

The Representation of Women in the British Editions of *Elle* and *Cosmopolitan*: A Discourse Analysis

Šárka Smolčáková

Bachelor Thesis
2015



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur
akademický rok: 2014/2015

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: Šárka Smolčáková
Osobní číslo: H11431
Studijní program: B7310 Filologie
Studijní obor: Anglický jazyk pro manažerskou praxi
Forma studia: prezenční

Téma práce: Mediální obraz ženy v britských časopisech Elle
a Cosmopolitan: Analýza diskurzu

Zásady pro vypracování:

Studium odborné literatury zabývající se problematikou genderu, genderovou identitou
a diskurzní analýzou
Formulace cílů práce
Shromáždění článků z ženských časopisů pro výzkum
Analýza a rozbor dat pomocí metody analýzy diskurzu
Zhodnocení výsledků a závěr

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: tištěná/elektronická

Seznam odborné literatury:

Fairclough, Norman. 1992. *Discourse and social change*. Cambridge: Polity Press.

Gee, James P. 2011. *An introduction to discourse analysis: Theory and method*. New York: Routledge.

Holmes, Janet, and Miriam Meyerhoff. 2003. *The handbook of language and gender*. Oxford: Wiley-Blackwell.

Richardson, John E. 2007. *Analysing newspapers: An approach from critical discourse analysis*. New York: Palgrave Macmillan.

Tannen, Deborah. 1996. *Gender and discourse*. New York: Oxford University Press.

Vedoucí bakalářské práce:

Mgr. Dita Trčková, Ph.D.

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce:

28. listopadu 2014

Termín odevzdání bakalářské práce:

7. května 2015

Ve Zlíně dne 23. ledna 2015


doc. Ing. Anežka Lengálová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 30.4.2015



1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevyjádřeně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) *Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výtisky, opisy nebo rozmnoženiny.*

(3) *Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.*

2) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:*

(3) *Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).*

3) *zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:*

(1) *Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.*

3). *Odporuje-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.*

(2) *Není-li sjednáno jinak, může autor školního díla své dílo užit či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.*

(3) *Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlídí k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.*

ABSTRAKT

Cílem této bakalářské práce je analýza dvou britských časopisů *Elle* a *Cosmopolitan* ve snaze prozkoumat moderní obraz ženy, který je těmito časopisy vytvářen. Práce dále zkoumá, zda jsou tyto časopisy v souladu s ženskými stereotypy a v jakých rolích nejčastěji ženy zobrazují.

Teoretická část vysvětluje pojem gender a k němu vztahující se pojmy, tj. genderová identita, genderová role, genderové stereotypy a genderový jazyk žen. Součástí teoretické části je rovněž popis ženských časopisů a seznámení čtenáře s konkrétními analyzovanými časopisy. Tuto část uzavírá objasnění pojmů týkajících se diskurzivní analýzy.

Praktická část analyzuje sestavený korpus vybraných článků z časopisů na základě předem definovaných sociolingvistických hledisek. Tato část dále zkoumá obraz ženy, který je předkládán čtenáři.

Klíčová slova: stereotypy, role ženy, obraz ženy, ženský časopis, *Cosmopolitan*, *Elle*, titulní stránka, diskurz, diskurzivní analýza

ABSTRACT

The aim of this bachelor thesis is to analyze the British editions of magazines *Elle* and *Cosmopolitan* in an effort to examine modern representation of women, which is created by those two magazines. It studies whether the magazines are in accordance with women's stereotypes and examines roles in which women are shown.

The theoretical part explains term gender and terms related to it, i.e. gender identity, gender role, gender stereotypes and gendered language. This is followed by the description of women's magazines and familiarization of the reader with analyzed magazines. The theoretical part is concluded with description of terms related to the discourse analysis.

The practical part analyzes selected corpus of magazines articles from a sociolinguistic perspective. It examines representation of women offered in magazines.

Keywords: stereotypes, women's roles, women's image, women's magazines, *Cosmopolitan*, *Elle*, front cover, discourse, discourse analysis

ACKNOWLEDGEMENTS

Firstly, I would like to express my sincere gratitude to my supervisor Mgr. Dita Trčková, Ph.D for her time and patience devoted to me and my bachelor thesis, for rewarding suggestions and wiling attitude which has considerably contributed to the final outcome of this thesis. Then, I would like to thank my mother and boyfriend who have supported me throughout my studies.

CONTENTS

INTRODUCTION	10
I THEORY	11
1 GENDER	12
1.1 Sex vs. gender.....	12
1.2 Gender identity	13
1.3 Gender role	13
1.4 Gender stereotypes.....	14
1.5 Gender and language	18
1.5.1 Feminism	19
2 WOMEN MAGAZINES	21
2.1 Definition of magazine	21
2.1.1 Features of magazines.....	22
2.2 Front covers	23
2.3 Constructing femininity in magazines	23
2.4 <i>Elle</i> vs. <i>Cosmopolitan</i>	24
3 METHODOLOGY OF RESERCH – DISCOURSE ANALYSIS.....	26
3.1 Text.....	26
3.2 Context.....	27
3.3 Discourse	28
3.4 Discourse analysis.....	29
3.4.1 Tools for analysis.....	30
II ANALYSIS	32
4 CORPUS.....	33
4.1 Structure of the analytical part.....	33
5 SEMANTIC MACROSTRUCTURES	34
5.1 Magazine <i>Elle</i>	34
5.2 Magazine <i>Cosmopolitan</i>	36
6 VOCABULARY RELATED TO WOMEN	39
6.1 Magazine <i>Elle</i>	39
6.1.1 Nouns.....	39
6.1.2 Adjectives	40
6.1.3 Verbs.....	42

6.2	Magazine <i>Cosmopolitan</i>	44
6.2.1	Nouns	44
6.2.2	Adjectives	46
6.2.3	Verbs.....	47
7	NAMING OF WOMEN	50
7.1	Magazine <i>Elle</i>	50
7.2	Magazine <i>Cosmopolitan</i>	51
8	CONSTRUCTING FEMINITY THROUGH PHOTOGRAPHS	54
8.1	Magazine <i>Elle</i>	54
8.2	Magazine <i>Cosmopolitan</i>	56
	CONCLUSION	59
	BIBLIOGRAPHY	61
	LIST OF FIGURES	64
	LIST OF TABLES	65
	APPENDICES	66

INTRODUCTION

It is generally said that women's magazines are characteristic for limitedness of topics. Despite the large number of titles available on the market, apparently they all are concerned with the same topics, moreover only superficially. Nowadays, women magazines appear everywhere and they are influential media. Some women love magazines, they buy them, carry them in their handbags and use them almost as a bible. On the other hand, some women have a negative attitude to them. Yet, even if they do not buy magazines, they meet them in common life everywhere, i.e. at the railway station, in the doctor's waiting room, at the hairdresser and in the bookstall. This thesis chooses two of the most selling women's magazines in UK – *Elle* and *Cosmopolitan* and it will analyze their main topics and image of women which is created by them.

The thesis itself consists of two parts – theoretical and analytical. First of all, theoretical part will focus on explanation of terms related to the gender, such as gender identity, gender role, gender stereotypes and gender and language. Secondly it will deal with the field of women's magazines in general, their features and a comparison of basic facts of two analyzed magazines *Elle* and *Cosmopolitan*. Then the chapter will be devoted to terms discourse and discourse analysis. The theoretical part is concluded by the general explanation of tools which will be used for the analysis.

As regards analytical part, firstly a description of methodology and corpus will be provided. The main focus of the analytical part is on a representation of women in the two magazines *Elle* and *Cosmopolitan* and on the image of women which is created by them. The other objective of this thesis is to find out if women magazines reproduce women's stereotypes about women's traits, character, life and behaviour. Furthermore, the thesis examines roles and status in which women are shown based on the used vocabulary, images and context. Lastly, analytical part will look on differences and similarities of those two magazines. The aim of this thesis is to disclose women's image which is hidden in women's magazines.

I. THEORY

1 GENDER

First of all, the thesis theoretically defines key terms for the research and analysis. These terms include gender and gender's subcategories, such as gender role, gender identity and gender stereotypes.

1.1 Sex vs. gender

Sex and gender are two terms sometimes used interchangeably. Many different definitions can be found in grammatical and sociological dictionaries. The focus of the thesis is on the term gender from the feminine point of view, because the analysis deals with women's magazines.

According to Wodak, the *sex* is defined as "biological or anatomical differences between males and females" (1997, 3). Talbot agrees with this statement and describes *sex* as "a matter of genes and the secretion of hormones and the physical developments that result from them" (2010, 7). From genetic point of view, sex is already given in stadium of conception and it is stable and invariable. Some of biological differences between males and females spring from biological distinction and these biological differences are described by Wardlaugh:

"Females have two X chromosomes whereas males have an X and Y, females have more fat and less muscle than males, also they are not as strong, and weight less. Females also mature more rapidly and live longer, their voice usually has different characteristics from the male voice, and females often exhibit different range of verbal skills." (2006, 316)

The term *gender*, in contrast, is defined as "the social category of behaviour" (Jule 2008, 3). From the sociological point of view *gender* is "package of social characteristics that are culturally associated with the sex difference" (Bruce and Yearley 2006, 120).

Jule defines gender as a social construct; it is something we learn (2008, 5). Bruce and Yearley argue that "gender differences are owing relatively little to biology and a great deal to culture". Furthermore, they states that most sociologists also discuss difference between maternity and maternal attitude, while maternity is a biological fact, in contrast, maternal attitude is a socially-specific cultural construct. (2006, 120) This means that femininity and masculinity can change in connection with social and

cultural circumstances and are pliable. Greaves and Oliffe add that “gender is both produced and shaped by institutions such as the media, religion, and educational, medical, and other political and social systems” (2012, 21).

Nowadays *gender* is still used in many languages as grammatical category and it has an important place within this field (Jule 2008, 5). We distinguish three genders of noun in English: feminine, masculine and neutral. Natural gender system indicates gender according to biological sex of its referent. The animate gender (feminine or masculine) is applied when referent is considered to be active and neutral gender emphasizes inactivity of the referent. (Ichikawa 1954, 247)

Distinction between *sex* and *gender* can be maintained by using terms feminine and masculine focusing on the socially-created differences, and the terms female and male when speaking about the biological components of difference.

