98%
2018	120	13.33%	84.17%	2.5%
2019	39	2.56%	94.88%	2.56%
Total	272			

Source: own elaboration.

5.2. Approaching symbolic violence in Dolce & Gabbana advertising

Due to limitations of space, this section offers the analysis of three texts² that represent the main three types of symbolic violence found in the corpus of Dolce & Gabbana's advertisements. It is hoped that this classification can be applied to other samples of advertising discourse.

² Source of the texts:

https://www.dolcegabbana.com/es/?gclid=CjwKCAjwpKCDBhBPEiwAFgBzjzXUm41bUQ7rIxuN79rLdk0o2SjndjHEMRBtd7UqokSps3Ki8mHBRoCPmMQAvD_BwE&gclid=aw.ds [03/04/2021].

5.2.1. The body as a dynamic advertising claim. Exploring the sensualization and sexualization of women's bodies. Analysis of text 1

Text 1³: Advertisement of Dolce and Gabbana in 2017



Source: Dolce & Gabbana 2017.

This is an example of symbolic violence because women's bodies are homogenized and represented as sensual and sexualised. The short skirts that women are wearing show their legs, and the Dolce & Gabbana logo on the t-shirts contributes to highlight their breasts. Consequently, the body is used as a claim to advertise Dolce & Gabbana's clothes. Women are social actors represented as agent, generalized, assimilated and undetermined (van Leeuwen, 2008), whose main function is to pose on the catwalk with Dolce & Gabbana clothes. This visual portrays a group of women in the center of a catwalk; they are represented moving towards the audience. There are different vectors joining the bodies of the represented participants (heads, eyes, shoulders, hips, arms, hands, knees and feet) that add dynamism to the visual.

From the interpersonal point of view, the women represented are 'demands' because they clearly gaze at viewers. We observe three levels: foreground, middle ground and background. The social distance is mid-shot, because there is a clear distance from the viewers, which contributes to present women's bodies as objects to be observed. This visual is an example of detachment because viewers are distanced from the women represented, angled away from the readers' view. This contrasts with the horizontal angle, which implies involvement with the audience because characters face the viewers front on. The vertical angle contributes to empower the women represented because they look down on the viewers. The way the women are presented walking with determination towards the audience suggests that they are very secure and confident.

³ Source of the Text 1:

[https://www.google.com/search?q=imagenes+de+dolce+gabbana+2017&tbm=isch&source=univ&client=firefox-b-d&sa=X&ved=2ahUKEwi4soSwnKvNahX0XRUIHexfCY4QsAR6BAgKEAE&biw=1366&bih=654#imgrc=Ux7IWj-cJdGACM \[03/04/2021\].](https://www.google.com/search?q=imagenes+de+dolce+gabbana+2017&tbm=isch&source=univ&client=firefox-b-d&sa=X&ved=2ahUKEwi4soSwnKvNahX0XRUIHexfCY4QsAR6BAgKEAE&biw=1366&bih=654#imgrc=Ux7IWj-cJdGACM [03/04/2021].)

From the compositional point of view, this visual is read from the centre to the margins. The women in the centre are the most important part of the information not only for their location but also because they are the most salient element in the composition due to their size and to highlighting the point of light on them. The white colour of their t-shirts with D&G in black contributes to enlighten them; the white runway they are walking on also contributes to illuminate them. The fact that they are framed by the public on both sides of the visual and not illuminated makes the women the centre of attention.

5.2.2. *The body is cut and used to frame and highlight the product being advertised. Analysis of text 2*

Text 2⁴: Advertisement of Dolce and Gabbana in 2018



Source: Dolce & Gabbana 2018.

There are different social actors in the visual, but it is only the woman in the foreground who is highlighted. The woman is a social actor represented as a patient specific individual (van Leeuwen, 2008), whose main function is to pose showing her beauty next to the perfume being advertised. There

⁴ Source of the Text 2:

https://www.google.com/search?q=im%C3%A1genes+de+dolce+%26+gabana+2018&client=firefox-b-d&tbm=isch&source=iu&ictx=1&fir=Olce2ujHTKWBPm%253A%252CpzDAb24TXcxVgM%252C_&vet=1&usg=AI4_kSD4y9g2235FCPaK5CesVGRLwNqqA&sa=X&ved=2ahUKewjH0177mqvnAhWRtXEKHXs6AXgQ9QEwAXoECAoQBw#imgcr=5fj_isk2Ey3BaM:&vet=1 [03/04/2021].

is also personalization because there is no doubt that the woman is outstanding in the visual. This is an example of symbolic violence because the woman's body is cut. She is used to highlight the product by vectors that connect the woman's body with the perfume, such as her hands, arms, breast and hips. These vectors contribute to sexualize the body and to use it to highlight the perfume. There are also vectors in the woman's head connecting her with the men in the middle ground.

The outstanding feature in the interpersonal metafunction is that the woman looks directly at the audience, requesting a symbolic answer and establishing a symbolic dialogue with the audience. The social distance is quite close; the horizontal angle situates the woman close to readers and the vertical angle contributes to empower the woman, who seems secure and confident.

