The Language of American Teenagers Then and Now: A Linguistic Analysis of the American Magazine *Seventeen*

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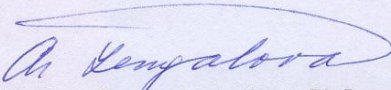Ústav moderních jazyků a literatur
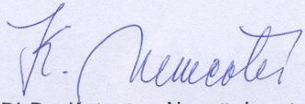
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ABSTRAKT

Tato bakalářská práce se zaměřuje na problematiku jazyka amerického časopisu Seventeen pro teenagery z let 1969 a 2015.

Teoretická část obecně charakterizuje časopisy, popisuje časopisy pro teenagery a věnuje se vzniku a rysům časopisu Seventeen. Další část uvádí charakteristiku a popis stylistických, morfologických a sémantických prvků, které se v časopisech pro teenagery zpravidla objevují.

Praktická část se věnuje lingvistické analýze a porovnání vybraných rubrik časopisu Seventeen z let 1969 a 2015 z hlediska stylistického, morfologického a sémantického. Okrajově se věnuje i vizuální stránce analyzovaných rubrik.

Klíčová slova: teenager, Seventeen, stylistika, morfologie, sémantika, vizuální znaky, lingvistická analýza.

ABSTRACT

This Bachelor's thesis focuses on the language of the American teenage magazine Seventeen issues from 1969 and 2015.

The theoretical part characterizes magazines in general, describes magazines for teenagers and involves foundation and features of Seventeen. The next part characterizes and describes stylistic, morphological and semantic elements which are likely to occur in the teenage magazines.

The practical part includes linguistic analysis and comparison of selected sections of Seventeen issues from 1969 and 2015 from the stylistic, morphological and semantic points of view. Moreover, the practical part concerns visual features of the Seventeen issues analyzed.

Keywords: teenager, Seventeen, stylistics, morphology, semantics, visual features, linguistic analysis.

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CONTENTS

INTRODUCTION

This Bachelor's thesis deals with the specific linguistic aspects of Seventeen issues from 1969 and Seventeen issues from 2015, analyses and compares the language used then and now. As I wanted to focus on the language of the teenagers, I decided to analyse the teenage magazine as it represents an appropriate source that reflects the teenage language.

The theoretical part describes magazines in general and characterizes the cover page and content of the magazines. Also, it defines teenage magazines and focuses on the history of Seventeen and the typical features of Seventeen 1969 issues and Seventeen 2015 issues. Besides, the theoretical part covers the phonetic and lexical stylistic devices, word-formation processes and semantic relationships of the lexical meanings that typically occur in the teenage magazines.

The practical part provides a linguistic analysis of selected sections of Seventeen 1969 issues and Seventeen 2015 issues. The selected sections pursue fashion, beauty and relationships. The linguistics analysis concentrates on the vocabulary of its issues, with respect to stylistics, morphology and semantics. The practical part also examines the approach towards the teenagers in Seventeen then and now and its aim is to state if there have been any differences in the approach within almost 50 years. The main objective of the practical part is to find out if and how the language of and for teenagers used in a teenage magazine has changed between the 1960s and the present.

Additionally, the practical part involves an analysis of the visual features of Seventeen 1969 issues and Seventeen 2015 issues. The aim is to identify the differences and similarities of the Seventeen issues design.

I.   THEORY

1 MAGAZINE

Magazines are media that provide information about the society and show how the society should be and construct ideals consumers would crave for. Scholars might perceive the magazines positively as a mean that joins like-minded readers together. However, some scholars view them as commercial media to benefit from (Abrahamson and Prior-Miller 2015, 10). Influence of digital technologies has changed the perception of printed press. Ball State University did research in 2006 on observing consumers and their interaction with media after 2000 that proved U.S. citizens read less, watch and listen more (Abrahamson and Prior-Miller 2015, 22). That might be one of the reasons why the amount of magazines published in the United States has been declining since 1990. Nowadays plenty of magazines have a digital form available on the Internet (Biagi 2014, 79).

Within the society, magazines bring variegate discussion, which may allow people with similar interest to respond to the common issues and enrich their general knowledge. Moreover, magazines broaden and help to clarify lifestyle change and might serve as one of the ways to relax (Abrahamson and Prior-Miller 2015, 23).

Magazines are classified according to their level of specialisation, type of readers, and the frequency of publishing. They are issued periodically in intervals of a week, fortnight, month, quarter or even year (McLoughlin 2000, 1). The magazines also differ according to the audience, for example, there are magazines aiming at children, such as Disney Adventure and Spider, magazines concerning business and finance, such as Entrepreneur and Forbes, magazines concerning sports, such as SLAM magazines and Sports Illustrated, magazines targeting women, such as Cosmopolitan, and magazines targeting teenagers, such as Seventeen and Teen Vogue (Biagi 2014, 76-77).

1.1 Cover Page

The cover tempts the potential purchaser to look inside the magazine and creates preview of the content that shapes the reader's expectation. The cover represents the magazine and thus, it is the selling point (Sumner and Rhodes 2006, 45-46).

1.1.1 Cover Page Layout

Every magazine has a title typically situated at the top of the page, a large image that grabs the attention and cover lines that usually prevail on the left-hand side than on the right-hand side since the left side usually protrudes approximately 11 cm in the newsstand

(Sumner and Rhoades 2006, 51). Furthermore, there are a few minor elements, such as the Universal Product Code that is usually situated at the bottom, price of the magazine and the date of the issue. All of them are small but essential elements that help retailers to sell the magazines and consumers to identify them (Sumner and Rhoades 2006, 46-50).

1.1.2 Language

The titles of the magazines are very often short and simple and evoke expectations associated with the magazines' content (Stubbs and Kantzow 2000, 99). Some titles are enigmatic such as T+D, standing for Training and Development, which may bring the readers troubles to work out the meaning. To the contrary, some titles are clearer and directly provide information about the content (McLoughlin 2000, 6). Also, the cover lines are typically clear, simple and quite short.

Grover (Grover 2004, 4) is convinced that the text editors choose the vocabulary intentionally to make the messages special and catchy on the front cover. Sometimes they select emotive words, such as *perfect*, *adore* and *nightmare* to appeal to the readers. However, as McLoughlin (McLoughlin 2000, 13-14) claims, it is not only language that must be outstanding and artful, but also design of the magazine is crucial.

1.1.3 Visual Features

Magazines show a main strong image, i.e., photography or drawing that captures the reader's instant interest. The title of the magazine is often one-word or two-words and extends from the left side to the right side to be easily identified. The title, as well as cover lines, must be visible and readable from 2-3 metres (McKay 2006, 165-166).

According to Sumner and Rhoades (Sumner and Rhoades 2006, 52) the design of the magazines is defined in four ways:

- a) Single image and single cover line
- b) Single image and multiple cover lines
- c) Multiple image and multiple cover lines
- d) Either all typographic or all illustration

The second option is the most popular and frequent type nowadays. Weekly magazines usually choose the first type, while the third type is usually seen in the supermarket tabloids. The last type is used very rarely. One of the magazines using the last type is magazine *New Yorker*.

1.2   The Magazine's Content Itself

As McLoughlin (McLoughlin 2000, 25) states, every magazine should have the contents page that enables the readers to orient within the magazine. The readers then can easily find the topic they are interested in. The content page adheres to a set form. However, its style differs from magazine to magazine.

Sumner and Rhodes (Sumner and Rhodes 2006, 39) agree with McLoughlin claiming that content page helps the readers to orient within the magazines. However, they confess that some readers take a look at the content and some do not. They skip the page, scan the magazines and stop at articles that appeal to them.

Apart from the content page, the magazines consist of articles pursuing plenty of issues, opinions, ideas and experience in detail. The articles usually follow fixed structure and give information, entertain and persuade the readers or gratify the consumer's interest. They are very often voguish but not concerning latest news from the previous days (Stubbs and Kantzow 2000, 105). They are orderly divided into usually short paragraphs containing of only two or three sentences. However, the paragraphs might seem longer because they are printed in columns (Marsen 2013, 101-103). The structure of the articles comprises of a headline, an opening paragraph, a body of the article and closing paragraph. The headline attracts the readers and refers to the subject of the article. The opening paragraph sketches the theme to capture reader's attention by using contentious statements and it gives the background information. The body is divided into paragraphs and it includes several textual components, such as quotes, interviews, expert's statements and visual components such as pictures, photographs, graphs, tables. The closing paragraph summarizes the article, proposes solution or suggests considering other opinions (Stubbs and Kantzow 2000, 105).

Regarding the composition of the pages in the magazine, Krees and Van Leeuwen state that right-hand pages more or less consist of photographs and give new information while left-hand pages provide written text and comprise information the consumer already knows (Frost 2012, 48). The text is typically written from the left to right side and from the top to the bottom owing to the cultural habits (McLouglin 2000, 29). On the other hand, The Poynter Institute's Eye-trac research in 1991 proved that readers do not distinguish between the left pages and the right pages. Also, the research showed that readers look primarily at a large picture or an image disregarding their positioning (Frost 2012, 44-46).

Magazines include quite a lot of advertisements. Considering its layout on the page, the graphics of the advertisements usually covers the upper part, while the factual information occur on the lower part of the page. However, the text might be found also in the central part of the page and unify what surrounds it (McLoughlin 2000, 32-34).

2 TEENAGE MAGAZINES

The word teenager is a derivation from teenage and refers to a person aged between 13 and 19 (Online Etymology Dictionary 2016). The expression became common in 1940s with foundation of the teenage magazine, which detached from the women's magazines (Massoni 2010, 21).

There were two women's magazine genres formerly, service magazines and fashion magazines. The function of the service magazines was to give advice and wrinkles often related to housekeeping, while the function of the fashion magazines was to represent body perfection and help to achieve the woman body ideal. Nowadays the differences between the service magazines and the fashion magazines diminish (Massoni 2007, 11).