1.2 Gender identity

As the sociological dictionary shows, the gender identity “usually refers to the sense of self associated with gender; it denotes the psychological internalisation of feminine or masculine traits” (Bruce and Yearley 2006, 121). It is individual’s personal sense and subjective experience of its own gender. Basically, it is personal sense to be member of people’s category: masculine or feminine.

Giddens notes that individuals become aware of their gender identity between the ages of 18 months and 3 years. Factors of socialization influence children even during elementary school. One of these factors is effect of peer groups, because majority of children’s clumps is only for girls and other clumps are only for boys (1999, 116). Greaves and Oliffe state that gender identity relates to physical embodiment and it is mediated by people’s relative location within their social environment and how they are judged by others (2012, 24). In principle, gender identity is concerned with how people view themselves with respect to gender.

1.3 Gender role

In contrast to identity, Dictionary of Sociology defines gender role as expected social behaviour associated with the specific status or sex. In other words, society attaches

expectations to gender about behaviour and expression of these expectations. (Bruce and Yearley 2006, 121) Similarly, Lindsey says that gender roles “are the expected attitudes and behaviors a society associates with each sex”, which puts gender “in the sociocultural context” (2011, 4).

Giddens states that according to sociologists, gender role is a set of unwritten rules of female and male behaviour with relation to certain culture and society. Family, friends, media and school are very important factors which influence individual’s behaviour. People are taught how to behave since childhood with assistance of these factors (Giddens 1999, 114-15). In another words, gender role is learnt in the course of our lives.

Furthermore, as Giddens points out, babies begin register differences between males and females due to non-verbal signals from their parents. For example, fathers treat babies in different way than mothers, or, mothers use softer perfume than fathers. Children learn gender role even from fairy tales and children’s books. Giddens describes men in fairy tales as stronger, more significant and they have more important tasks to do than women. Men need more power and courage, because they set out on an expedition far away from home (Giddens 1999, 115). On the other hand, as stated by Giddens, women and girls stay at home or estate, they look after household, siblings or children, prepare meals and wait on men. In case where women are not wives or mothers, they are portrayed as imaginary creatures (fairy or witch). The character of fairy tales is the same for many decades – men play a more important role than women (1999, 114-115).

1.4 Gender stereotypes

Gender roles are interrelated with gender stereotypes. One of the research aims of the thesis is to investigate if women magazines *Elle* and *Cosmopolitan* use gender stereotypes or portray women in a modern, unsterotypical light. Basically, gender stereotypes generalize roles of each gender. The Dictionary of Sociology says that ‘stereotyping’ “implies making unwarranted generalisations from sex differences and making too much of them” (Bruce and Yearsley 2006, 121). In another words in connection with women magazines, there is possibility, that authors and editors of *Elle* and *Cosmopolitan* give priority to topics concerning women rather than men.

Some theories are careful to distinguish gender stereotyping from more general process of gender typing. Holmes in her book says that “we type people according to the complexes of classificatory schemes in our culture, in terms of the social positions they inhabit, their group membership, personality traits, and so on” (2003, 470-71). Due to accumulation of such classificatory detail we can understand who this person actually is. On the other hand ‘stereotyping’ refers to expectations of behaviour and activities which are appropriate to men and women (Brannon 1996, 170).

Brannon claims that gender stereotypes can be divided into four separate components which help people to distinguish men from women – traits, behaviours, physical characteristics and occupations (1996, 169). These components are relatively independent, “but people associate one set of features from each of these with women and another set with men” (Brannon 1996, 169). Figure 1. shows how this theory of components works. The arrows indicate the associations which people make among labels.

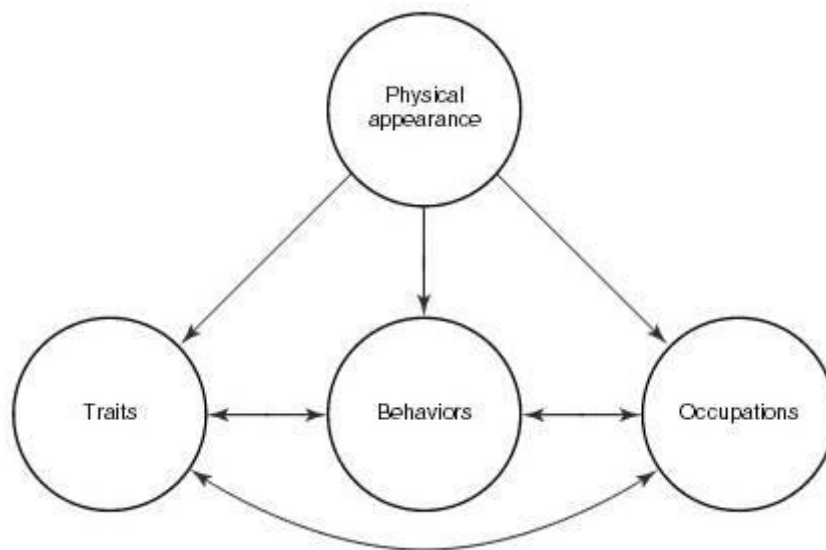


Figure 1. Components of Deaux and Lewis's Model of Gender Stereotyping (Brannon 1996, 170)

As visible in Figure 1., when people have information about individual's behaviour, they make inferences about traits. Furthermore information about individual's occupations can affect judgments about behaviour. In addition, detailed personal information can predominate gender judgments about person (Brannon 1996, 170). For

example, women who is managing a company and has a successful career is judged likely to be self-confident and dominant.

Brannon describes several research studies which focus on men's and women's personality stereotypes. According to them, male's stereotypes are more negative and extreme than feminine (1996, 174). She includes a table of men's and women's stereotypical traits, however Brannon shows more men's traits than women's, which can act as stereotype biased. Although, this thesis focuses on representation of women in modern magazines, there are listed also men's stereotypical traits for comparison below.

Speaking of women, their traits are:

- Aware of feelings of others
- Gentle
- Tactful
- Quiet
- Neat in habits
- Strong need for security
- Do not use harsh language

In contrast, speaking of men, their traits are:

- Aggressive
- Adventurous
- Competitive
- Hide emotions
- Not excitable in a minor crisis
- Dominant
- Skilled in business
- Know the ways of the world
- Act as leaders
- Ambitious
- Never cry
- Think men are superior to women

(Brannon 1996)

In addition, also other used sources agree that women are stereotypically considered to be gentle, emotional and nurturing – traits associated with passivity while men are considered as aggressive, dominant and strong (Harriman 1996, 72). Rudman and Click use another definition of *stereotypes*: their portrayal of gender stereotypes includes a spectrum of attributes which are commonly associated with men against women:

- Physical characteristics (men are physically strong; women are delicate)
- Preferences and interests (men like to watch and play sports; women like to shop)
- Social roles (men are protectors and providers; women are primary caregivers in the family)
- Occupations (men are e.g. miners, stockbrokers or engineers; women are e.g. nurses, elementary school teachers or domestic workers)

(2008, 85 – 86)

There are also stereotypes connected with gender roles. Brannon argues that this stereotyping of women's roles has its origins in the times of Industrial Revolution when women stayed at home, took care of children and did domestic works. In contrast men left homes to find job and earn money. This is the biggest debated female stereotype even nowadays – that a man should go to work and a woman should stay at home with children. Even when small children play in the playground, it can be observed that they are aware of the fact that girls should be at home and prepare dinner for their husbands when they come back from the work (Brannon 1996, 161).

The list below shows stereotypes about female behavioural characteristics:

- Women are not as strong as men
- Women are supposed to earn less money than men
- Women prefer to simply talk it through
- Women do not have technical skills and are not good at “hands on” projects such as car repairs
- Women are not good at parallel parking
- Women are bad drivers
- Women love shopping and gossiping

(Holmes 2003, 481)

1.5 Gender and language

This chapter relates to the analytical part in the two ways. Firstly, which words are used by women in interviews or articles describing their lives. Secondly, which words are used by editors of magazines, when they write about women.

Primarily, gender and language is studied by sociolinguistics. Sociolinguistics investigates different aspects of language which are typical for particular gender. This study began in 1975 with Robin Lakoff's book *Language and Woman's Place*. Another author concerned with this topic is Wardlaugh who claims that main goal of sociolinguistics is "the connection, if any, between the structures, vocabularies, and ways of using particular languages and the social roles of the men and women who speak these languages" (2006, 315).

Tannen's research compares women usage of language with men language. She states the paradox of power and solidarity, where term power is understood as "asymmetrical relationship where one is subordinate to another" and in opposite term solidarity means "symmetrical relationship characterized by social equality and similarity" (1996, 22). In practise Tannen describes story about conversation between woman and man:

"Two women were walking together from one building to another in order to attend a meeting. They were joined by a man they both knew who had just exited a third building on his way to the same meeting. One of the women greeted the man and remarked, "Where's your coat?" The man responded, "Thanks, mom."

Tannen points out that the man understands the woman's remark as expressions of maternal care, when mothers tell a children to put on their coat, which is mark of power. On the other hand, woman wants to be just friendly, which is mark of solidarity (1996, 24). Analytical part will also study whether women are portrayed as solicitous, take-caring human beings with maternal instinct.

Another aspect to consider is the way in which it is spoken about women or to be more precise according to the analytical part of this thesis, how it is written about women in women magazines.

Firstly, as Wareign points out, women are a bit discriminated against males, for example in titling. Whereas for males the only title in use is *Mr.*, women titles are *Miss/Mrs./Ms.*, which depend on their marital status. Another example is word *man*,

the grammatical gender of which is masculine, but the word also stands for a person in general, including feminine grammatical gender. In contrast, word *woman* includes only feminine grammatical gender (Wareing 2004, 77-80). Theory of naming conventions is wide topic, also Weatherall states that language defines women in terms of their relationship with others. Titles preceding women's names have traditionally varied due to the fact, if the woman is married or not (Mrs. or Miss). Later to beat an inequality in titles in comparison with men, title 'Ms' appeared (2002, 21). Weatherall reveals that working women, especially in business field, prefer the title 'Ms' to be attributed to them, to be like a man and attributed to women personality traits of a successful manager (2002, 22).