The perfume being advertised is clearly emphasized because it appears on the right, the most important part of the information, as Kress and van Leeuwen (2006: 181) make clear: "The lower section visualizes the product itself, providing more or less factual information about it [...]". Moreover, the fact that the visual is black and white and the perfume is the only coloured element contributes to highlight it. The woman is the most salient element in the text due to her size and her position right in the middle of the visual. The heading with the name of the company and the logo "The Only One" function as ideal by appearing at the upper part of the message. The woman and the perfume are framed by the different people who appear in the background.

5.2.3. *The body as a static advertising claim through posture: shop window bodies. Analysis of text 3*

Text 3⁵: Advertisement of Dolce and Gabbana in 2019



Source: Dolce & Gabbana 2019.

⁵ Source of the Text 3: https://www.google.com/search?client=firefox-b-d&biw=1366&bih=654&tbm=isch&sa=1&ei=OLgyXsXgJ0Ssa_DxrOAI&q=imagenes+de+dolce+gabbana+2019&oq=imagenes+de+dolce+gabbana+2019&gs_l=img.12...5003.6082..7630...0.0.0.119.677.5j2.....0....1..gws-wiz-img.....0i19j0i8i30i19j0i30i19.ksJOK6pmRmM&ved=0ahUKEwjF3PjblqvnAhUE1hoKHfA4C4wQ4dUDCAY#imgcr=LwGIVE4qq01DM;M [03/04/2021].

This text serves to illustrate another type of symbolic violence found in the corpus: using the body as a showcase by being static to advertise the company's products. The representation of women as social actors is characterized by being patient specific women, unspecified (van Leeuwen, 2008), whose main function seems to be to pose showing off their elegant outfits.

When analysing the representational function, the first thing to point out is that we find four social actors, three women and one man. The three women appear static, well dressed and wearing make-up. They are standing still, which allows us to talk about the body as a showcase that serves to present to the audience the products that they want to sell. Women do nothing, they just pose and show their perfect image. This contrasts with the man at the end of the text depicted as acrobatic. Different vectors of action are observed that join the four social actors through the head or mouth, among others. The woman's bare arms with her hands on her hips featured in third place serves to connect the two women on her right with the man on her left. The action takes place and doing the acrobatics takes place in the street. In addition to vectors, the first and third women are connected by wearing clothes of a similar colour.

In the interpersonal function, one of the features that stands out that the three women look directly at the audience and they establish a symbolic relationship of demand. The social distance between the social actors and the audience varies: we find a woman in the foreground, two in the second and the only man represented appears in the third plane. The woman who appears in the foreground is very close to the audience, a fact that contributes to projecting a close relationship and a degree of intimacy and engagement with viewers. In addition, the horizontal angle helps to facilitate the relationship between this woman and the two that appear in the background with the readers. The vertical angle helps highlight the three women represented who appear in front of the empowered audience thanks to the elegant dresses they wear.

The information value in this text breaks the principle of composition by which the new and most important information normally appears on the right. The man appears doing a stunt on the right and on the third plane. The name of the company appears on the right, which helps to highlight it. However, in this text the most important information appears from the centre to the left, which is where women appear. The most relevant element of the text is the woman on the left, because she appears in the foreground and is larger. All the social actors are framed by the building and the monument.

6. Discussion

The analysis performed allows us to decode the main types of symbolic violence (38% of the type illustrated with Text 1, 29% of the type illustrated with Text 2 and 33% of the type illustrated with Text 3) and the ideological consequences of the different visual choices used by publicists.

Women's bodies are objectivized because their representation appears justified to reinforce the product being advertised. The general tendency is that the product being advertised appears on the right, the place of the most important part of the information (text 2), in general in the lower section, and women either reinforce the product (text 2) or show how it looks when she uses it (texts 1 and 3).

The women represented are young, slim and white in 93% of the texts analysed, which contribute to the canon of beauty in Western cultures. Their postures are sensual and the way they look is seductive. Their posture, gestures and gaze contribute to their representation as desirable. This is associated with symbolic violence, because the body is sexualized and represented full of eroticism in order to sell a product. This representation of the body suggests the exclusion of the bodies that are not slim, young and beautiful.

The fact that Dolce & Gabbana uses 'perfect' bodies has an effect on the audience, because the general tendency is that women want to imitate the women represented (Baykal, 2016; Del Rosso, 2017), and therefore their bodies are considered examples that are important in the cultural canon of female beauty in Western cultures because they are socially accepted and associated with aesthetic pleasures. In this sense, the bodies represented have an influence on the social construction of women's bodies and their images. All these ideas contribute to reproduce the patriarchal system where women have clear roles. One of them is associated with being a sexual object, which is a clear example of symbolic violence. In this sense, it has created an ideology on the body in which beauty, youth and evocation of sexuality are given importance.