The connection between the media and identity is essential for the teenagers. Majority of the teenagers are dependent on the media, which highly influence them. The teen magazines portray the body perfection, show the utopian lifestyle and advertise the products and services that help to reach this perfection. As the women and girls long for youthful and trendy appearance, they tend to purchase the products and services advertised in the magazines. On the other hand, the men and boys' values in the society are different than the women and girls' values. The power and wealth make a man a man whereas a young look may actually decrease their social worth (Massoni 2010, 17-18).

The media prize female's bodies more than their minds. However, it does not mean that teenage girls who purchase the magazines and admire the model bodily perfection are not well educated. They are actually often very smart and care about their appearance (Massoni 2010, 18).

2.1 Content of Teenage Magazines

The teenage magazines publish short articles on shopping guides and fashion, provide information on beauty products and feature diets and exercises. They also function as a relationship counselling. Moreover, they might sometimes give the tips on occasional hairstyles and make-up (Coleman and Ganong 2014, 832). The teenage magazines usually reserve some space for publishing reader's letters. The readers ask for advice, share their own stories or send some comments (McLoughlin 2000, 56-66). One of the popular sections of the teenage magazines is a horoscope (McLoughlin 2000, 40).

The layout of the teenage magazines is not very strict in order to look spontaneous. However, the articles typically begin with headlines and continue to be accompanied by subheadings, photographs and sidebars (Mahood 2006, 112).

Besides the textual part, which occupies chapters 4, 5 and 6, the content of the teenage magazines is affected also by visual elements, which are described below.

2.2 Visual Features

Teen magazines use dramatic visual effects that reflect the active lifestyles of the teenagers (Grover 2004, 4). The teenage magazines for girls abound with vivid and brilliant colours and tints, such as shocking pink, neon yellow, turquoise and pastel colours. The colours help to highlight the substance parts of the text, the key words and phrases. Since these varieties of colours attract consumer's eye, they are greatly important for magazines targeting teenage girls (Mahood 2006, 107-108).

Except for the colours, Sumner and Rhodes deal with the typography of the magazines. They assert that typeface and style of the letters define the magazine's personality and should be associated with the specialization of the magazines (Sumner and Rhoades 2006, 40). The teenage magazines use symbols, such as arrows to indicate directions, hearts to express love and hash signs to categorize topics (McKay 2006, 183). Also, typographical faces, so-called emoticons, are combined of keyboard characters, which express human facial emotions, have become very popular lately (Denham and Lobeck 2013, 463). These symbols are used a lot to engage the audience's interest and raise their impression (McKay 2006, 163-164). For instance, a lot of question marks or exclamation marks in a row as in *No way!!!!!!!!!!* typically raise an attraction (Crystal 2010, 215). Furthermore, usually some special visual effects are employed, such as speech balloons and pop-ups, which make the design more interesting (Mahood 2006, 112).

3   SEVENTEEN

Seventeen is the biggest monthly teenage magazine published in the United States by the Hearst Corporation (Hearst 2016). It reaches 14.5 million young women every month (Brewer 2015, 623). Seventeen has its print form as well as online form, thus the teenagers might follow Seventeen on its web page www.seventeen.com, and social networks, such as Facebook, Instagram, Twitter and Tumblr. Since its first issue in 1944, Seventeen has helped the adolescents to facilitate their lives and encourage them to be stronger.

3.1   Seventeen's Foundation

Seventeen made its first debut in September 1944 as a service magazine published by Walter Annenberg's Triangle Publications in New York City (Massoni 2010, 47). Targeting high school girls, Seventeen filled in the niche in the market, although similar magazines had existed before Seventeen's foundation. Either they were focusing on girls aged 9-14 or on young women. For example, Mademoiselle targeted women aged 18-34 and its strategy was the most similar to Seventeen's, thus it might be considered as Seventeen's foremother (Massoni 2010, 29).

The price of the first issue was 15 cents and 400,000 copies of magazine were sold (Endres and Lueck 1995, 330). The editor-in-chief Helen Valentine created this magazine for the purpose of educating, entertaining and directing the teenage girls. She referred to Seventeen as her baby (Massoni 2007, 185).

Helen Valentine had always been working in journalistic sphere. Before being hired as editor-in-chief in Seventeen she worked in Mademoiselle as a promotion director between 1939 and 1944 (Massoni 2010, 29). Early in 1944 she was asked by Walter Annenberg to enhance the quality of failing movie magazine, Stardom, as an editor. However, she refused his proposal because she already had an idea of a fashion and service magazine for teenage girls, which had been on her mind since her daughter was a teenager (Massoni 2010, 37-38).

Valentine presented her idea about teen magazine to Annenberg. He liked it, however, he required the magazine to be "*sensible*" and "*wholesome*" (Massoni 2010, 39). Valentine became the editor-in-chief and her staff were rather young women, some of who were recent immigrants (Massoni 2010, 43). By way of contrast, nowadays the staff are usually upper-class young women (Massoni, 2010, 84).

3.2 Features

This subchapter describes Seventeen's recent features and Seventeen's features from the past due to an analysis of two issues from 2015 and two issues from 1969 in the practical part of this Bachelor's thesis.

Media Kit 2016 (Seventeen Media Kit 2016) reported that Seventeen deals mainly with Fashion and Beauty sections. Furthermore, it provides articles on Health, Fitness & Self-Help, Relationship & Advice and Entertainment & Culture. In comparison with Seventeen from 1969, the contemporary issues concern the teenage body much more (Massoni 2010, 197). On the contrary, Seventeen's editorial content in 1969 covered mostly What You Wear and How You Look/Feel. Minor part was devoted to sections Home and Food, Fiction, You the Reader, You and Others, Having Fun (Massoni 2010, 167-169).

However, approximately half of Seventeen was and still is devoted to advertising. Seventeen has always advertised clothing, feminine hygiene products, antiperspirants, cosmetics, cleansers and sanitary products to educate the teen girls about their use. The advertisements gave plenty of advice to the teen girls on how take better care of their appearance as the bodily perfection was an instrument to get a boyfriend (Massoni 2010, 109-130). This function of the advertisements still persists nowadays (Johnson 2012, 114).

The price of Seventeen has remained almost the same taking in consideration the change of the price level. Nowadays, it is about $2.99 per an issue, while an issue from 1969 cost 50 cents (Seventeen 1969, Seventeen 2015).

On the other hand, the measures of the Seventeen 2015 issues and Seventeen 1969 issues significantly differ. Each issue of Seventeen used to have approximately 200 pages at the turn of 60s and 70s, whereas nowadays it usually has about 120 pages. In 1969 Seventeen issues measured 26.4 cm and 33.3 cm, while Seventeen issues from 2015 measure 19.5 cm and 26.5 cm (Seventeen 1969, Seventeen 2015).The size of Seventeen forty-seven years ago did not allow the readers to have it always with them. The magazines were rather intended to be perused in one place by more people at the same time. Today's issues are more portable and save space (Massoni 2010, 52-53).

Since the beginning, Seventeen reached a roaring success and soon had a million readers (Sumner 2010, 109). However, Seventeen's total circulation has lately declined to 2,014, 246 (Seventeen Media Kit 2016).

4   STYLISTIC DEVICES

Before characterization of the stylistic devices, stylistics as a study needs to be defined. Halliday (Halliday 2007, 1) states that stylistics is a systematic study of style of a language. Miššíková (Miššíková 2003, 31) provides a definition of stylistic devices with reference to I. R. Galperin as "*a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features (both structural and semantic) of the language forms are raised to a generalized level and thereby present a generative model*" (Galperin 1977, 26-28).

The phonetic and lexical stylistic devices that are mainly involved in the language of the teenage magazines are characterized below.

4.1   Phonetic Stylistic Devices

Fahnestock (Fahnestock 2011, 136) claims that phonetic stylistic devices typically occur in poetry. Jeffries and McIntyre (Jeffries and McIntyre 2010, 36) also asset that phonetic patterns mainly occur in poems, nevertheless, they are also usually found in advertisements and children's books. McLoughlin (McLoughlin 2000, 21) agrees with Fahnestock and adds that the phonetic stylistic devices are also used in magazines.

This subchapter concentrates on characterisation of *alliteration*, *assonance*, *rhyme* and *onomatopoeia*.

Based on the analysis of magazines, McLoughlin (McLoughlin 2000, 21) provides an evidence of phonetic stylistic devices in headline "*Six simple secrets to keep you looking fabulous*" (McLoughlin 2000, 21). The same phonetic stylistic device also occurs in the headings *Boarding babes*, *Freedom from your feet,* and slogans *Maybe it's Maybelline* and *Frisky fellas*. All of these examples represent alliteration, which is a repetition of consonants in the beginnings of adjacent words. The presence of alliteration makes the text simply playful and catchy (Jeffries and McIntyre 2010, 37). McKay (McKay 2002, 57) points out that alliteration is spreading rapidly through magazines.

Unlike alliteration, assonance is a repetition of vowels within words as in the example *Fish n' chips*. However, not only single vowels are repeated, but also diphthongs as in the example *cold* and *stone* (Miššíková 2003, 95-96). Assonance also contributes to the rhyming (Jeffries and McIntyre 2010, 38). McLoughlin (McLoughlin 2000, 21) perceives the text that contains assonance as well as alliteration as captivating and amusing.

When the vowels of two or more words are repeated and so is the final consonant, the text becomes rhyming. Jeffries and McIntyre define a rhyme as "*repetition of combinations of sound that ends with a stressed syllable*" (Jeffries and McIntyre 2010, 38). McLoughlin provides the example of rhyme, "*Catch him, snatch him make him yours.*" (McLoughlin 2000, 21). The text editors usually use rhyme to grab reader's attention, however the utterance is very often not meaningful (Jeffries and McIntyre 2010, 38).