Secondly, *gender and language* is connected with *sexist language* which "presents stereotypes of males and females, sometimes to the disadvantage of males, but more often to the disadvantage to the females" (Jule 2008, 14). Weatherall argues that sexist language is not only about the words, which are used to describe women, but how they are used and to what ends, too (2002, 11). From the feminine point of view sexist language can be classified into three types: language that ignores women, language that defines women narrowly and language that depreciate women (Weatherall 2002, 13). Gendered language and sexist language is connected with feminist theories.

1.5.1 Feminism

Feminist theory is relevant for the analytical part of the thesis as the thesis analyses two women magazines and asks if the magazines are "feminist", to be more specific analytical part will look on the topics of articles and if they have connection with feminist theories – gender stereotypes, equal opportunity and pay for men and women, maternity and violence against women.

Feminism is philosophical movement, which has many streams, types and forms. It developed in several "waves", which reflected the actual world situation. Feminism is defined as "the policy, practise or advocacy of the political, social and economic equality for women" (Jule 2008, 16).

According to Jule feminism is divided into several types. Each of them has different perspective on patriarchy and female oppression (2008, 8-9).

First of all, there is **Liberal Feminism** which “seeks primarily to watch and comment on society’s view of women as indicative of society’s patriarchal attitudes and values, particularly regarding laws and human rights” (Jule 2008, 9). It denies social beliefs of women, being by nature, less strong and intellectual than men.

Another kind of feminism is **Radical Feminism**, which emphasizes patriarchal origin of inequality between women and men. “It focuses on patriarchy as male dominance over women and challenges society to examine, challenge and dismantle it” (Jule 2008, 9).

Socialist feminism “sees patriarchy alongside social class issue of dominance and power” (Jule 2008, 9).

Jule lists other types of feminism – psychoanalytic feminism, existentialist feminism, post-modern feminism, Islamic feminism, Jewish feminism, Christian feminism and post-structural feminism (2008, 9).

2 WOMEN MAGAZINES

This chapter will first focus on magazines in general, and language and features typical of the genre of magazines. It will also introduce the two magazines analyzed in the analytical part - *Elle* and *Cosmopolitan*, and point out their differences.

2.1 Definition of magazine

McLoughlin states that magazine is “a periodic paperback publication containing articles, fiction, photographs, etc.” (2000, 1). Oxford Dictionary adds that magazine is “often on a particular subject or aimed at a particular readership”. This thesis analyzes two most popular British fashion magazines according to the number of readers, which are aimed particularly at women (Hearst 2015). According to the Greenwood “magazines are a trusted source of information; they are style tutors and readers look to them for guidelines” (2013, 36).

In general, magazines consist of many subcategories, which are divided according to the target consumers or field they are writing about. One such big subcategory is women magazines, which are key for analytical part. They can be further divided into smaller categories, for instance, magazines for pre-teens and adolescents, magazines for older women focusing on fashion, beauty or world of the home, magazines focusing on specific concerns involving health and fitness, and magazines for minorities in society or focusing on other special interests in women’s lives (Bignell 2002, 57). *Elle* and *Cosmopolitan* appertain to pre-teens magazines and at the same time also to magazines for older women, who focus on many fields, such as beauty, fashion, sex or celebrities.

As McKay points out, magazines have long history; especially the first women magazine in UK, which appeared in 1693 and the name of which was *The Ladie’s Mercury*. Yet, the first person who used term *magazine* in the title of periodical was Edward Cave, who launched his *Gentleman’s Magazine* in 1731. The original word *magazine* is related to the French word for shop, *magasin* (derived from Arabic warehouse of goods) (McKay 2013, 8). According to the Beetham and Boardman even if the topics of women magazines have changed during centuries, some things are still actual ever after – features of magazines (2001, 4), discussed below.

2.1.1 Features of magazines

McLoughlin states that magazines have several typical features which make them different from newspapers. The first concerns the magazine's frequency of publication: magazines are issued weekly, fortnightly, monthly or quarterly (2000, 2). There is difference between magazines which are published weekly and monthly. Greenwood claims that weekly magazines inform the reader about the fashions of the moment, "being more of a fashion shopping guide or prompt, and have fewer adverts which are image led" (2013, 50). Monthly magazines have more space not only for advertisements built on image but also for features about fashion leaders and catwalk collections for the next season. Monthlies "are aimed at the more fashion-forward consumer and tend to be kept for longer, almost as a reference" (Greenwood 2013, 50). The two British magazines, analyzed in this thesis are published monthly.

The second feature concerns the material form of magazines, nowadays the term paperback is preferred, which represent type of book. The quality of material depends on magazine's frequency. McLoughlin notes that weekly magazines are often made from a cheaper quality paper. In contrast, monthly magazines are very often made from a higher quality paper, sometimes even from glossy paper (2000, 2). In addition, the quality of paper can have an effect on the connotations and associations which readers have with the magazine. For example the glossy paper connotes glamour and elegance. This is type of magazine with which people like to show off, such as women walking down the street holding their magazine in hand instead of put it into the handbag (McLoughlin 2000, 2).

The main items of the content of magazines are articles, fiction and photographs. Readers have to be satisfied with the content, which means that both advertising and features must be relevant to the reader (Greenwood 2013, 37). Even though the format has changed over the years, these three items of the content have remained the same. It does not matter if the magazines are for young women, men or seniors, they still include articles, photographs and fiction (McLoughlin 2000, 2).

Magazines often use problem/solution format. The text producers show to reader that he or she is in need of advice. They use a question raising the problem in the reader's mind, which is immediately followed by reassurance and advice (*e.g. Feeding friends? Relax! Delicious cook-ahead, stress-free feast*) (McLoughlin 2000, 21).

2.2 Front covers

McLoughlin states that “the front cover is the magazine’s most important advertisement but it also serves to label its possessor” (2000, 5). The image and coverlines in front cover are persuasive selling tools which motivate readers to buy exactly this magazine and not another one. Bignell states that “front covers of magazines are ads for the magazine itself” (2002, 59). Lawson adds that cover of magazine fulfils two important functions: firstly, it attracts the reader’s attention and secondly, it previews the content of magazine. According to Lawson reader must be hooked by cover of magazine, otherwise reader will not be tempted to buy the magazine (2000, 99). Furthermore, covers can address any type of women, they claim to address individuals with unique desires and needs, promising that the contents of the magazine will fulfill the needs of the individual and her group (Bignell 2002, 66). The analytical part will analyze only articles which are advertised on the front cover of magazine.

Apart from titles of articles, also title of magazine itself is very important, because the reader creates his/her expectations based on it. Title is always written in large letters and it is a shorthand way of evoking particular associations in the reader’s mind. For example title *Cosmopolitan* is a compound noun (it combines two or more words into a single word) and it developed from the Greek words *Kosmos* (universe) and *polites* (citizen). In other words, this relates to a well-traveled, sophisticated individual (McLoughlin 2000, 13). In proportion to magazine *Elle*, this title originates from French and in English means “she” (Encyclopaedia Britannica, Inc. 2015).

2.3 Constructing femininity in magazines

Basically, Oxford Dictionary defines term femininity as “the quality of being female or as a womanliness”. Longman Dictionary adds that femininity represents “especially qualities that are gentle, delicate and pretty”.

According to Currie, magazines are one of many processes through which people become gendered and at the same time women’s magazines are scripts of femininity (1999, 55). Bignell points out that representation of feminine identity through women’s magazines do not exactly portray the real lives and identities of women (2002, 59). Furthermore, Bignell claims that the idea of “women’s world” is mythical construct, which is built out of signs. In connection with this thesis, Bignell says that women magazines represent

“women’s world”, which is made precisely because “women’s world” does not exist outside their pages. To be more specific, “semiotic codes of women magazines work to construct a mythic world of the feminine”, which offsets an absence of satisfying social identity for real women (2002, 60).

Women’s world also relates to the content of magazines and physical nature of magazines. In accordance with features of magazines which are listed above, feminity is constructed also due to the smell of glossy paper. This paper connotes luxury and sometimes contains also perfume samples, which are very important symbol for constructing femininity and self-adornment (Bignell 2002, 64).

2.4 *Elle vs. Cosmopolitan*

This subchapter focuses on brief introduction and comparison of *Elle* and *Cosmopolitan* based on the websites *Hearst* and *Magazine subscriptions*. In general Hearst Corporation is one of the largest diversified media information companies. It is owner of 15 daily and 34 weekly newspapers, 29 television stations and hundreds of magazines around the world, including both *Elle* and *Cosmopolitan* (Hearst 2015). This theoretical part will introduce and compare data within the location of UK.

According to the publisher’s website, “*Cosmo* must inspire young women to be the best they can be” (Hearst magazines UK 2015). *Cosmopolitan* is the most read monthly magazine in the UK now and even was when the magazine was established in 1972 in UK. Although, origin of magazine *Cosmopolitan* itself comes to the year 1886 (Encyclopaedia Britannica 2015). Originally it was launched as a “family journal of fashion, household decor, cooking and other domestic interests” (Encyclopaedia Britannica 2015); in the course of decades *Cosmopolitan* has changed its appearance and last but not least its topics of articles. Nowadays, Hearst magazine defines the *Cosmo* reader, as a family girl who loves men, but on the other hand does not live because of them, and is obsessed with fashion and beauty and the smartest ways to make them work for her. She is proud of her relationship with her friends, and her hard-earned career. At the same time, she might not always feel 100% confident about her body, her relationship or her life (Hearst 2015). Currently magazine *Cosmopolitan* includes 64 editions published in more than 100 countries in 35 languages; e.g. Armenia, Azerbaijan, Mongolia or Vietnam (Zimmerman 2012).

According to the distributor, magazine *Elle* is the only fashion magazine which readers can buy products from. It is described as an intelligent, witty read that is also useful and relevant. It is also pointed out that *Elle* has unique and unrivalled access to celebrities (Hearst 2015). Women's fashion magazine *Elle* was found in France in 1945 (Encyclopaedia Britannica 2015). Official *Elle* website says that it lasted 40 years than magazine *Elle* broke into foreign markets; in 1985 *Elle* came into USA and UK (*Elle around the world* 2015). Nowadays, magazine *Elle* "counts 46 editions around the world, with more to come" (*Elle around the world* 2015). It is published mostly in developed countries, even so some versions of *Elle* could be surprising, e.g. *Elle* Serbia, Oriental, Vietnam, Malaysia or Kazakhstan. Worldwide monthly circulation is over 6 560 000 sold copies, 572 issues yearly and 21 000 000 readers around the world. Magazine *Elle* is main title and it has own subsidiaries called *Elle Decoration*, *Elle a Table*, *Elle Men* and *Elle Girl* which are also published across the world (*Elle around the world* 2015).