However, it is not taken into consideration that images are generally manipulated by means of the brightness, the colour, the contrasts, the direction and the intensity of the light, the clarity or the focus of the image, etc. This means that 'unreal women' try to persuade 'real women' to become like them. In this sense, the different visual resources used to represent women point out the main values accepted in Western societies: they are values associated with image, with the external aspects of women; there seems to be no place for intellectual, modal and human values.

Moreover, women's bodies are cropped (texts 2 and 3), and they appear in provocative postures in order to seduce and highlight an erotic image of women, which is associated with sex and pleasure. This can be associated with symbolic violence because the female body is used as an advertisement claim and because it is suggested that it is the publicist who dominates the female body. Representing certain parts of the body helps the audience to concentrate on the clothes and accessories that the campaign is trying to advertise, i.e. it is only certain parts of their bodies that are highlighted, such as the bust and the buttocks. Consequently, the viewer observes a fragment of women's bodies. In this sense, the women represented are used as an advertising claim, due to the social and cultural connotations that the female body has all over the world, but particularly in Western societies. For this reason, it is essential to vindicate the importance of women as a whole, without paying so much attention to the body as the essential element in their identities (Martínez Lirola, 2012a).

The ideology that appears behind the visuals is based on the importance of selling the product that is advertised, i.e., the product itself is the centre of attention. In addition, the ideology connected

with the different resources that publicists use suggests that women have to act as decorative objects whose main purpose is to be used as advertising claims; they have to accomplish social expectations of beauty and be as perfect as possible, which is an example of symbolic violence. In fact, the women represented contribute to gender stereotypes. Portraying sensuality, sexuality and desire is a clear strategy used to present women in service of the product.

The general tendency is to represent women as patient, and as specific individuals (texts 2 and 3) although there are no references to their names. The product itself is clearly identified and there is no doubt that it belongs to Dolce & Gabbana because the name of the company is clearly distinguished in the visuals. The texts analysed do not deepen into the social realities of the women represented but, on the contrary, what is highlighted is a superficial reading that concentrates on the beauty of the bodies as carriers of sexuality. The bodies are perceived as passive recipients of the looks of others, as desirable objects that can be used to seduce, sell or persuade. In this sense the body is used as an instrument that follows the objectives of the group in a position of power, of the patriarchal system that frames us.

The cultural model transmitted by Dolce & Gabbana is associated with white women, whose body is passive and willing to please. This is mainly done because women are represented wearing tight clothes and low necklines in most of the texts compiled. In this sense, the advertising genre tends to rely on stereotypes that fix diverse and complex experiences into predictable patterns. The collective imagination associates women's bodies with giving pleasure, sex and with the cultural ideas of beauty that exclude bodies that do not accomplish the standards.

The texts analysed can be considered examples of gender visual violence (Martínez Lirola, 2012a; Martínez Lirola & Chovanec, 2012) in which the woman is treated as an object of desire. The use of this concept is justified by observing the way in which women's bodies are symbolically violent.

7. Conclusions

The intensification of women's ideal bodies to sell a variety of products is a constant strategy used by Dolce & Gabbana. Women's physical appearance contributes to highlight their roles as sexual objects, which can be considered symbolic violence. The advertisements analysed promote an idealised beauty. The images of women used by Dolce & Gabbana promote the use of the female body as an advertising claim, as a sexually objectifying figure where there is a tendency to eroticize the body.

The representation of women as provocative and erotically appealing contributes to create symbolic violence and stereotypes that perpetuate gender inequality instead of emancipation. The women represented by Dolce & Gabbana have to fit a certain mold to be considered beautiful and

attractive. In this sense, the portrayal of women in the sample of advertising analysed promotes the sexualization of the body, always represented as physically beautiful and sexy, and the use of visual strategies that contribute to symbolic violence, such as the objectification of the body.

Using CDA in the analysis has shown that the texts analysed are framed by a patriarchal, androcentric and fetishist society where women's bodies are portrayed as objects of desire, which contributes to perpetuate a sexist society. In fact, the texts chosen are examples of the patriarchal cultural notion of beauty, which involves women's bodies having to follow the beauty canon established by society in order to have ideal bodies. Consequently, the analysis made points out the general tendency to women's objectification in a socio-cultural context where women seem to be empowered.

The forms of symbolic violence systematized are examples of feminine subordination. They suppose a cultural order in which masculine domination is present. The cultural structures make invisible the symbolic violence that takes place against women many times. The symbolic power determines the cultural representations of women nowadays. Many forms of the said symbolic violence are perceived as normal and are accepted.

In conclusion, it is necessary to rethink the category of the body and the cultural models associated with the representation of women's bodies. The sample of advertising discourse chosen suggests certain behaviours: the body is used to please and persuade; some parts of the body are highlighted. This study considers female bodies should be represented and considered as a whole. In addition, it is necessary to claim the elimination of the representation of the body as an object or as a sexual advertisement, by highlighting the erotic dimension of women, which reproduces relationships of domination and power.

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