To be successful in catching young readers' attention, the text editors also use onomatopoeic words, such as *meow* and *woof* imitating animals, or *Huh?* and *Ugh* imitating human's emotional reactions. Moreover, onomatopoeic expressions such as *boom*, *clink* and *bang* refer to the names of the sounds (Fahnestock 2011, 52). Yule (Yule 2010, 3) defines onomatopoeia as a word that imitates a sound of object or actions it refers to. Crystal (Crystal 2010, 250-253) adds that onomatopoeia occurs mainly in the advertisements, children's literature, poems, and in comics, where its function is to make the readers remember the text more easily.

4.2 Lexical Stylistics Devices

Stylistic devices that are expressed through lexical items bring special effects into the text (Miššíková 2003, 29). Lexical items refer to all the words of a language that carry a meanings (Halliday 2007, 107).

4.2.1 Figurative Language

The text editors employ figures of speech into their work as a tool of intensification the impact on readers and defamiliarization (Minářová 2011, 202).

Denham and Lobeck (Denham and Lobeck 2013, 310-311) state that figures of speech affect not only written texts but also everyday conversations. Crystal (Crystal 2010, 72) agrees and adds that figurative language mainly occurs in rhetorical and literary contexts. Minářová (Minářová 2011, 201) concurs with Denham, Lobeck and Crystal, however she points out that figurative language is also commonly involved within the text provided by the newspapers and magazines.

Miššíková claims that metaphor, metonymy and irony are based on the relationship of "*dictionary and contextual logical meaning*" (Miššíková 2003, 40). Metaphor is found in the text when two different concepts are related and there is an identity indicated between them (Crystal 2010, 72). Fahnestock (Fahnestock 2011, 109) points out that metaphor expresses the relation implicitly. Unlike metaphor, metonymy occurs when one notion

replaces another notion and the two notions have a kind of associations (Miššíková 2003, 41). Crystal defines metonymy more briefly as "*the use of attribute in place of the whole*" (Crystal 2010, 72) as in the example of *wheels* which stand for *a car*. In case the text involves a sentence: *Peter drank the whole bottle*., the readers recognize that the meaning is figurative. *Bottle* actually represents the liquid inside the bottle (Yule 2010, 118). Furthermore, *The White House* is a symbol referring to the president (Denham and Lobeck 2013, 314).

Fahnestock (Fahnestock 2011, 111) states that irony is one of the figures of speech just as metaphor and metonymy that catches the reader's interest by expressing the opposite meaning of what the text editor publishes.

Crystal (Crystal 2010, 72) considers metaphor together with simile as the two most frequent figures of speech and defines simile as explicit comparison of two unlike objects with the use of markers, such as *like* or *as*, which actually demonstrate their similarity. Miššíková (Miššíková 2003, 47) claims that simile differs from common comparison and points out that common comparison considers all the properties of two things which are being compared, while simile takes in consideration only one property that the two things have in common.

Another frequent figurative speech, personification, attributes the human characteristics to non-human or inanimate objects. It is often used in advertisements of any kind, where the products adopt human traits and abilities (Brinton 2000, 155). Crystal considers personification as "*a type of metaphor in which an object or idea is represented in human terms*" (Crystal 2010, 72). Denham and Lobeck also characterize personification as a type of metaphor and explain it on the examples "*the steeples swam in the mist*" (Denham and Lobeck, 2013, 313) and "*the gates opened their arms*" (Denham and Lobeck, 2013, 313).

To avoid embarrassment and not to cause an insult, the text producers employ euphemism to the text. Delin (Delin 2000, 134) defines euphemism as a courteous term that smoothens an offensive expression and substitutes it at the same time. For instance, magazines targeting females use the device to prevent the female readers from feeling embarrassed (Carilli and Campbell 205, 253-254). Besides softening the terms, euphemism is sometimes employed in sophisticated texts in order to eliminate impoliteness and vulgarism (Delin 2000, 134). Denham and Lobeck (Denham and Lobeck 2013, 303-304) consider euphemisms as synonyms used in order to avoid offending or intentionally obscurity. They refer to "*wet work*" (Denham and Lobeck 2013, 304) as euphemism of "*assassination*" (Denham and Lobeck 2013, 304) typically used in political texts. Also, *go*

to the bathroom occurs rather than *urinate* to avoid using too medical term and *mail carrier* is more likely to be used than *mailman* to respect both genders.

On the other hand, the text editors sometimes use the opposite of euphemism, dysphemism. It is a figure of speech that uses impolite and brash expressions and instead of neutral associations, it normally has gratifying associations. Despite its discourtesy, the authors apply dysphemism in the texts to react against the superficiality, arrogance and seriousness, and make the text humorous (Delin 2000, 134).

Oxymoron is another stylistic device that brings together words that normally do not abut, which usually capture readers' attention and make them think briefly about this exceptional combination (Fahnestock 2011, 119). Examples of oxymoron are *the poorest millionaire* and *horribly beautiful*.

The last figure of speech to be described is a hyperbole, which is a device substituting neutral expressions for overstatements and exaggerations. Fahnestock (Fahnestock 2011, 118) claims that hyperbole function is to entertain the readers as it is very often used as a kind of irony. Miššíková (Miššíková 2003, 49) completes Fahnestock's argument stating that hyperbole intensifies the utterance to a level of absurdity.

Besides the figures of speech explained above, there are some other figures or speech, such as anaphora, cataphora, apostrophe, litotes and synecdoche. Since they are unlikely to be found in texts of the teenage magazines, I am not going to describe them in more detail.

4.2.2 Set Expressions and Phrases

Stylistic devices, such as *catch phrases*, *clichés*, *collocations* and *idioms*, *proverbs*, *sayings, quotations* are counted among set expressions and phrases (Miššíková 2003, 50). However, this subchapter is devoted solely to *catchphrase*, *idioms* and *collocations* as they are the most probable devices to appear in teen magazines.

According to Cambridge Advanced Learner's Dictionary (Cambridge Advanced Learner's Dictionary 2013) catch phrases are well-known utterances that are associated with a famous person. Crystal (Crystal 2010, 178) affirms that traditionally someone famous conveys catch phrases. Fahnestock (Fahnestock 2011, 92) adds that they lodge in peoples' minds and then people use them in new contexts.

Fahnestock believes that catch phrases frequently emerge in advertisement campaigns, such as "*it's a real thing*" (Fahnestock 2011, 92) used by Coca-Cola. Crystal opposes to Fahnestock believing that the example is a slogan and considers, for example, "*Phone home.*" (Crystal 2010, 178) as a catch phrase.

The teenage magazines also use idioms, for example, a recent one *dress to kill* when referring to fashion environment (Cambridge Advanced Learner's Dictionary 2013). Denham and Lobeck describe idiom as "*a collocation of words or phrases with non-literal meaning*" (Denham and Lobeck 2002, 532). Miššíková argues that some idioms have a certain degree of prediction according to which she categorizes them into pure idioms, semi-opaque idioms and semi-idioms (Miššíková 2003, 62).

"*Kick the bucket*" (Miššíková 2003, 62) is a pure idiom that informally expresses to die (Cambridge Advanced Learner's Dictionary 2013). "*Behind closed doors*" (Miššíková 2003, 62) is an example of the semi-opaque idiom referring to a secret that is hidden from the public (Cambridge Advanced Learner's Dictionary 2013). The last type, semi-idiom "*blue-eyed boy*" (Miššíková 2003, 62), refers to someone who is adored a lot and treated very well (Cambridge Advanced Learner's Dictionary 2013).

Furthermore, the texts within the magazines frequently involve collocations, for instance, *selfie stick* referring to a rod interconnected with a smartphone in order to take self-portrait photos from further distance than a human arm is able to reach (Murphy 2015). Yule (Yule 2010, 121-122) defines collocations as words that tend to occur together, thus in case English native speakers hear *salt*, they immediately call *pepper* to their minds.

5   MORPHOLOGY

Morphology studies the word structure and formation of words (Jeffries and McIntyre 2010, 46). New words are coined everyday and they commonly enter people's conversations (Fahnestock 2011, 43). Moreover, they extend reader's knowledge. Magazines are one of the sources using new words, so-called neologisms, especially, when the magazine is highly specialized (Macneil and Cran 2007, 20). Morphology is one of the tools that makes the text playful and rich (Jeffries and McIntyre 2010, 46).

Every word that consists of one morpheme is a simple word. However, words also consist of two or more morphemes, thus, they are determined as complex words. Morpheme is the smallest unit of a word that carries some meaning (Lieber 2015, 2-3). Morphemes are divided into bound morphemes and free morphemes. The bound morpheme cannot stand alone as a word on its own, while the free morpheme can stand alone and has some meaning. Every morpheme has a root, a core of the word that is left after removing all affixes and base which is any form of a word to which other morphemes might be added to create a new word (Ballard 2013, 49).

5.1 Word-formation Processes

Complex words may be constructed by several strategies. Derivation is one of them and it is the most frequent word-formation process in English. Its function is to add bound morphemes called affixes to the bases of the words. Prefixes are affixes added to the initial position of the words, while suffixes are affixes added to the final position of the words (Ballard 2013, 53). Crystal determines "*disobey*" (Crystal 2010, 94) as prefixation with prefix *dis-* and "*kindness*" (Crystal 2010, 94) as suffixation with suffix *-ness*. There are other words that are formed by prefixation, such as *unkind*, *rewrite* and *misunderstand*, and some other words that are formed by suffixation, such as *successful*, *friendly* and *childish*. Some of the prefixes and suffixes were not very common in the past, but recently they have become significant, for example, prefixes "*mini-*" (Trask 2013, 15), "*mega-*" (Trask 2013, 15) and suffix "*-wise*" (Trask 2013, 15). Besides these two most common means, the derivation process embodies so-called infixes inside the word (Ballard 2013, 53-57). However, infixation is not a very common process of creating new words and in many cases the infix is a bad word like "*unfuckinbelievable*" (Yule 2010, 57).