Table 1. below compares the two popular brands *Elle* and *Cosmopolitan*. All information is valid within the UK.

Table 1. Comparison of magazines *Elle* and *Cosmopolitan*.

	<i>ELLE</i>	<i>COSMOPOLITAN</i>
Main purpose	It is the style glossy magazine for women who love fashion by women who love fashion.	It is the life, love and relationships bible – celebrating fun, glamour, men and passion for life.
Circulation (Printed)	166 680	279 127
Readership	876 000	1 367 000
Readers	Women 18-45	Women 18-35
Periodical	Monthly	Monthly
Editor	Lorraine Candy	Louise Court
Prize	£4.00	£3.60
Subscription	£26.00 (12 issues)	£22.00 (12 issues)
Publisher	Hearst magazines	Hearst magazines

(Hearst 2015)

3 METHODOLOGY OF RESERCH – DISCOURSE ANALYSIS

This chapter focuses on definition of discourse analysis, which is the methodological approach employed in the analytical part of this thesis. It first defines key terms for discourse analysis - *text*, *context* and *discourse*.

3.1 Text

The simplest way how to describe term text is by Widdowson, who defines it “as an actual use of language” (2007, 4). A piece of language, produced for communicative purpose is considered text. Text can be also identified as a purposeful way of language, but without necessity to understand it (Widdowson 2007, 4).

To be more specific, text is “a perceptible trace of the process, not itself open to direct perception” (Widdowson 2007, 7). Text is a mediator of the message. Furthermore, Widdowson divides text into spoken and written (2007, 7). There is difference between these two forms.

Firstly, written text is not jointly constructed; it is designed unilaterally by writer as a completed expression of the intended message. Then the text is taken up and it can be interpreted as a separated process. Due to all these aspects, the mediation of written text is displaced and it is difficult to achieve convergence between intention and interpretation. On the other hand, spoken language has more participants, who produce and process text as they go along and there is no need for keeping a record to mediate their discourse (Widdowson 2007, 7).

In contrast, Alba-Juez states that the term *text* is restricted only to the written language. Furthermore, she states that modern linguistics introduced the main point of *text* which includes every type of utterance in written forms, such as magazine article or a cooking recipe (Alba-Juez 2009, 6).

When people communicate, they do not produce only text. In speech, people make use of paralinguage, as well. *Paralanguage* refers to the tones of voice, varying stress or pauses and gestures or facial expressions. Written communication substitutes paralinguage by typeface of the text or an arrangement on the page. Written text can be multimodal which means that text has pictures, diagrams or charts (Widdowson 2007, 8).

Alba-Juez defines *text* as “a communicative event that must satisfy the following seven criteria:”

- Cohesion – cohesive devices include conjunction, ellipsis, anaphora or cataphora; in other words it concerns a relationship between text, lexical devices and syntax.
- Coherence – is connected with the meaning of the text; it refers to elements of background knowledge which do not have a linguistic realization but are implied in the text.
- Intentionality – the attitude and purpose of the speaker or writer.
- Acceptability – preparation of the hearer or the reader to assess the relevance of the given text.
- Informativity – quantity and quality of new or expected information.
- Situationality – situation in which the text is made plays an important role in the production and reception of the message.
- Intertextuality – text is always related to the preceding discourse or it is always linked to particular text varieties or genres by formal criteria.

(2009, 6-7)

The first two bullets – cohesion and coherence are understood as text-external factors, which plays an essential role in discourse analysis; the rest of criteria are text-internal factors (Titscher and Jenner 2005, 24). In the term of coherence, analytical part will study how women are portrayed in articles of magazines *Elle* and *Cosmopolitan* – as a confident, strong, working and good-looking human beings or women in household, taking care of children, weak and shy. Titscher and Jenner state that term *context* plays important role among text-external factors (2005, 238) and its detailed description will be discussed in the following chapter.

3.2 Context

Context is crucial part of a discourse analysis as stated by Gee (2011a, 6). Basically, context of some situation is crucial for people to better understand and interpret what happened (Paltridge 2006, 53). Context has many key aspects for producing and interpreting discourse. Firstly, Paltridge mentions situational context which describes what people know about what they can see around them. Secondly, there is background knowledge context in terms of what people know about each other and the world. The last aspect is co-textual context which states what people know about what they have been

saying (Paltridge 2006, 54). Context is an abstract representation of a state of affairs. It can be entirely independent of situational factors. There are situations when ‘when’ and ‘where’ the utterance was actually produced has no contextual importance. The context then includes the common knowledge of the two people concerned (Widdowson 2007, 20).

Context does not contain only shared knowledge, but also physical setting, where communication takes a place and all in it, e.g. body, eye gaze, gestures (Gee 2011, 100). According to Gee in the process of interpreting language is not used all of the context, as it is used only the relevant parts of the context; relevant part comprises part that is actually relevant to ascertaining what writer means to say (2011, 100).

To comment on the context of editions of *Elle* and *Cosmopolitan*, it can be said that readers are involved in various contexts. For instance, readers share knowledge to be a woman and interests, which women have. Furthermore, readers share background knowledge of cosmetic, fashion, celebrities and women body. Last but not least female readers live in the same country – UK, so they share background knowledge of this country, culture and habits.

3.3 Discourse

The basic unit of discourse analysis is discourse. Fairclough uses term discourse as “language in use” (1992, 62). Similarly, Gee defines discourse as “any instance of language in use or any stretch of spoken or written language” (2011a, 205).

Fairclough expands idea of discourse and adds that language can be used as a form of social practise in various ways. Firstly, he describes discourse as a way of action in which people can act upon the world and upon each other. Secondly, discourse and social structure are in relationship; discourse is shaped and constrained by social structure at all levels: by class, law, education, systems of classification or by various norms (1992, 64). The discourse has several constructive effects. Primarily, discourse contributes to the construction of social identities. Secondly, discourse helps to construct social relationships among people. Lastly, discourse makes for the construction of systems of knowledge and belief (Fairclough 1992, 64).

3.4 Discourse analysis

According to Alba-Juez, discourse analysis is more complete than Text Linguistics, because it involves the study of both text and context. Moreover, discourse analysis relates to functional grammar, sociolinguistics, pragmatics or cognitivism; all these fields are connected and have common principles (2009, 11).

Nowadays the current aim of the discourse analysis is to describe language where it was originally found (i.e. in the context of human interaction). It is important to point out that this interaction often involves other media except language (e.g. gesture, dance, song, photography or clothing). Discourse analysis also explains connection between these systems and language (Alba-Juez 2009, 12).

Discourse analysis has a variety of approaches and it has become a very diverse area of study. Fairclough divides these approaches into two groups based on the nature of their social orientation to discourse. The first group is non-critical which just describes discursive practises and study language from linguistic point of view. In contrast, the second group consists of critical approaches; apart from describing discursive practises they also show how discourse is shaped by relations of power and ideologies and what effect discourse has on social identities (Fairclough 1992, 12). Critical discourse analysis is relevant for analytical part of this thesis. It will study language as a social practise.

Furthermore, discourse analysts study more what writers do or how people are portrayed in written texts, not so much relationships between sentences and words. Alba-Juez states that discourse analysis is a method investigating how specific social identities are made (2009, 16). According to Gee, discourse analysis observes in detail devices of grammar and their function during the communication (2011a, 205). To be more specific, analytical part will study which women's identities are created by both magazines *Elle* and *Cosmopolitan*.

It is difficult to set clear borders of what discourse analysts do. Below is a short list reflecting the concerns of discourse analysts which might be connected to the topic of this thesis:

- How people create social categories like “wife” or “mother” or “lady” as they talk to, about, or among each other
- The use of linguistic politeness
- The use of irony or metaphor for certain communicative aims

- Representations of black/white women (or any race) in the written media (magazines, newspaper, etc.)
- How power relations and sexism are manifested in the conversation between men and women
(Alba-Juez 2009, 16)

Discourse analysis is employed in the analytical part of this thesis to analyze gender identities and their representation on behalf of women.

3.4.1 Tools for analysis

The target of analytical part of this thesis is to analyze data from women magazines from the perspective of vocabulary, naming and transitivity which are used in articles and interviews.

I. Macrostructures

Firstly, analytical part will operate with all articles in general at higher level. As van Dijk states theory of macrostructures do not refer to the individual sentences or sequence of sentences, but to the report as a whole. Terms such as “is about” or “the topic is” have to be accounted for in this global level (1988, 13). Due to the theory of macrostructures it is possible to account for the special properties of headlines and leads, which subjectively sum up the rest of the news report (van Dijk 1988, 14).

II. Vocabulary

Second tool, which will be examined, is usage of distinct vocabulary in connection to women. The analytical part will study vocabulary that authors use when they are writing about women for women in articles of British magazines *Elle* and *Cosmopolitan*. To be more specific, authors appropriate to women various adjectives which create image and personality. According to the *Oxford Dictionaries* adjective means “a word naming an attribute of a noun”. Then, analytical part will look at nouns, which are used in connection with women. Lastly, verbs that designate processes in which women participate will be analyzed.

III. Transitivity

Richardson defines transitivity as a tool which describes relationships between participants and the roles they play in the processes described in reporting (2007, 54). Namely, analytical part will study if women are shown as active (agent) or non-active (patient or recipient) people, in contrast with men. Also theme of sentences, where women are agent, will be considered.

IV. Naming

Another tool which analytical part will examine is phenomenon of naming. Richardson says that naming “have significant impact on the way in which people are viewed” (2007, 49). Namely, authors have to provide names for the women in the events they report and this naming always involves choice (e.g. blonde and mother-of-three).

V. Photography

Multimodal analysis is useful theory to analyse photographs. According to the O’Halloran, multimodal analysis “takes into account the functions and meaning of the visual images” (2004, 1). Analytical part will study choice of photographs and women who are portrayed in them. It will look at typical features of these women, e.g. with regard to their appearance, age and ethnicity.

VI. Stereotypes

The articles will also be analysed from view of women stereotypes. Namely analytical part will focus on roles in which women are shown and identities which are attributed to women. Furthermore, analytical part will look at all women’s and men’s stereotypes mentioned in Chapter 1.4 and examine whether they are reproduced in the magazines.

II. ANALYSIS

4 CORPUS

The corpus consists of online British editions of *Elle* and *Cosmopolitan*. It involves ten magazines, namely five editions of each title published in the years of 2013-2014. The analytical part will study only articles the headlines of which appear on the cover of magazines. That is reason why each edition can vary in number and topics of analyzed articles. Theoretical part will analyze all articles from the cover of magazines. From both magazine *Elle* and *Cosmopolitan* 63 articles in total will be analyzed in those chapters. All these 63 articles are also included in the content section at the beginning of each edition “On the cover”. The analysis is not concerned with advertisements. The analyzed data can be seen in Appendix P 1 as the recording, on a CD that is enclosed to this bachelor thesis.

4.1 Structure of the analytical part

Analytical part will be divided into several chapters according to the used analyzing tool; consequently each chapter will look at representation of women in different way and study different aspect. All chapters will summarize representation of women based on the analyzing tool and there will be also comparison of both magazine brands.

The first chapter will focus on all headlines which appeared on the front cover and will analyze semantic macrostructures of the articles that these headlines refer to. The second chapter will study vocabulary used in relation to women: namely adjectives attributed to women, nouns used in relation to women and lastly verbal processes in which women play a role of either an agent or a patient. The third chapter will focus on naming of women, whether magazines reproduce stereotypes. Last chapter will analyze photographs used on the cover of magazines. Each chapter will be divided into two subchapters analyzing each magazine separately; this division enables the clear outline of findings from each magazine brand.

For the sake of clarity the concrete example from article will be preceded by number in parentheses and accompanied by name of title, month and year of edition where this example was found, e.g. (1)_____ (*Elle*, January 2013).

5 SEMANTIC MACROSTRUCTURES

The front cover is one of the most important parts in magazine, it is advertisement of the magazine itself and headlines which are used on the cover motivate reader to buy this magazine. Size of the front cover is limited and space for headlines is also limited, because there has to be introductory photograph of girl, model or woman. Magazine contains more articles and columns than front cover is capable to disclose.

5.1 Magazine *Elle*

Basically, the front cover of magazine *Elle* offers 6 articles at maximum. The front cover rather lays emphasis on the photograph.

The most common topic in the studied articles is fashion as 10 headlines of 26 analyzed headlines in total attend to this topic. One group of headlines related to fashion focuses on modern clothes and new trends and advises how to look pretty (1) *Winter sweaters, we pick the best* (*Elle*, January 2013) or recommends to reader to change own wardrobe and buy new outfit (2) *Fashion 230+ summer's best shoes, tops, bags & dresses to buy now* (*Elle*, July 2013). Second group entices reader into buying new clothes at lower price with a discount e.g. (3) *20% off party dresses plus win your favourites* (*Elle*, January 2013). As can be seen in examples (1) and (2), editors use the superlative *best*, which implies that they help women to look best and also stands for best advice for the women. Magazine *Elle* creates an image of woman as person who should follow the trends and dress nicely.

Magazine *Elle* lays emphasis on women's appearance and shows tips and tricks for better look. At the same time, editors promote cheap cosmetic products and accessories, which ensure this better look, e.g. (4) *The £1.49 hair secret you need to know* (*Elle*, February 2013). There is seen strong emphasis on woman to look neat and beautiful, which rather creates the woman as a consummate object than person. As illustrated on examples (1) up to (4), the stereotype of women's interest in shopping, discussed in theoretical part, is created and supported in magazine *Elle*.

Another topic of articles is career. Firstly, magazine *Elle* advises about fashion, which is suitable for work and in which women will look professional and feel comfortable (5) *The right shoes for work* (*Elle*, May 2013). As was mentioned above, magazine *Elle* again creates perfect image of woman, who looks beautiful and great even in work having

any profession. Then, it includes advice from successful women in business, which can motivate readers in different aspects of their work, e.g. new business clothes to look professional, change of behavior to superiors or colleagues, or change of the job itself: (6) *What successful women know, 17 tips from the top* (*Elle*, February 2013). This headline is broad, so reader can imagine whatever she wants. *Elle* shows women in the role of working women and word *the top* represents high working position, so it can be said that according to *Elle* women can work at leadership positions. Another topic considering career is (7) *Kids versus career? Ask Elle's new agony aunt* (*Elle*, January 2013), which compares women in the role of mother and working women. It advises to female reader, that women can combine working life with taking care of children. It depends on woman, if she prefers a family or a job. To summarize, *Elle* resists women stereotypes of women as housewives and not going to work.

Every issue portrays woman celebrity in the front cover and also promotes interview with her. The headline of such interview deals with ordinary problems and issues of common women, such as relationships, appearance, fashion, love and career, e.g. (8) *Kate Hudson: Rock wife, role model, (secret calorie counter!)* (*Elle*, May 2013). This example again shows woman in the role of working woman, but in connection with the role of wife. Therefore, the magazine *Elle* shows that woman can combine stereotypical role of woman, such as married woman in household, with new, modern and unsterotypical role of successful working woman.

To sum up topics *Elle* focuses on, the magazine emphasizes women's appearance and look, which is visible to another people and which is how a woman represents herself. To be more specific, there is a great emphasis on modern and stylish clothes, neat hair and perfect make-up. This knowledge of how to look good applies to daily life, but also to work which lead to the creation of an ideal identity of a woman as a beautiful woman who knows how to care for herself, she has stylish outfit and at the same time is successful in her job. Besides topics concerning fashion, appearance and work which show woman as an object, articles concerning real life of celebrities show woman's need of love. Moreover, magazine shows woman as an emotional person who is capable to have some feelings to man and live in relationship. Furthermore, magazine *Elle* denies women stereotype which says that women do not work and take care about children, household and her husband. On the other hand, *Elle* supports women stereotype which says that shopping is woman's interest.

5.2 Magazine *Cosmopolitan*

In contrast to *Elle*, front cover of *Cosmopolitan* offers more articles and broader spectrum of topics. Number of headlines is between 7 and 8.

As regards topics in the headlines on front cover, it can be stated that 19 articles of 37 articles analyzed in total concern women's appearance; for instance the magazine acts as a guide to how to accomplish a beautiful haircut, as in (9) *6 Steps to sexy hair* (*Cosmopolitan*, February 2014) and perfect skin in (10) *Makeup to beat hangover skin* (*Cosmopolitan*, January 2013). Like *Elle*, magazine *Cosmopolitan* also creates an image of woman as a consummate object and defines what it means to be beautiful in editors' eyes.

Similarly to *Elle*, the front cover of *Cosmopolitan* shows articles concerning fashion and giving advice on new trends in which women will look fabulous, such as (11) *The fashion edit...Make 2014's hot trends work for you* (*Cosmopolitan*, February 2014). Appearance concerning women's body constitutes substantially smaller part of topics: it is present only in 5 articles and editors then divide them into articles about the ways how to accomplish perfect body - fitness or diet (12) *Beware this year's most dangerous diet* (*Cosmopolitan*, January 2014) and articles about women's body from sexual point of view, which encourage women to look sexy without clothes (13) *Your body just got hotter!...Look fab naked* (*Cosmopolitan*, February 2013).

Another group of main topics concerns men; more specifically, way how to understand them and bewitch them, as in (14) *Men, sex & you...Plus what makes him fall in love* (*Cosmopolitan* February, 2013). Furthermore, there can be seen accent on sex (15) *Behind the bedroom door...WOW! The sex secret only 50% of women know* (*Cosmopolitan* February 2014) and men's thoughts about sex (16) *Inside his sex brain...find out exactly what he's thinking* (*Cosmopolitan* January, 2014). The article (17) *When did guys get so freakin' pervy?* (*Cosmopolitan* February, 2014) shows men in sexual way, implying that they think always about sex. This group of articles do not show woman as an individual, but rather as engaged in relationships suggesting that woman needs a man by her side. She is not portrayed as independent, but learns tips and secrets how to attract man as in example (16), because she wants to have boyfriend.

The front cover of *Cosmopolitan* wants to attract broad spectrum of readers and that is why it includes articles about career, job and money, too. This can be illustrated in (18) *Smart ways to make your money go twice as far* (*Cosmopolitan* March, 2013), main goal of which is to inspire and give new information about how earn money. This article

resists women stereotype, because earning money and business skills are stereotypically associated with men. *Cosmopolitan* often uses direct speech in case of headline on the cover, for example (19) “*I Resign!*” *The ballsy career move more women are making* (*Cosmopolitan* February, 2014). The reason is to associate reader with magazine or rather with another woman, who describes her own live story; because the reader could be in the same situation and this article could encourage or inspire the reader to make fundamental decision and try to change job. Moreover, women in such articles are shown as strong and decisive person, who is not afraid of new things and changes. There is another article concerning job described by a woman as live story and at the same time referring to the frequent topic – of sex; e.g. (20) “*I got pregnant at my office party*” (*Cosmopolitan* January, 2013). This article refers to an infidelity, which is secret topic and women in the same situation can thus associate with this article and share their own feelings and thus not feel lonely.

The magazine *Cosmopolitan* posts at least one article concerning women’s live story in every issue, where the topic is varied (sad or happy experience), however, the aim of such article is always the same – to share own experience with other women and to show herself as a strong and fearless person, who conquers life obstacles, e.g. (21) “*I talked a murderer out of killing me*” (*Cosmopolitan* January, 2014). These traits are rather attributed to men than women, and thus these topics resist stereotypes about women traits, such as they are gentle or quiet.

Lastly and similarly to *Elle*, magazine *Cosmopolitan* attracts readers by live story of women celebrities, who share secrets or troubles concerning appearance e.g. (22) “*My bum has its own Twitter page*” *Watch out P. Middey!* (*Cosmopolitan* February, 2013). This title tells readers that sexy and beautiful body is not the most important thing and that even celebrity can face imperfections. Another title representing the story of celebrity is (23) *How to beat the break-up blues by Taylor Swift* (*Cosmopolitan* January, 2013), which is about love, relationship and how to cheer up reader after break-up. Moreover, title (24) “*At last I feel confident*” *How Ellie Goulding beat self-doubt* (*Cosmopolitan* January, 2014) is focused on women’s psyche with the aim to support reader’s self-confidence.