Vast number of new words are created by compounding of two or more free morphemes into one single unit (Yule 2010, 55). Crystal (Crystal 2010, 94) states that compounding

belongs to the most common processes of forming new words. Trask's conviction corresponds with Crystal's conviction (Trask 2013, 14). Crystal (Crystal 2010, 94) claims that compounding is a frequent process of creating new words in many languages. One-word compounds include words like *handbag, makeup, sunglasses*, hyphened compounds are, for instance, *white-collar, must-have* and there are also two-word compounds, such as *middle class* and *post office*.

Blending is a similar process to compounding. It is mainly a combination of the beginning of one word and the end of the other word (Yule 2010, 53). However, there are more ways to merge the words. A new blend that appears in the teen magazines nowadays is *jegging,* which is created by joining *jeans* and *leggings* and refers to the denim leggings. Also, *skort*, which is a combination of *skirt* and *shots* and as the word suggests it refers to shorts that look like a skirt (Wall 2013).

A process that changes the word class without any modification of the word refers to conversion (Ballard 2013, 61). For instance, a noun *vacation* might behave as a verb like in the sentence *Last winter, we were vacationing in Brazil* (Yule 2010, 57). On the other hand, a verb might behave as a noun as in the sentence: *Sarah had to elbow her way to get to the front*. Also, adjective *better* can be converted to a verb as illustrated in the sentence *I am trying to better myself*. Some adjectives can also be converted to the nouns as in case of *equal* in the sentence *There was no doubt she was his equal* (Ballard 2013, 61).

Some words require the modification when changing their word class. This process is called back-formation (Ballard 2013, 61). Typical examples of back-formation are *televise* formed from *television*, *babysit* created from *babysitter* which were created by removing the suffixes. Removal of prefixes in case of back-formation is rare, however, Ballard gives an example of "*couth*" (Ballard 2013, 62) that is formed by removing prefix from "*uncouth*" (Ballard 2013, 62).

The text editors tend to use also shortened forms of words (McLoughlin 2000, 23). Crystal (Crystal 2010, 120) states that initialisms, acronyms and clippings are types of abbreviations, which are widespread among the teenagers (Denham and Lobeck 2013, 462). They for example use *gr8* instead of great, *cul8r* instead of see you later and *j4f* instead of just for fun.

Abbreviations, such as *DVD* that represents digital video disc and *BBC* that represents British Broadcasting Corporation are formed by process called initialism. Crystal defines initialisms as "*items which are spoken as individual letters*" (Crystal, 2010, 120). Unlike initialisms, acronyms are pronounced as words, for example, *NATO* which stands for North

Atlantic Treaty Organization and *laser* which stands for light amplification by stimulated emission of radiation. (Crystal, 2010, 120).

When only a part of the whole word is used, for instance, *phone* instead of telephone, it is called clipping. The text writers presume to use clippings only in magazines that target readers who are absolutely familiar with them (McLoughlin 2000, 23), (McKay 206, 127).

The last characterized word-formation process are loanwords, which are words from other languages adopted into English (Yule 2010, 54). The majority of the loanwords in English are originally from Latin, French, Norse and Greek. Majority of them take the form of English spelling and pronunciation, such as *soldier*, which has been adopted to English from French. Some loanwords, however, have preserved in the form they take in their language of origin, such as *sushi* that is of Japanese origin (Ballard 2013, 63).

Furthermore, there are some minor processes such as reduplication, which is a process of doubling of all or part of a word, and eponymy, which is a process that uses a proper name to refer to an object or action (Ballard 2013, 62).

6 SEMANTIC RELATIONSHIPS OF LEXICAL MEANINGS

The texts in the teen magazines are rich in use of lively words (McKay 2002, 57). Yule (Yule 2010, 117) claims that all words carry meanings and according to the relationships among the meanings they are categorized into *synonyms, antonyms, hyponyms, prototype,* and *polysemy,* and *homophones* and *homonyms,* which are often used as kinds of *word play*. Crystal (Crystal 2010, 104) determines the study of meanings as semantics.

The relationships that are most likely to be found in the teen magazines are described in this chapter.

Words that have similar meaning, or sometimes even the same meaning, are called synonyms. Denham and Lobeck (Denham and Lobeck 2013, 303) claim that such similarity might be a result of dialects, changes of language in the course of time and level of formality. To the contrary, Minářová (Minářová 2011, 58) opposes that dialect words cannot be considered as synonyms. However, she states that the text editors use them to enrich and diversify the expressions.

Furthermore, the text editors like to use antonyms, which are words with opposite meanings. According to Minářová (Minářová 2011, 60) the text producers commonly use antonyms with phraseological units, e.g. *ups and downs,* which help the text writers to intensify the message in the press headlines.

The magazine editors play with the readers by employing homonyms, which are language units that are written the same and have multiple unrelated meanings. Magazines targeting teenagers sometimes implement homophones, which are words that sound the same, but their meanings and spelling is different as in case of *suit* and *sweet* (Denham and Lobeck 2013, 317). Also, the teenage magazines use homographs, which are words spelled the same but their meanings and pronunciation is different, for example *wind* referring either to a current of air that is moving or to a verb meaning to turn (Crystal 2010, 110).

Polysemy refers to words that have multiple related meanings (Denham and Lobeck 2013, 317). Minářová (Minářová 2011, 59) states that polysemy mainly occur in poetry. To the contrary, McLoughlin (McLoughlin 2000, 22) considers polysemy as a tool to entertain the readers and refers to it as a wordplay that ranks among puns.

Crystal (Crystal 2010, 65) states that puns most frequently occur in everyday conversations. However, they are also involved in black humours, book titles, advertisements and stickers. McLoughlin (McLoughlin 2000, 22) claims that they enliven the texts and thus affect the readers. McKay (McKay 2002, 130) agrees with McLoughlin

noting that puns are appreciated especially in the headlines of magazines. The function of the puns is to compel the readers to ponder the multiple meanings they have (BBC 2013).

II.   ANALYSIS

7 INTRODUCTION

In the practical part of my Bachelor's thesis I am going to analyse selected linguistic aspects of magazine Seventeen issues from June 1969 and December 1969 and issues from May 2015 and June/July 2015. In particular, I am going to focus on phonetic and lexical stylistic devices, word-formation processes and semantic relationships in sections related to fashion, beauty and relationships. The sections carry different titles in Seventeen issues from 1969 and in Seventeen issues from 2015. I am going to make pairs of the sections that have similar content from Seventeen June 1969 and Seventeen December 1969 issues and Seventeen May 2015 and Seventeen June/July 2015 issues. Firstly, I am going to provide analysis of Seventeen May 2015 and Seventeen June/July 2015 and secondly, I am going to provide analysis of Seventeen June 1969 and Seventeen December 1969. Based on the linguistic analysis I am going to compare the language of Seventeen in 1969 and Seventeen in 2015 at the end of each subchapter. To demonstrate the facts, I am going to give examples from the individual Seventeen issues and provide references to the pages on which the examples occur. I am enclosing CD with scanned pages which serve as an evidence to all the examples from the Seventeen issues mentioned in the analysis.

I am going to characterise visual features, which is, however, only of peripheral importance in my thesis. The analysis of the visual features is devoted to visual similarities and differences between Seventeen issues from 1969 and Seventeen issues from 2015. The analysis of the design of the magazines involves the cover pages as well as the inside part of the magazine.

The aim of the analysis is to find out whether and to what extent Seventeen has changed within 50 years, identify differences and similarities of Seventeen issues from 1969 and Seventeen issues from 2015 and determine the reasons of the differences and similarities.

8 LINGUISTIC ANALYSIS

In the linguistic analysis I am going to analyse Fashion, Beauty and Relationship sections according to the outline I presented in the introduction.

8.1 Fashion

For this subchapter I chose Fashion section of Seventeen 2015 issues and What you wear section of Seventeen 1969 issues. All of the analysed Seventeen issues show modern outfits and accessories and give advice to the teenagers about how to match the pieces of clothes to be fashionable in the fashion sections.

As the fashion sections in Seventeen 2015 issues focus mainly on pictures, the textual part has smaller extent. It consists of headings, subheadings, very short captions and one-sentence advice. The focus in Seventeen 1969 issues is on pictures as well, however, the textual part is a little bit more extensive than in Seventeen 2015 issues and consists of headings and captions.

8.1.1 Analysis of Seventeen May 2015 and Seventeen June/July 2015

Concerning the phonetic stylistic devices in the Fashion section of May 2015, I found alliteration in the headings *Luxe for Less* (p.34), and *Campus Chic* (p. 42). Moreover, I found onomatopoeia, *squish*, in a sentence asking for advice: *I love cutout suits, but they can squish big boobs. Any way to fix that?* (p.33). June/July 2015 issue also includes phonetic stylistic devices, mainly in the headings and subheadings, for example, rhyming in *try dye* (p. 36) and in *runway to hallway* (p. 32). Nevertheless, rhyming is also included in the short caption *Proportion is key. The shorter your crop top can be.* (p. 38), where *key* and *be* rhyme. Alliteration is involved in the headings *Parisian Punk* (p. 32) and *Summer's Top Trends* (p. 22) and in *stripes, sequins, and swagger* (p. 32), which is a part of a subheading.

As for the lexical stylistic devices, there are metaphors in *Dive into these playful trends* (Seventeen May 2015, p. 26) by which the author prods the readers into wearing the outfits, and in *Check out three looks that will make you shine* (Seventeen May 2015, p. 26) which means that the outfits will make the readers pretty. The text writers in May 2015 exaggerate when they claim that readers will get *tons of compliments* (p. 40) if they wear the dresses pictured on that page. Thus, *tons of compliments* is a hyperbole.

June/July 2015 also employs a hyperbole in *Here's what to squeeze into your closet-stat!*. S*queeze* is a stylistically coloured word that makes the text more interesting. Another figure of speech, metonymy, occurs in *Punchy Tropicals* (p. 26) as well as in *Sporty Neons* (p. 27). *Tropicals* do not refer to tropical plans, but only to the graphic pictures of the tropical plants and *neons* refer to the clothes that have neon colours. June/July 2015 includes oxymoron in the heading *Long Shorts* (p. 34) in order to draw the readers' attention rather than to refer to these shorts as Bermuda shorts, which is a commonly used term. Also, I consider the heading *Parisian punk* (p. 32) as oxymoron since *Paris* is usually a symbol to elegance, thus, it makes extraordinary combination with *punk*.

As for the set expressions, a collocation, *crop top*, repeatedly occurs in May 2015 and June/July 2015. Through the heading *Crop Tops Two Ways* (p. 38) the readers' attention is captivated and the readers presumably continue reading the article. In a different situation, the text involves *crop top* in May 2015 in *Take the crop top up a notch with this super-flattering, feminine shape* (p. 39).

From the morphological point of view, words in May 2015 are compounded as one word, such as *rashguard* (p. 28) and *swimsuits* (p. 33), other compounded words require hyphen as in case of *two-pieces* (p. 28), *high-neck* (p. 30), *lady-looking* (p. 33), *warm-weather* (p. 36), *knee-high* (p. 38), *forever-pretty* (p. 40) and *super-girly* (p. 42). There are also words like *multicolor* (p. 30) and *Instagrammable* (p. 34) that are formed by derivation. More precisely, *multicolour* is formed by prefixation and *Instagrammable* is formed by suffixation. The text editors came up with the neologism *staycation* in the subheading *Take a Mediterranean holiday – on a staycation budget! – with Milly's line for Kohl's* (p. 34). *Staycation* is a blending that joins *stay* and *vacation* and refers to vacation near to place where a person lives. There is another blending, *insta-worthy* (p. 40),that combines shortened form of Instagram, *insta*, and *worthy*. Concerning the abbreviations, words are clipped in May 2015, such as *perf* (p. 33) formed from perfect, *undergrads* (p. 42) formed from undergraduates, *quad* (p. 42) formed from quadruplet and *fave* (p. 42) formed from favourite.

June/July 2015 also contains abbreviations, such as clippings. Obviously is clipped to *obvs.* (p. 22), feminine is clipped to *femme* (p. 34), motorcycle is clipped to *moto* (p. 34), collaborations is clipped to *collabs* (p. 36) and professional to *pro* (p. 38). There is also initialism involved in June/July 2015 that refers to the rhyme and blues in the subheading *Rising R&B star Justine Skye spills her fashion rules* (p. 36). Besides abbreviations, June/July 2015 employs compoundings within the text in the Fashion section, most of

which are hyphened, such as *cat-eye* (p. 30) and *animal-print* (p. 30), *time-out* (p. 34) and *on-point* (p. 34). There are one-word compoundings such as *backpack* (p. 26), *headphones* (p. 36) and *sunglasses* (p. 38). In June/July 2015 the text runs that headphones are important part of outfit and inform the readers that it is important to use them as accessory, for which they use a term *tech-cessorize* (p. 36), which is a blending that combines *technology* and *accessorize*.

Regarding the semantic relationships between the lexical meanings, May 2015 involves antonyms when the text writers encourage readers to try wearing *disc earrings* (p. 37) by stating *oversize circles give your #OOTD maximum impact with little effort* (p. 037), where *maximum* is antonym of *little*. Antonyms also occur in Seventeen June/July 2015 on a page about sunglasses where a subheading informs the readers that *patterns, colors, and funky shapes will take any #OOTD from meh to amaze* (p. 30). *Meh* is an informal expression of lack of interest, whereas *amaze* means to astonish (Cambridge Advanced Learner's Dictionary 2013).

8.1.2 Analysis of Seventeen June 1969 and Seventeen December 1969

In What you wear section of June 1969, the text writers play with the text by involving rhymes as in *Flower play over a gay halter bra-dress* (p. 90), where *play* and *gay* rhyme, then in *Check out the sash-it's long on dash*, where *sash* and *dash* rhyme (p. 92) and lastly in *Pantskirt with a lilt (it looks like a kilt)* (p. 88) where *lilt* and *kilt* rhyme. Concerning some other phonetic stylistic devices, June 1969 includes alliteration in the names of the outfits, such as *Purple with petals abloom* (p. 90), *Skyscraper stripes* (p. 92), *Sheer streak* (p. 93), *Dashing dots* (p. 93) and *Compartment checks* (p. 95).

December 1969 employs rhyming as well, for instance, the introduction to What you wear section runs *Cheers for the happy holiday, when spirits are warm and much of your world is bright in a blanket of white.* (p. 80) in which *bright* and *white* rhyme. The introduction continues with *Fashion sends you out there in flurries of cosies* (p. 80) where the words in the last part rhyme again. In this case, the words are *flurries* and *cozies*. Not only the introduction, but also the descriptions of the outfits involve rhymes, such as *slopes and ropes* (p. 83), *snowy* and *flowy* (p. 87). Alliteration and another rhyme are used in *ski-buff ruffles glow so in gay gypsy gold!* (p. 87) where a letter *g* in the initial position of *glow*, *gay*, *gypsy* and *gold* is repeated and words *glow* and *so* rhyme.

June 1969 and December 1969 provide some metaphors. June 1969 involves metaphor in sentence *Hurdling the color barrier, whammo jeans worth jumping for.* (p. 90) *Hurdling* is

usually used in the races meaning to "*jump over an obstacle while running*" (Cambridge Advanced Learner's Dictionary 2013). *Jeans worth jumping for* is a hyperbole because it does not literally advice the readers to jump for the jeans but to buy them. There is another hyperbole in *Your trip can be fun-packed if you pack a wardrobe of easy-go clothes.* (p. 98). In this case, *a wardrobe* refers to a bigger amount of clothes. In June/July 2015 I also found a personification in *Sheer streak beats out city rhythm in navy blue with white borders piped in red.* (p. 93), where *sheer streak* refers to a dress. However, the dress cannot literally beat out the city rhythm as it is an action that humans normally do.

What you wear section in December 1969 contains metaphors. *Hug of vest* (p. 83) refers to a tight vest that a model is wearing under a snow overall, *Frilled shawl steals bravos* (p. 87) refers to a piece of clothes that a model has over shoulders, which is eye-catching, and *Apricot makes a splash* (p. 87) refers to a picture portraying a blond young woman who is wearing an apricot snow overall and looks like she has just fallen down while skiing.

With regard to the other lexical stylistic devices, December 1969 captures reader's attention by using modified set expressions and phrases, such as *Ready, steady, ski!* (p. 83) which is created from *Ready, steady, go!* and *His snow biz and hers are take-it-easy longjumps in shock blocks of color.* (p. 85), where *showbiz* is modified to *snow biz.* Additionally, the second example also includes *take-it-easy* which is an idiomatic expression of relaxing.

Concerning the morphological aspects, the articles about fashion in June 1969 contain loanwords that are of French origin, such as *burgundy* (p. 98), *voyager* (p. 96), *corduroy* (p. 88), *placket* (p. 98) and *epaulet* (p. 90) (Online Etymology Dictionary 2016). There are also loanwords of Latin origin, such as *gardenia* (p. 93), *insignia* (p. 94) and *cuffs* (p. 92) (Online Etymology Dictionary 2016). June 1969 involves words that are formed by derivation. In particular, words formed by prefixation *underliner* (p. 90), *abloom* (p. 90) and *supercool* (p. 92) and words formed by suffixation, such as *joyful* (p. 90) and *carefree* (p. 95). There are compounding formed as one word, such as *windowpane* (p. 92), *shirtdres* (p. 92), *pantskirt* (p. 88), *pantdress* (p. 96) and the last one that involves pants is *pantyhose* (p. 93). The text also includes hyphened compounds, such as *bra-dress* (p. 90), *hand-crocheted* (p. 90), *open-toed* (p. 90), *satin-stripped* (p. 92), *white-collar* (p. 93) and *easy-go* (p. 98) and two-word compounds, such as *leg room* (p. 88), *tank dress* (p. 92) and *knit dress* (p. 94).

The compounded words are also frequently used in December 1969. One-word compoundings are *honeycomb* (p. 83), *snowmobile* (p. 85), *snowfields* (p. 85), *longjumps*

(p. 85), *slicksuits* (p. 85), *swimwear* (p. 89), *sunbath* (p. 89) and *wetsuits* (p. 89). The article *Snug Down in Fresh-Air Frosties* contains hyphened compounded words, such as *white-capped* (p. 81), *out-going* (p. 81), *long-haired* (p. 81), *straight-down* (p. 81), *navy-blue* (p. 81) and *wide-streak* (p. 81). There is a compounding *windbreaker-blue* that joins even three words together. December 1969 includes words created by prefixation, for instance, *superjump* (p. 87) and *maxi-tan* (p. 89), and words formed by suffixation, for instance, *softness* (p. 89) and *coziness* (p. 89). Similarly to June 1969, December 1969 involves words of French origin, such as *après-ski potpourri* (p. 87), *tourjours velour* (p. 87), *bravo* (p. 87), *ciré* (p. 89) and *camisole* (p. 89) (Online Etymology Dictionary 2016).

June 1969 involves a lot of words that are related to fabrics. Regarding the semantic relations they are hyponyms to fabrics. The words are, for example, *batiste* (p. 88), *corduroy* (p. 88), *cotton* (p. 88), *satin* (p. 90), *voile* (p. 90), *polyester piqué* (p. 95), *nylon* (p. 96) and *rayon bouclé* (p. 96). All of the listed words are of French origin again (Online Etymology Dictionary 2016).

Moreover, June 1969 involves synonyms that have positive meanings, which attracts the readers, in *Skyscraper stripes in hot red and cool white* (p. 92). *Hot* and *cool* represent the synonyms. In the text in December 1969 synonyms are also employed, for example*, White ski jeans are straight-down denims by Levi's* (p. 81). *Jeans* and *denims* are synonyms. On the other hand, the text writers in December 1969 use antonym in *that's snowmobile lingo for being ahead to leave all "turtles" behind* (p. 85). *Ahead* and *behind* are antonyms.