To sum up, concerning women’s identity promoted by *Cosmopolitan*, women’s appearance is in the first place. Similarly to *Elle*, magazine *Cosmopolitan* supports women stereotype of women interest in shopping. In another words, the woman should know tips and tricks how to care about her skin, face, hair and body, so she will be beautiful in every

occasion. Moreover, she gets a lot of information about new trends in clothing which is part of beautiful appearance. Editors thus create perfect image of woman which is based on the consummate appearance. Other aspects of women's life, which are emphasized, are relationships, men and love. Woman gets information about men's thinking and how she can conquer him. Furthermore, there is a lot of space devoted to questions about sex. Magazine *Cosmopolitan* constructs an image of an always good-looking, beautiful and sexy woman, who knows how to care about herself, bewitch man she wants and take care of him.

To compare magazine *Elle* and magazine *Cosmopolitan*, they both create multiple women roles and at the same time create slightly different women identities. Magazine *Elle* emphasizes woman as working and good-looking person, who likes shopping and cares about herself. Moreover, women are advised how to be successful and also confident and satisfied because of themselves not because of men. In contrast, magazine *Cosmopolitan*, despite also emphasizing women's appearance and good-looks pays a lot of attention to how to attract men and be sexy and gives advice about sex. Magazine *Cosmopolitan* is more appropriate for single women, who enjoy their life, love, men and they want to be skilled about sex to attract men. Women portrayed in *Cosmopolitan* go to work, but they prioritize other aspects of life such as party, fun, fashion or sex.

Magazine *Elle* and *Cosmopolitan* have the same idea about what nowadays woman has to fulfil to be feminine. Woman has to be always good-looking, neat, and smart and all these features support her confidence. Furthermore, she should be perfect and successful in all aspects of her life and does not follow all known women stereotypes. Rather, she should be modern woman, who has leader position in her working life and her personal life is not so important, because the role of a mother is backgrounded in the articles.

6 VOCABULARY RELATED TO WOMEN

This chapter will analyze vocabulary related to women used in both magazines *Elle* and *Cosmopolitan*. Choice of used vocabulary is important aspect of creating image and identity of woman. Some words might be used repeatedly and based on frequency of words role of woman which is presented to the reader can be examined.

6.1 Magazine *Elle*

This subchapter focuses on vocabulary used in magazine *Elle* in relation to women. It will be divided into three sections based on the studied part of speech – nouns, verbs from the point of view of frequency and also transitivity of sentence and lastly adjectives. Firstly, nouns will be analyzed, because nouns correspond with the topics of articles the most.

6.1.1 Nouns

Table 2. below shows 10 most frequent nouns which were found in analyzed articles. These nouns stand for topics which are discussed in articles and also represent aspects of women life which are emphasized. The number represents how many times the concrete noun appeared.

Table 2. Distribution of nouns in *Elle's* articles

dress	52	parents	35
life	43	hair	34
friends	41	relationship	27
job	38	fashion	26
career	37	sex	24

The most frequent noun is *dress*, which appears in articles concerning advice and tips about the most suitable dress for individual women figure or articles which show new fashion trends for the actual season, for example: (25) *How to wear the dress. We love the dress. You love the dress (Elle January, 2013)*. Using of verb *love* points to the women interest in clothes, which is generally common women stereotype. Moreover, there are another frequent words *fashion* and *hair* which in connection with the noun *dress* represent woman appearance. Woman should perform the role of beautiful and perfect individual.

Further frequent noun is *life* which stands for general topics. Firstly, it can be used in relation with sex life, as in: (26) *JL Scott always knew she wanted something different from her SEX LIFE (Elle February, 2013)*. Furthermore, figure 6.1 shows frequent nouns *relationship* and *sex* which are interrelated with noun *life*. In this case woman is not portrayed as single, but there is visible her need of man in her life.

Secondly, noun *life* is used in articles describing women's memories and experience from real life, for example: (27) *I'd tell 25-year-old me to remember that life can feel like a plane taking off on a grey day – in the end, the sun appears (Elle September, 2013)*. Moreover, nouns *parents* and *friends* are connected to these articles concerning women's life, because women hark back to their childhood or adolescence and they admit need of friends and family who always support and advise them. In contrast to articles concerning fashion where woman is self-confident and she learns to take care about herself, here she needs support from the family to help her to get through difficult life situations, as in: (28) *A CT scan of my mom's lungs had revealed a tumor wrapped around her esophagus and metastasis in her bones....who was I without my mother? Who was I to exist without her? (Elle July, 2013)*. This example shows woman as weak and defenceless person who does not hide emotions, which corresponds to women's stereotypes about her traits.

Lastly, nouns *job* and *career* relate to noun *life* and represent woman's working life, for example: (29) *Who could tell you how to turn your career from 'good' to 'great' (in three months)? (Elle February, 2013)*. This part of woman life published in *Elle* portrays women in an unsterotypical way as building her career.

6.1.2 Adjectives

Another analyzed part of speech are adjectives, related to women's appearance, feelings, character, life, career and interests. Table 3. below shows 10 most frequent adjectives which were found in analyzed articles. The number represents how many times the concrete adjective appeared.

Table 3. Distribution of adjectives in *Elle*'s articles

best	20	young	13
great	17	new	12
good	16	perfect	10
happy	14	white	8
blonde	13	different	8

First of all there should be mentioned that all adjectives in Table 3. above are positive and they do not portray woman in negative way.

The adjective *best* relates to different aspect of woman's life and *Elle* wants to show that woman should be the best in all aspects of her life, for example she should have the best appearance and outfit or she should achieve the best she can in her career. Plainly, everything around woman and on woman has to be the best, as in: (30) *D your best to embody the ethos of your working environment* (*Elle* February, 2013) or in: (31) *But what's the best way to wear one now?* (*Elle* January, 2013). Similarly, adjectives *great*, *good* and *perfect* put pressure on woman to be and behave in the best way she can. Magazine *Elle* shows only idyllic portrayal of woman, who cannot have any imperfection, which pressures on woman reader who can feel uncomfortable.

Then, adjectives *happy* and *young* often refer to the woman's feeling. *Elle* wants to motivate and encourage women to be happy and feel young. However, adjective *young* stands also for women's age. *Elle* pays attention to young women while older women are in the role of the experienced ones, who give advice to young women, as in: (32) *But now I look at young women today and want to help them find routes to realise their potential, to tell them to enjoy who they are, warts and all* (*Elle* September, 2013). *Elle* does not give any clear statement, who is young and who is old according to this magazine. Yet, older women can feel discriminated, because *Elle* gives them space only for giving advices to the younger women and there are not any advices for these older women. On the other hand, magazine expresses reverence to older women, because it appreciates their experience and older women can feel respected.

Lastly, adjectives *blonde* and *white* represent women's appearance. As regards women's stereotypes, *Elle* stereotypes women in the role of bride, because adjective *white* symbolizes white color of the wedding dress, as in: (33) *There isn't the archetype of the demure bride, the strapping groom and the big ol' white dress* (*Elle* January, 2013). Yet, at the same time, *Elle* denies this stereotype: (34) *With a same-sex marriage, it's different.*

There isn't the archetype of the demure bride, the strapping groom and the big ol' white dress (Elle January, 2013). This example shows woman in the role of gay bride, which is brave and modern portrayal against typical stereotype of marriage between man and woman. The adjective *blonde* represents blonde woman as a model, who is gorgeous and attractive for men, and is a symbol of beauty.

6.1.3 Verbs

In this part verbs will be analyzed based on their frequency and transitivity pattern of sentence. Firstly, verbal processes in which a woman is an agent are analyzed and 10 most frequent ones are listed in Table 4. Then, verbal processes in which a woman is a patient are analyzed and the same number of verbs is listed in Table 5. The number represents how many times the concrete verb appeared.

Table 4. Distribution of verbs processes in which woman is agent in *Elle's* articles

to be	105	know	46
want	79	can	41
think	59	get	38
have got	54	look	36
wear	49	need	32

The most common verb is verb *to be* which expresses woman's feelings about surroundings in which she appears or feeling about herself, as in: (35) *Remember, a woman looks most elegant when she's comfortable (Elle January, 2013)* or woman's appearance, as in: (36) *'I was a size 22, and this time I was a 10,' says Phillips (Elle January, 2013)* and lastly woman's character, for example: (37) *It's time for risks, for being fearless and irresponsible (Elle September, 2013).* Magazine *Elle* recommends to woman readers how they should physically look and also how they should feel and behave. *Elle* again creates ideal image of woman who is self-confident, beautiful and the best in everything she does.

The verb *want* is usually used in sentences which portray woman positively as an ambitious and strong-minded person, who knows what she wants, as in: (38) *When I want something, I go for it (Elle September, 2013).* Similarly, verb *think* is used in sentences that show woman as an ambitious person, who thinks about her dreams, has own ideas, wants to achieve something and wants to change herself, for example: (39) *'I think that's because*

I've learned from my mistakes and adjusted my thinking accordingly (Elle May, 2013). These verbs start to show woman as capable of thinking about something, instead of being just an object.

Then, verb *have got* tends to relate to the woman's appearance and describes woman's figure, as in: (40) *We need to reclaim the middle ground of normalness when it comes to bodies, because on one hand you have very large and then you've got very thin* (Elle September, 2013). On the other hand, verb *have got* is also used in relation to the family life and woman's owing children, for example: (41) *I recently found out I may only have a small chance of having children, for medical reasons* (Elle January, 2013). This verb stands for two woman's roles, firstly describes woman's appearance and secondly, deals with having children and shows woman in the role of mother and supports women's stereotype of having children.

Verb *wear* relates to the articles concerning fashion and advises for stylish and modern outfits, which are appropriate for individual woman's figure, for example: (42) *If you're wearing a cocktail dress, don't be afraid of wearing flat shoes, like skinny loafers* (Elle January, 2013) or (43) *What to wear for your body shape* (Elle January, 2013). *Elle* supports women's stereotype concerning women's interest in clothes, where woman is represented as an object in perfect outfit.

Even though more verbs show women as active individuals in the position of an agent, there is few examples, in which women are non-active and affected by surroundings, fulfilling the role of a patient. These are listed in table 5.

Table 5. Distribution of verbs processes in which woman is patient in *Elle's* articles

make	<i>14</i>	change	<i>4</i>
tell	<i>11</i>	kiss	<i>4</i>
help	<i>9</i>	see	<i>3</i>
give	<i>7</i>	work for	<i>2</i>
make woman feel	<i>5</i>	look	<i>2</i>

The most common verb where the woman appears in position of patient is *to make*, for example: (44) *They make you look cool* (Elle January, 2013) or (45) *'I'd had enough of being single, and doing this has given me confidence and made me determined not to settle for someone who isn't good enough'* (Elle May, 2013). Usage of verbs *give*

and *make* imply a particular effect on women, who are thus not portrayed as strong and independent person; she can be affected by something or somebody.

Similarly, verb *tell* also shows woman as rather a weak person who needs advice from other people and is not independent, for example: (46) *Who could tell you how to turn your career from 'good' to 'great' (in three months)?* (*Elle* February, 2013). Then verb *help* is connected with articles concerning appearance, namely advices about cosmetic products which help woman to have perfect skin and haircut, as in: (47) *Lux Volume Lotion, £42 smells amazing and helps to hold your hairstyle without it looking too product-heavy* (*Elle* May, 2013). This example portrays women as in need of advice and help.

Lastly, verb *make feel* portrays women as emotional, which corresponds to women's stereotypes, for example: (48) *The world has made you feel like you're in a competition, so you squint nervously at your opponents* (*Elle* September, 2013).

To sum up vocabulary used in magazine *Elle*, all these parts of speech reproduce women's stereotypes of their interest in shopping and fashion and they create an image of superwoman, who has perfect appearance. Her amazing outfit, hair and make-up are stated to help her to feel comfortable and confident in every occasion of her life, even in her job. Concerning stereotype – that woman should take care of children at home and her husband earns money, magazine *Elle* resists this stereotype and shows women as working individuals, who act confident and successful. Magazine *Elle* also uses a few verbs where woman acts as non-active patient where she is represented rather as weak, emotional and in need of support from family and friends.

6.2 Magazine *Cosmopolitan*

Similarly to *Elle*, this subchapter focuses on vocabulary used in magazine *Cosmopolitan* in relation to women and will be divided into three groups based on the studied part of speech – nouns, verbs from the point of view of frequency and also transitivity of sentence and lastly adjectives.

6.2.1 Nouns

Table 6. below shows 10 most frequent nouns which were found in analyzed articles. These nouns stand for topics which are discussed in articles and also represent aspects of women life which are emphasized.

Table 6. Distribution of nouns in *Cosmos*'s articles

sex	39	life	24
job	37	relationship	22
body	29	friends	21
boyfriend	26	size	20
porn	24	weight	20

The most frequent word related to women in *Cosmopolitan* is *sex*. It is used as a physical act between man and woman. Women share with readers experience or they ask Cosmo's professional for an advice, as in: (49) *I've tried to make myself initiate sex with my man but it always goes wrong* (*Cosmopolitan* February, 2014). This physical act is shown as common part of women's life and editors even plainly discuss topic *porn*, as in: (50) *Over half of the women in our survey claimed porn had made them feel insecure about their bodies* (*Cosmopolitan* February, 2013). In relation to *sex*, mainly, woman is in the position of agent as an active person. On the other hand, topic of *porn* shows woman as a victim. She is in the position of patient, who is affected. She feels uncomfortable and she is sensitive, which is in agreement with women's stereotype about their character. Other frequent nouns *boyfriend* and *relationship* relate to the preceding nouns *sex* and *porn*. For example noun *boyfriend* is used as a symbol of support, as in: (51) *Luckily my boyfriend loves me whatever weight I am, ...* (*Cosmopolitan* February, 2013). There is woman shown as dependent person, who needs man by her side and man's opinion about her appearance is important for her.

Another noun is *job*, it is used for example by women who describe their interesting and extraordinary employment and share working experience or problems, as in: (52) *People joke that I invented this job so I could eat lots of wedding cake, but I'm a true romantic* (*Cosmopolitan* January, 2014). This example is from article about woman who loves writing stories, would like to be a writer and whose job is to attend weddings as a guest and create stories about this big day. Such article functions to encourage readers that dreams can come true and also that job can be exciting and at the same time a hobby. In common with *Elle*, there is also shown woman's working life which resists women's stereotype.

Noun *body* is emphasized by *Cosmopolitan* in different topics, but the main point is same - to support women's self-confidence. This is shown for example in the article about women who have not perfect body and are not slim, but can work as burlesque artists

and make money because of their figure, as in: (53) *Although I've put on a bit of weight, I'm now the happiest I've been with my body* (*Cosmopolitan* February, 2013). Then there can be found articles about healthy diet, advice how to lose weight and doing fitness, for example: (54) *....it's harder than carbs for your body to digest, your body produces ketones..... – leading to rapid weight lost* (*Cosmopolitan* January, 2014). This example is also connected with other frequent nouns such as *weight* and *size*. Similarly to *Elle*, *Cosmopolitan* creates the perfect image of woman. She does not have to have perfect body, although *Cosmopolitan* gives tips how to achieve it. The most important is her psyche, how she feels and thinks about herself.

6.2.2 Adjectives

Another analyzed part of speech are adjectives, which do not express only attributes of women's appearance, feelings and character but rather all adjectives concerning women's life, career or interests. All together there were found 167 different adjectives, many of them were used only once or twice, however Table 7. below shows 10 most frequent adjectives which were found in analyzed articles. The number represents how many times the concrete adjective appeared.

Table 7. Distribution of adjectives in *Cosmo*'s articles

confident	19	sexy	9
happy	17	great	9
amazing	13	perfect	9
good	9	healthy	8
exciting	9	naked	7

Equally to *Elle*, all adjectives in Table 7. above are positive, they do not portray woman in negative way. Furthermore, these adjectives can describe all aspects of woman's life, not only her appearance or feelings and character. They show everything around woman in the best way.

The adjectives *amazing*, *good*, *great* and *perfect* in Table 7. stand for both feelings, as in: (55) *Nobody else can make you feel amazing; you have to find it in yourself* (*Cosmopolitan* February, 2013) and appearance in: (56) *"You have amazing legs! Mine are hideous!"* (*Cosmopolitan* January, 2013). The example (55) encourages woman's

confidence, she does not have to look perfect and beautiful, but she should face facts and find satisfaction inside her. The adjectives also describe woman feelings about her working life, as in: (57) *I'd also landed an amazing job at a diamond mine and was living with Michael,...* (*Cosmopolitan* February, 2014).

Similarly, the adjective *exciting* describes woman's feelings about her personal or working life, for example: (58) *Have an exciting job* (*Cosmopolitan* January, 2013) or: (59) *I wanted to try something new, it was so exciting* (*Cosmopolitan* January, 2013).

There are also adjectives, which describe only woman's appearance of her body, skin and hair such as *healthy* and *naked*, for example: (60) *This mineral is essential for maintaining healthy hair and nails as it supports the production of keratin* (*Cosmopolitan* January, 2013) or: (61) *The secret of perfect naked confidence* (*Cosmopolitan* February, 2013). Similarly to *Elle*, *Cosmopolitan* creates an image of superwoman, who is portrayed only in positive way, does not have any imperfection and is a strong person, which resists the stereotype of women being weak. Readers can feel under pressure, because *Cosmopolitan* shows them only perfect, strong and beautiful women.

6.2.3 Verbs

In this part verbs will be analyzed based on their frequency and transitivity pattern of sentence. Firstly, verbal processes in which a woman is an agent are analyzed and 10 most frequent ones are listed in Table 8. Then, verbal processes in which a woman is a patient are analyzed and the same number of verbs is listed in Table 9.

Table 8. Distribution of verbs processes in which woman is agent in *Cosmo*'s articles

to be	76	can/could	35
feel	49	think	32
have got	42	want	27
start to	40	get	25
to do	37	should	25

Similarly to *Elle*, the most common verb is verb *to be*, which expresses woman's appearance and character, for example: (62) *Don't be silly, you're stunning* (*Cosmopolitan* January 2013). This verb stays for describing woman and helps the magazine *Cosmopolitan* create perfect image of woman. As distinct from *Elle*, magazine

Cosmopolitan often uses verb *feel* to describe women's inner feelings and what they feel in various life situations, as revealed in: (63) ... *I didn't feel that any of them catered for my quirky style* (*Cosmopolitan* February, 2013) or: (64) *This time 18 months ago, I felt like my life was just a bit, well, flat* (*Cosmopolitan* March, 2013). This verb foregrounds woman's emotional character.

Another of the most frequent verbs is *have got*, as in: (65) *I'm here, and I have my family and Michael* (*Cosmopolitan* February, 2014) or (66) ..., *have a contingency plan ...* (*Cosmopolitan* February, 2014). There woman portrayed not only as an object, but she possesses something, for example house or she has got boyfriend, family or job. She is not alone, has somebody by her side to support her.

Then, verbs *start to* and *to do* represent woman as active person, who has a stimulus to start new action, job or a phase of life, as in: (67) *When I first started in this industry 10 years ago, ...* (*Cosmopolitan* February, 2014) or: (68) *Before you do something drastic, think about what would truly make you happy* (*Cosmopolitan* March, 2013). In this case, woman resembles man, because she is portrayed as active. Furthermore, in example (67) word *industry* refers to fashion industry, which reproduces the stereotypical profession. In which woman should not have special technical skills and education, which is typical for example for professions in heavy industry.

Secondly, verbal processes in which women occupy position of patient or recipient are analyzed, which are shown in Table 9. Equally to *Elle*, the number of such verbs is lower, therefore it can be concluded that women are mainly given agency in *Cosmopolitan*.

Table 9. Distribution of verbs processes in which woman is patient or recipient in *Cosmo's* articles

make woman feel	13	see	4
help	12	teach	4
give	11	fall in love	4
ask	10	support	3
pay	5	propose	3

From Table 9. it is visible that emphasis on woman's feelings is considerable, because verb *to make sb feel* is used as the most frequent. It is mainly used in the sense to encourage, cheer or boost woman in her self-confidence, for example: (69) *It makes me feel*

amazing because, like everyone else, I have body paranoia (Cosmopolitan February, 2013).