8.1.3   Conclusion of the Analysis of the Fashion Sections

Considering the use of phonetic stylistic devices, Seventeen 2015 issues tend to employ them mostly in headings and subheadings, while in Seventeen 1969 issues the phonetic stylistic devices commonly occur in the text of the articles.

With regard to lexical stylistic devices, in Seventeen 2015 issues as well as in Seventeen 1969 issues the text contains mainly metaphors and hyperboles through which the text writers draw the readers' attention.

I believe the main difference between Seventeen 2015 issues and Seventeen 1969 issues is in the morphological aspect of vocabulary. Seventeen 1969 issues use vast number of words of French origin probably in order to give impression of a high-class magazine. On the other hand, Seventeen 2015 issues present several new words that are formed by blending or clipping processes, as they are familiar with teenagers nowadays. The most

typical word-formation process in Seventeen 2015 issues as well as in Seventeen 1969 issues is a compounding.

As for the semantic relationships of the lexical meanings, I did not find many examples since they are not included very often in the text of Seventeen issues.

8.2 Beauty

In this section I am going to analyse Beauty section of Seventeen 2015 issues and How you look and feel section of Seventeen 1969 issues. Both, Beauty section and How you look and feel section, cover make-up trends and give advice about charming hairstyles and how to take care about skin. Seventeen 2015 issues accompany the articles with the pictures of products the text editors refer to in their articles and photographs of the models. In Seventeen 1969 issues the articles are surrounded solely with photographs.

8.2.1 Analysis of Seventeen May 2015

Beauty section in May 2015 encompasses rhymes in *shimmery (not glittery!)* (p. 50) and *messy hair, don't care* (p. 54). It also involves alliteration in *playful pullback* (p. 56), *pitch perfect pretty* (p. 58), *beach bod* (p. 60), *powder play* (p. 60) and *electric eyes* (p. 60).

As for the figures of speech, the texts of Beauty section in May 2015 are enriched by metaphors, such as *frosty pout* (p. 49) that refers to lips having the metallic lipstick, *cheap thrills* (p. 60) that refer to products that the teenage girls may crave for and they are not expensive and *give your curling iron a rest* (p. 52), which means not to use the curling iron. Sometimes the authors exaggerate the statements. They employ hyperboles, such as *pink blush catches all the light* (p. 50), which means that the cheeks will lighten up if the readers apply the blush, *zero-effort hair ideas* (p. 52), which refers to hairstyles that are easy to do, however, the readers still need to make some effort to do them.

An article about metallic eye shadows begins with *Ice, ice, baby!* (p. 48), which is a name of a globally known song from 90'. The song is associated with makeup trends that make comeback from 90's. In addition, May 2015 employs modified slogan *Keep calm and Beyoncé* (p. 58). Originally the slogan says *Keep calm and carry on*. It was created by British government during Second World War. However, the meaning in May 2015 is to behave like Beyoncé.

The authors of the articles in May 2015 frequently use compounding, such as *cheekbones* (p. 50), *hairspray* (p. 52), *flyaway* (p. 54), *windblown* (p. 56) and *eyeshadow* (p. 64). All of the examples are one-word compoundings. *Mirror-like* (p. 48), *zero-effort* (p. 52), *lazy-girl*

(p. 52), *must-haves* (p. 52), repetition of compoundings with *no* in *no-wash* (p. 52) and *no-heat* (p. 52), *woke-up-like-this* (p. 52), *greasy-root* (p. 54), *pea-size* (p. 56), *stringy-looking* (p. 56), *blowout-worthy* (p. 56), *heavy-metal* (p. 64), *late-night* (p. 70), *crazy-busy* (p. 70) are hyphened compoundings. In Beauty section blendings are used in *Traumarama* (p. 50), *h-core* (p. 50) and *aca-awesome* (p. 58). Since *Traumarama* and *aca-awesome* are neologisms that are difficult to be understood, I am going to explain them. *Traumarama* is a combination of *trauma* and *drama* that Seventeen uses to refer to embarrassing and humiliating moments that happen to the Seventeen readers. *Aca-awesome* is a combination of *a cappella* and *awesome*. A cappella is a singing group in the film Pitch Perfect, in which members of the group use *aca* before almost every word.

Apart from compoundings and blendings, Beauty section in Seventeen May 2015 involves clippings, such as *vibe* (p. 54) instead of vibration, *pony* (p. 54) instead of ponytail, *teen* (p. 58) instead of teenager, *bod* (p. 60) instead of body, *glam* (p. 64) instead of glamour, *mani* (p. 64) instead of manicure and *combo* (p. 70) instead of combination. Concerning other abbreviations, I found initialisms, such as *NBD* (p. 56) that stands for no big deal and *MIA* (p. 70) that stands for missing in action and acronym *BBQ* (p. 64) that stands for barbecue. In May 2015 there are words, such as *unravel* (p. 52), *de-slicking* (p. 60), *irresistible* (p. 64), *anti-inflammatory* (p. 70) and *mega-tired* (p. 70) that are formed by prefixation and words, such as *piecey-ness* (p. 52), *playful* (p. 56), *whimsical* (p. 66), cuteness (p. 66), *puffiness* (p. 70) and *harness* (p. 70) that are formed by suffixation.

With regard to the semantics, May 2015 makes from synonyms *shimmery* (p. 50) and *glittery* (p. 50) antonyms by stating that cheeks should be *shimmery (not glittery!)* (p. 50).

8.2.2   Analysis of Seventeen December 1969

Some headings and subheadings of the articles in How you look and feel include alliteration. The headings are *Dressing Table Talk* (p. 10) and *Heady Holiday Put-ons* (p. 140), and the subheadings are *The feathery fluffs take flight in a soft sweep or a swing* (p. 167) and *How to be picture-pretty and poised during hurry-scurry of the holidays* (p. 10). The last sentence also involves the rhyming *hurry-scurry* (p. 10). There is another rhyme, *click flick* (p. 167), and sentences involving rhyme, such as *shake your set and you're all set* (p. 167) where *set* and *set* rhyme and *This hairdo doesn't need a tease to be pretty as you please* (p. 167) where *tease* and *please* rhyme.

As for the lexical stylistic devices, I found only metaphors in the bodies of the articles in this section. The subheading *let a wig or wiglet help you shine* (p. 140) includes a

metaphor. The readers will not literally shine if they put a wig or wiglet on. Within the text there is another metaphor, *Make a charming conquest, build an empire all your own.* (p. 140), which convinces the readers to set the wig on their own and make it attractive.

A large proportion of words in the articles are typically compounded, such as *workaday* (p. 10), *makeup* (p. 10), *hairdo* (p. 140), *ponytail* (p. 140), *pincurls* (p. 167), *large-size* (p. 10), *odor-free* (p. 10), *tingling-fresh* (p. 10), *magic-wand* (p. 140), *high-quality* (p. 140), *bobby-pin* (p. 140), *straight-haired* (p. 140), *blunt-cut* (p. 167) and *will-o-the-whispy* (p. 167). Some words are formed by prefixation, for instance, *antiperspirant* (p. 10), *unscented* (p. 10), *super-foaming* (p. 10), *upkeep* (p. 140) and some words are results of suffixation, such as *manageable* (p. 10) and *totable* (p. 10).

December 1969 involves antonyms *short* and *long*, and *smooth* and *curly* (p. 140) in the article about types of wigs and wiglets.

8.2.3 Conclusion of the Analysis of Seventeen May 2015 and December 1969

Regarding the phonological stylistic devices, December 1969 and May 2015 employ them mainly in the headings and subheadings. I think the reason is that phonological stylistic devices such as alliteration and rhyme enliven the text and quickly capture the reader's attention.

The most frequent lexical stylistic device that is involved in December 1969 and May 2015 is a metaphor. I consider the metaphor as an attractive tool that presents a person, object or action in words that that are not literally applicable.

As for the morphology, the majority of the new words in December 1969 as well as in May 2015 are compoundings. With comparison to May 2015, December 1969 does not use any abbreviations such as clippings. December 1969 uses whole words, such as *professional* (p. 140), *ponytail* (p. 140) *favourite* (p. 10), while May 2015 uses *pro* (p. 74) for professional, *pony* (p. 54) for ponytail and *fave* (p. 58) for favourite. Blendings are absolutely absent in December 1969, while in May 2015 they represent one of the main processes of forming neologisms.

The use of words with specific semantic relations that would grab the reader's attention is quite rare in December 1969 and May 2015. Within the beauty section I came across mainly antonyms and synonyms.

In conclusion, Beauty section of May 2015 and How you look and feel section of December1969 differ mainly in the subject of matter the magazines deal with. December 1969 provides information about wigs and wiglets, describes fashionable hairdos that look

completely different than in May 2015 and gives advice to the readers about how to take care about the skin. The methods of taking care about the skin also differ a lot from the methods that May 2015 presents. The differences are reflected by the vocabulary used in the magazines.

8.2.4 Detailed Analysis of Two Similar Articles from Seventeen June/July 2015 and June 1969

Seventeen June/July 2015 and Seventeen June 1969 involve a very similar article considering skin and hair care while sunbathing. I decided to focus on a detailed analysis of them as I think that the comparison of the articles that have almost the same content will be the best way to illustrate the differences and similarities of the stylistic, morphological and semantic aspects in Seventeen within almost 50 years. I am going to look into the headings of the articles and the bodies of the articles below. The article in June/July 2015 occupies pages 64 and 65 and the article in June 1969 occupies page 85. As the references to the pages are already mentioned, I am not going to provide any further references of the examples to the pages.

8.2.4.1 *Headings or the Articles*

The heading of the article in June/July 2015 is *Your Summer Skin Issues Solved!*. Below the heading there is the subheading *Beat the Heat (and Avoid a Beauty S.O.S.) with Our Guide to the Season's Stickiest Situations*. There are other eight subheadings that entitle parts into which the article is divided.

Considering the phonetic stylistic devices, the author frequently uses alliteration in the heading and subheading where letter *s* is repeated in words *summer*, *skin*, *solved*, *season*, *stickiest* and *situation*. Furthermore, I found the repetition of *s* in *Sweaty Scalp*, which is the subheading of a part that gives advice about dry shampoo and in *Sticky Skin*, which is the subheading of another part that recommends using antiperspirant in the hot days. However, there are other alliterations in the subheadings, such as *Body Breakouts* where *b* is repeated and *Makeup Meltdowns* where *m* is repeated. Besides the alliteration, a part of the subheading, *Beat the Heat*, rhymes.

Moreover, *Beat the Heat* is a metaphor that does not literally mean that the readers should strike the heat. The author means that the readers should follow advice about how to take care about themselves in summer.

From the morphological point of view there are compounding, such as *Sunburn* that combines *sun* and *burn*, *Breakouts* that combines *break* and *outs* and *Meltdowns* that combines *melt* and *downs*. There is also initialism *S.O.S.* that stands for Save Our Souls.

The heading of the article in June 1969 is simpler than in June/July 2015. The heading is *Purely pastel* (p. 85) and involves alliteration of *p* and metaphorically refers to colour of the skin. There are no subheadings that would divide the article into the parts.

In conclusion, the headings and subheadings of the article in June/July 2015 are more complex than in June 1969. As there are eight headings that suggest the content of the following articles, it helps the readers to orient better within the text. Majority of the headings and subheadings are written in a playful way that impresses readers. To the contrary, the simplicity of the heading in June 1969 may cause lack of the readers' interest for the article. In comparison to June/July 2015, June 1969 is presumably unexciting for the readers.

8.2.4.2   Bodies of the Articles

In the body of the article in June/July 2015 I did not find any phonetic stylistic devices. On the other hand, June 1969 involves some phonetic stylistic devices in the article. A rhyming is present in *protection last throughout the day even if you catch some poolside splash* where *catch* and *splash* rhyme. Another phonetic stylistic device, alliteration, occurs in *pastel plan* where letter *p* is repeated.

In June/July 2015 I found some lexical stylistic devices, such as a metaphor in *painful reminder*, which refers to the sunburn and *summer savior*, which refers to the antiperspirant spray. The author also employs a metaphor in *send your blackheads on permanent vacay*, by which she metaphorically convinces the readers to get rid of the blackheads. In the article about acne that says *When sweat and grime sit on your skin all day, they can clog pores and cause acne on your back and chest* I found a personification. *Sweat* and *grime* cannot literally sit on the skin. Moreover, this action is typically attributed to humans.

The article *Purely pastel* in June 1969 involves metaphors, such as *your skin is fair game for freckles* which means that the freckles may appear on the reader's skin when they sunbathe. There is another metaphor in *bask in the glow of golden light rays framing your face.*, which basically refers to the sunbathing on the sun.

The article involves some words that are compounded as one word, such as *sunburn*, *hairline*, *headband*, *makeup* and some words that are compounded and have a hyphen

between them, such as *sweat-blocking* and *long-handled*. Other words are formed by derivation. *Reapply* and *antiperspirant* are formed by prefixation and *wetness*, *redness* and *painless* are formed by suffixation. To save space, clippings of words are employed. *Spin* is used instead of spinning, *celeb* instead of celebrity, *prep* instead of preparation, *pro* instead of professional and *vacay* instead of vacation. Furthermore, the author uses *SPF*, which is an initialism for Sun Protection Factor.

The article in June 1969 contains compounded words as well. They are formed into one word, for instance, *sunblock*, *poolside*, *waterproof*, *chinline*, *sunshine*, *sunlight* and *hairline* or they involve a hyphen, for example, *sun-play*, *water-repellent*, *fresh-bud*, *built-in* and *make-up*. A three-word compounding, *easy-does-it*, and even a four-word compounding, *light-through-charcoal-brown*, are employed in the article. There are three words that are formed by derivation in June 1969. There is *reapply*, which is formed by prefixation and *package* and *kinship*, which are formed by suffixation.

As for the semantic relationships, there are antonyms in *The key to looking glowy, not greasy, is to switch from a liquid to a powder foundation* where *glowy* behaves as antonym to *greasy*. In the article in Seventeen June 1969 I did not find any antonyms that would be used to grab the reader's attention.

8.2.4.3   Conclusion of the Analysis

Both of the articles include figures of speech, mainly metaphors that enliven the texts. Some of the vocabulary occur in the article in June 1969 as well as in the article in June/July 2015 such as *makeup* and *hairline*. The abbreviations are absolutely absent in June 1969, for example, *SPF* that was adopted in English in 1978 (Online Etymology Dictionary 2016). Thus, it cannot be even found in June 1969. On the other hand, June 1969 uses a chiefly literary expression, *maiden*, when referring to the teenage girls. Such expression would definitely be surprising, if it was used in Seventeen 2015 issues. Nowadays teenagers usually use a girl, babe or chick to refer to a young woman.

Above all, the expressions of the article in June 1969 are more gentle than the expressions of the article in June/July 2015 such as *For day (just a subtle touch, please) or evening choose the softest pastels in eye and lip colours.*, *Cultivate the flowery look that becomes you.* and *Keep lips guarded too with generous strokes of protective gloss*. In comparison with June 1969, June/July 2015 uses more straightforward expressions, such as *The key to looking glowy, not greasy, is to switch from a liquid to a powder foundation.*, *Headed to a*

party but looking as if you just left a spin class?, *Meet you summer savior* and *You need to reapply SPF every two hours after a swim*.

8.3 Relationships

The last section I am going to analyse is called Your Circle in Seventeen 2015 issues and You and Others section of Seventeen 1969 issues. Despite the sections concern the same or very similar subject matters concerning relationships, the view of them has changed since 1969. Thus, although this Bachelor's thesis is based on linguistic analysis, I would like to look into diversity of attitudes towards these subject matters in Seventeen 1969 issues and Seventeen 2015 issues.

Seventeen issues from 2015 include articles such as *What He's Thinking When You Hang With His Friends* (Seventeen May 2015, p. 86) or Find Your Summer Crush (Seventeen June/July 2015, p. 82) that give advice related to the first relationships and datings. They presumably target rather teenage girls between fourteen and sixteen. Since the audience is still young teenage girls the content of the articles tends to be quite immature. On the other hand, Seventeen 1969 issues have more serious approach towards the relationships, which is shown in the article The Real Relationship (Seventeen December 1969, 100-101). Seventeen June/July 1969 provides articles that cope with moving away from home or college education. The readers of such articles are evidently girls usually between eighteen and twenty-one.

8.3.1 Analysis of Seventeen May 2015 and June/July 2015

There are not many phonetic stylistic devices in May 2015 and June/July 2015. However, in May 2015 I found an example of alliteration, *stickiest situations* (p. 89) and an example of rhyme, *snail mail* (p. 88). In Seventeen June/July 2015 I came across another rhyme. *they want to go from a fling to the real thing* (p. 82), where *fling* and *thing* rhyme.

The article Throw a Drama-Free Grad Party (p. 88-89) in May 2015 uses a hyperbole in the sentences *A ton of little thing keep going wrong* (p. 89), *A million people show up uninvited* (p. 89) and if *it's a hundred degrees out* (p. 89). Apart from the hyperboles, a metaphor is employed in *steal this Hollywood party trick* (p. 88). June/July 2015 adds another example of a metaphor, *Consider moving on to a guy who will jump at the chance to be your boyfriend* (p. 82).

With regard to the word formation processes, May 2015 employs in Your Circle section words, such as *girlfriend* (p. 86), *yearbook* (p. 87), *surefire* (p. 89), *playlist* (p. 89) that are

one-word compoundings, *go-karting* (p. 86) *drama-free* (p. 88), *old-people* (p. 89), *fill-your-own-candy-bag* (p. 89) and *flip-cup* (p. 89) that are hyphened compoundings, and *guest list* (p. 89) and *photo booths* (p. 89) that are two-word compoundings. Some words are also initialised such as the best friend forever to *BFF* (p. 89), Facebook to *FB* (p. 88) very important person *to VIP* (p. 89), répondez s'il vous plaît to *RSVP* (p. 88), which is at the same time a word of French origin. I also found some other words, for instance, *brunch* (p. 89) that is a blending combining *breakfast* and *lunch*, and *grad* (p. 89) that is a clipping of *graduation*.

The texts in Your Circle section in Seventeen June/July 2015 typically comprise of one-word compounding, such as *makeout* (p. 83), *courthouse* (p. 85) and *cupcakes* (p. 85), hyphened compounding, such as *nerve-racking* (p. 82), *success-driven* (p. 83), *big-hearted* (p. 83), *same-sex* (p. 85) and *gay-pride* (p. 85), and two-word compounding, such as *summer job* (p. 83) and *coffee shop* (p. 83). Moreover, there is a blending, *now-GF* (p. 82), which merges *now* and abbreviation of *girlfriend*. There is also an abbreviation, *NPR* (p. 85), which stands for National Public Radio. The texts involve words formed by derivation with prefix *super-*, such as *super-passionate* (p. 83) and *super-giddy* (p. 85).

8.3.2 Analysis of Seventeen June 1969 and December 1969

The articles in 1969 issues are very extensive and occupy approximately three pages. The language is formal and very similar to the language of articles in specialized magazines or broadsheet newspapers. Thus, there are very little lexical stylistic devices inside the text.

The phonetic stylistic devices such as rhyme and alliteration can be found only in the headings. The headings *College & Careers* (Seventeen June 1969, p. 22) and *The Real Relationship* (Seventeen December 2015, p. 100) involve alliteration. The heading *Women's Residences: Halfway Between Home and On Your Own* (Seventeen June 1969, p. 106) includes rhyme.

The articles in June 1969 and December 1969 articles contain many loanwords of French and Latin origin that make the text formal and posh. Within the June 1969 text, a Latin origin word, *alumni* (p. 156, 158), is repeated several times. There are other words of Latin origin in June 1969, for instance, *gamut* (p. 156), *memorabilia* (p. 158), *vice versa* (p. 114), *salvo* (p. 115) and *momentum* (p. 146) are Latin origin words in June 1969. More than words of Latin origin, there are words of French origin used, such as *grievances* (p. 22), *coq au vin* (p. 156), *bureau* (p. 156), *décor* (p. 158), *lounge* (p. 158), *boudoir* (p. 158) *antiques* (p. 158), *naïve* (p. 160), *bulletin* (p. 160), *alas* (p. 160) and *discothèque* (p. 158).

The latter is at the same time a blending that combines *disco* and *bibliothèque*. In addition, December 1969 also provides words of French origin, such as *matron* (p. 100), *liaisons* (p. 172), *exploitation* (p. 172), *prologue* (p. 172.) and *fragile* (p. 172)

In June 1969 and December 1969 compounded words are employed as usual. As for June 1969, the hyphened compounding are *semi-permanent* (p. 106), *straight-arrow* (p. 106), *home-town* (p. 106), one-word compoundings are *roommate*(p. 106), *housekeeping* (p. 114) and *brownstone* (p. 156) and a two-word compounding is *summer job* (p. 106). December 1969 includes also one-word compounding, such as *coffeehouse* (p. 100), *schoolwork* (p. 100), *freshman* (p. 101) and *lifelong* (p. 172), hyphened compoundings, such as *merry-go-around* (p. 173), *soul-searching* (p. 173), *hang-up* (p. 173), *good-looking* (p. 172), and a two-word compounding such as *sun rise* (p. 173). In the article The Real Relationship in December 1969 I came across only one word that is formed by clipping, which is *dorms* (p. 101) instead of dormitories and one initialism, which is *SDS* (p. 172) that stands for Society of the Divine Savior. With regard to the abbreviations, June 1969 also involves a clipping as the text writers use *lab* (p. 115) instead of laboratory and initialisms, which are *YWCA* (p. 158) standing for Young Women´s Christian Associations and *PMC* (p. 115) standings for Pine Manor College.

8.3.3   Conclusion of the Analysis of the Relationship sections

The texts of the Relationship sections in 2015 issues are more frisky as the metaphors and hyperboles are engaged. The text writers use clippings, blendings and initialisms to get closer to the teenagers who use them all the time. On the other hand, 1969 issues stick to very formal style and only few abbreviations are used. To affirm the formality of the text, the text writers employ plenty of loanwords. Such long formal articles would be nowadays definitely tiring and boring for the teenagers. As for the compoundings, they are an ever-present word-formation process that is frequently employed to save some space.

Within the articles in Seventeen 1969 issues and Seventeen 2015 issues I did not find any lexical meanings whose semantic relationships would have any significant importance that would influence the readers.

Above all, the 1969 issues tend to implement religion and politics issues into the texts. I believe that the teenage girls would not like to peruse such articles nowadays. Also, I think that the teenage girls in the past preferred reading the articles referring to fashion, hairstyles and makeup.

9 ANALYSIS OF THE VISUAL FEATURES

This chapter describes visual features of Seventeen older issues and Seventeen newer issues. It pursues design, visual effects and typography that the text editors use. Moreover, it describes the impact that the design, visual effects and typography have on the readers.

Regarding the cover page, the dominant part in Seventeen issues from 2015 is devoted to a full-page profile photo of a celebrity. The photograph partly overlaps the title. Cover lines surrounding the photo have different fonts and sizes. The larger the letters are, the more attention they grab. The left side and right side cover approximately an equal amount of the cover lines.

To all appearances, the editors choose either a model for the front cover, thus the readers are meant to long for the body perfection or a well-known star to make the readers want to get closer to the celebrity through the interview inside the magazine.

The front cover of December 1969 portrays whole body image of a model. The cover lines occupy only the left side and extend from the top to the bottom of the page along the image. On the other hand, the layout of the cover page of June 1969 follows the structure of multiple image and multiple cover lines. There are photographs depicting the whole bodies of young women and the cover lines are randomly placed on the cover page.

The newer issues, as well as the older issues, have a content page in the beginnings of the magazines, which shows the division of the articles into the sections. In Seventeen 2015 issues each section is followed by another section, while in Seventeen 1969 issues the sections do not follow any order, which I consider very chaotic.

The layout of the articles in Seventeen 2015 issues does not follow any particular structure. Every article is entitled by a heading that is predominantly situated at the top of the page. In some cases, the headings are in the middle of the pages in the newer issues. The majority of the articles are divided into more parts, which are randomly spread on the pages or written in short columns. Each part typically has a subheading. The texts are very often accompanied by plenty of pictures and images that sometimes overlap each other a little bit, probably in order to save some space.

In Seventeen 1969 issues the articles are introduced by the headings as well. To the contrary, the articles are much longer than in Seventeen issues from 2015. They are written in columns and extend to more than one page. Despite its length, the articles are not divided into any smaller parts. In Seventeen 1969 issues the pictures and images surround the texts. However, they do not intervene to each other.

Seventeen issues from 2015 are full of colours, especially fluorescent colours that are combined with black and white. Such diversity of colours attracts mainly teenagers, more precisely teenage girls. On the other hand, Seventeen issues from 1969 mostly use basic colours. Some of the articles are even only black and white.

One of the tools that grabs the readers attention nowadays is the diversity of the styles the texts have. They are in bold or italics, in bigger letters or smaller letters, highlighted by specific colours or underlined. All of these features of the letters are combined in many different ways within one article in order to engage the readers' attention. The then issues also involve many styles of the texts. However, the text usually follows only one particular style within one article. The text is typically of black colour and not underlined.

Symbols that are used by Seventeen 2015 issues are, for instance, hashtags, which refer to the symbols used on Instagram, dollar signs that represent money, heart symbols that represent love, star symbols that basically make Seventeen issues from 2015 more frisky and punctuation marks such as exclamation marks and round brackets that denote a degree of importance of the utterances. Concerning the typographic symbols in Seventeen 1969 issues, dollar signs are used only to accompany the numbers of prices, question marks are put at the end of the questions and exclamation marks are used in order to point out something.

To sum up, in comparison to Seventeen 1969 issues, Seventeen 2015 issues are catchier as they are crowded with pictures. Seventeen 1969 issues contain less pictures and even some pages do not contain any photograph, only articles to be read. I think that the structure of Seventeen 1969 issues is not suitable for teenagers as the images usually help to create associations to what is read and thus, the readers understand better the message of the article. Seventeen issues from 2015 are also more colourful and playful. The fluorescent colours are very bright, which has a positive effect on the readers. The title Seventeen on the front cover is in shocking pink, which is a typical colour used in magazines targeting female teenagers as stated in the theoretical part of this Bachelor's thesis. To the contrary, Seventeen 1969 issues stick mainly to black and white colours and some other basic colours, for example, dark green, which is not very attractive for the teenagers. To enliven the design, Seventeen 2015 issues use variety of typographic symbols, while Seventeen 1969 issues use them only in order to follow the correct text structure.

CONCLUSION

This Bachelor's thesis dealt with the language of the American teenage magazine Seventeen. Its aim was to analyze and compare the phonetic and lexical stylistic devices, word-formation processes and semantic relationships of the lexical meanings in two Seventeen issues from 1969 and two Seventeen issues from 2015.

According to the linguistic analysis, the phonetic stylistic devices were mainly employed in the headings and subheadings of the articles in the Seventeen issues, which proved that they are successful tools in catching the readers' attention. The most frequent phonetic stylistic devices were alliteration and rhyme probably because they are playful and easy to be quickly perceived.

The most typical lexical stylistic devices in Seventeen was a metaphor and hyperbole. Both of them made the texts attractive for the readers. The texts involving the metaphors became more interesting as they generally prompt the readers to think briefly about the non-literal meaning. The hyperboles employed were eye-catching because they made the statements more dramatic than they actually are.

The main difference between Seventeen 1969 issues and Seventeen 2015 issues was related to the word-formation processes. Seventeen 1969 issues involved a large number of loanwords that were mainly of French and Latin origin. They indicate a formal style the older issues sticked to. The Seventeen readers must have been well educated in the past to understand all the loanwords. To the contrary, Seventeen 2015 issues involved loanwords very rarely. They included a lot of abbreviations such as clippings and initialisms that simulate the language of the teenagers nowadays. The advantage of the abbreviations is that they save space. On the other hand, they may be easily misunderstood by the readers in case they are not familiar with them. By contrast, the abbreviations almost did not occur in Seventeen 1969 issues, which is another indicator proving the formality of the older issues. The most typical word-formation process for all the issues was a compounding that commonly enabled combination of not only two words, but even of three, four or five words.

As the analysis shows, the semantic relationships of the lexical meanings had only little importance comparing to the other analyzed linguistic aspects, as they do not represent a common tool to affect the readers. Despite their rare occurrence in the older as well as the newer issues, as per the analysis, antonyms and synonyms were the most common semantic relationships.

From the visual viewpoint, the contemporary issues are frisky and colorful and thus they attract the potential buyers as well as the regular readers at first sight. They are designed in lively and bright colors and use a variety of the typographic symbols and images. On the other hand, the older issues are colored in mostly plain tones that would not grab the teenage girls' attention nowadays. They even do not employ enough diversity of typographic symbols and images to satisfy the teenagers today.

The approach to the readers is reflected in the language, which was rather formal in the past, as the language of the teenagers almost 50 years ago did not significantly differ from the everyday English used among all the populace. Simultaneously, the language in the then issues was gentle in order to represent a magazine of a good quality. In the newer issues the language was mostly informal, which was caused by the adaptation to the language of the teenagers in the present. It also involved pushy expressions in order to coerce the readers into perusing the articles.

In conclusion, this thesis should serve a better understanding of the change of the language in the teenage magazine since 1960s and provide a comparison of most frequently used linguistic tools with regard to stylistics, morphology and semantics.

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APPENDICES

P I   Analyzed magazines (see enclosed CD)