The interesting fact is that in case of woman as an agent, verb *help* does not appear, but in case of woman as a patient verb *help* is the second most frequent verb. It can be stated that woman is in limelight and various cosmetics tips and tricks or family and friends could help her to gain the best from the life. For example: (70) ... *are based on the idea that protein helps you lose weight fast* (Cosmopolitan January, 2014) or (71) ..., *a coaching company that helps other women who feel trapped or unhappy in their jobs* (Cosmopolitan February, 2014). This also implies that woman is not perfect, she cannot do things on her own and needs help.

To sum up vocabulary used in magazine *Cosmopolitan*, the analysis shows that the magazine highlights importance of sex in women's life and all aspects connected to this physical act, where women are shown as an active person. Similarly to *Elle*, *Cosmopolitan* supports women's stereotypes about women's interest in shopping and fashion and they create an image of superwoman, who has perfect appearance. Yet, main difference between these two magazines is that *Elle* rather emphasizes women's modern clothes and fashion, whereas *Cosmopolitan* emphasizes the importance of perfect body, low weight and small size and then women will look perfect in every clothes. Both *Elle* and *Cosmopolitan* emphasize women's job and show women as working individuals, who act as confident and successful, which resists the stereotype that woman should take care of children at home and her husband earns money. Moreover, *Elle* emphasizes building of successful career. Equally to *Elle*, magazine *Cosmopolitan* also uses a few verbs where woman acts as non-active patient is portrayed as rather weak, emotional and in need of support from surroundings. Whereas *Cosmopolitan* shows women that accept the help from friends and all surroundings, *Elle* emphasizes women's parents which represent very important part of women's life.

7 NAMING OF WOMEN

This chapter will point out range of appellations, which magazines *Elle* and *Cosmopolitan* use when they speak about women. In both magazines ten most frequent words will be listed.

7.1 Magazine *Elle*

Magazine *Elle* uses many creative names for women, for example: *geisha girls*, *online dating ninja*, *all statuesque perfection* or *British icon* which were used only once. In Table 10. ten most frequent names are listed. All these words are polite, positive.

Table 10. Distribution of women's appellations in *Elle's* articles

woman	59	we (women in general)	23
you	53	successful woman	5
name	43	girl	5
age, name	28	wife	5
profession	25	cover girl	2

The most frequent words are *woman* or *women*, when editors, celebrities or advice professionals talk about women in general, as in: (72) *Remember, a woman looks most ELEGANT when she's comfortable* (*Elle* January, 2013).

Then there is pronoun *you*, which represents talking personally and directly to the reader, who is thus more engaged for example: (73) *The pieces you need now. By the designers you love* (*Elle* February, 2013).

The third most frequent word is concrete *name* of woman, who is the article talking about, as in: (74) *The chaos of covering a war ... Ruth Sherlock is one of the youngest women reporting from front lines around the world* (*Elle* September, 2013). Using the women's concrete name stands for the real life story and shows women's bravery and willingness to share own story and opinions with readers.

Magazine *Elle* used age of woman for 28 times. The age limit ranges between 23 and 75 years. However, the average age is 42 years. *Elle* takes also older women into consideration; they share experience and give advices to younger women.

Elle also emphasizes woman's profession. There were found 25 professions which are used to introduce woman in the beginning of article together with her name and age.

The most common profession is *CEO and co-founder* which appeared 8 times. Other similar leadership professions are for example: *MD of marketing consultancy, former creative Director of Mulberry, Prime Minister's speechwriter or secretary of state for culture and minister*. In contrast, women's professions such as *nutritionist* appeared only once. In this case, women's stereotype concerning job, is not supported. *Elle* shows women in typical men's leadership professions and does not portray women in their stereotypical jobs.

The usage of reference term *girl* is not respectful, *Elle* rather disparages women by it, namely because of the facts that average age of women in articles is 42 years and magazine's readership is 18 – 45 years.

To summarize, it can be said that editors do not differentiate women's status, whether is she married, divorced or single. Editors do not foreground the women's role of mother. In contrast, editors lay an emphasis on women's role of working woman in leadership positions, which goes against women's stereotype.

7.2 Magazine *Cosmopolitan*

Magazine *Cosmopolitan* uses wide range of naming with reference to women, 10 most frequent of which are listed in Table 11., where considerable difference in frequency among the words is visible.

Table 11. Distribution of women's appellations in *Cosmo's* articles

you	108	profession	22
women	76	we (women in general)	21
name	52	woman	16
name, age	36	both	11
nickname	24	couple	10

Similarly to *Elle*, *Cosmopolitan* most commonly addresses reader directly and is personal, as when it uses pronoun *you*, as in: (75) *Ignore what people around you think and ask yourself what you want achieve* (*Cosmopolitan* March, 2013). Moreover, in the interviews and real-life stories, celebrities or common women often use pronoun *you* when they give advice to reader or when they want to share their experience, as in: (76) *So you think you want my job?* (*Cosmopolitan* February, 2013).

Cosmopolitan also uses word *women* in case of talking to female readers in general: (77) *Once purely for women, sex toys are now hot property for couples too* (*Cosmopolitan* February, 2014). Moreover, they generalize and describe women's practices, habits or interests, as in: (78) *Women now associate protein with losing weight – identifying it as a 'safe food'* (*Cosmopolitan* January, 2014).

Alike *Elle*, there is also another application of naming - concrete name: (79) *Like Lucy, the fact that many women expect to feel....* (*Cosmopolitan* January, 2013) to give an evidence for the statement or showing real life story, when editors sometimes also write down all information about this woman such as name, surname, age, profession and address: (80) *Laura Berry, 25, an account manager from Edinburgh* (*Cosmopolitan* March 2013).

In the analyzed articles were found 22 women's professions, 14 professions out of which are connected with professions commonly attributed to women or their interests and hobbies from which can become job, for example: *receptionist, artist, actress, personal trainer, wedding blogger* or *fashion buyer*. The rest of professions are connected with women's leadership positions, for example: *solicitor, chief exec officer, an account manager* or *public relations*, which deny women stereotype concerning jobs.

Cosmopolitan sometimes states the age of women, who is the article talking about. The age limit is between 21 and 34 years, which agree with readership of magazine *Cosmopolitan* in general. The average age, of women in articles, is 27 years. In contrast to *Elle*, it can be stated that magazine *Cosmopolitan* targets younger female readers.

In some cases woman may feel ashamed or afraid to say her own opinion or story and then her nickname is used: (81) *"I like it, and he really, REALLY loves it."* *LadyLacecompany* (*Cosmopolitan* January, 2013).

The usage of words *couple* and *both* stand for relationship among women and men, which means that women are not portrayed as individuals but rather as needing partner by their side, for example: (82) *Why do some couples almost explode with ecstasy when they make love?* (*Cosmopolitan* March, 2013).

To sum up multiple women identity is created through naming. Firstly, there is a representation of working woman who is not afraid to share experience from her professional life, she is willing to share her personal information, due to the usage of name, age, address and profession in the beginning of the article. Concerning professions ascribed to women, some of them are traditional men's leadership jobs. On the other hand, majority

of them are stereotypically women's professions. Secondly, there is image of women in relationship, who need partner or boyfriend in life.

Magazine *Elle* and *Cosmopolitan* construct multiple women identities; due to the usage of pronoun *we* or noun *women*, they look on woman objectively and talks to all female readers in the same way. Both magazines lay emphasis on work position of women who contribute to magazine with own experience or opinion. The same aspect of women's life for both magazines is job and representation of women in leadership positions, which deny women's stereotype. In contrast to *Elle*, magazine *Cosmopolitan* constructs woman's identity of woman in love and in relationship with men, based on the usage of words *couple* and *both*. The main difference between the two magazines is that *Elle* represents women in leadership positions and in older age while *Cosmopolitan* shows women in relationship and in younger age. The rest of the naming practices are the same.

8 CONSTRUCTING FEMINITY THROUGH PHOTOGRAPHS

Images and photographs published in magazines are important and influential in creating femininity, because they show how woman should look like. This chapter will look at those photographs and analyze how they portray women.

8.1 Magazine *Elle*

The Figure 2. below shows front cover which has all the most common features found on the front pages of the analyzed editions. Firstly, all front covers of analyzed editions show a female celebrity, who also gives interview. Furthermore, 3 analyzed front covers of 5 in total portray female celebrity in a dress with high-heeled shoes, which are stereotypical symbols of elegance and femininity. The rest of front covers show female celebrities in shorts, which has same color as a top and look seem also as a dress. As regards women's appearance, all women wear their long hair loose. Those are stereotypical features of femininity. None of those women wear trousers, which are stereotypically associated with men.

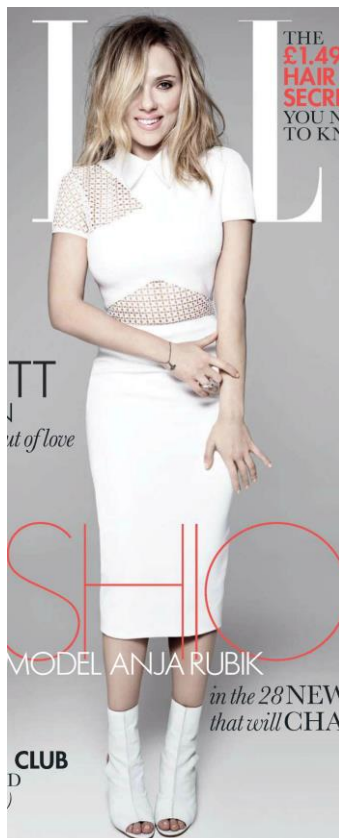


Figure 2. Scarlett Johansson on the front page (*Elle* February, 2013)

Photographs accompanying articles are in accordance with topic of article. There are fashion pages, which show new trends of famous brands and models wear different kinds of clothes, such as skirt, dress, top, jumper, sweater or trousers. It can be stated, that *Elle* does not support only stereotypical clothes such as skirts and dresses, but it shows to reader also unsterotypical clothes such as trousers, which are typical piece of clothes for men. It is implied that woman should follow *Elle's* examples otherwise she will not be true and perfect woman.

Interestingly, articles concerning job and career are accompanied by photographs of women in casual clothes. Figure 3. shows an example of such photograph. They have high-heeled shoes, big and elegant handbags and a trouser suit. The trouser suit is a mark of men's leadership profession, so *Elle* shows women in men's stereotypical role. There is a difference in haircut of women on the front cover and women in the articles. A ponytail is in contrast with women with loose hair in front cover. Whereas a loose hair symbolizes a comfort, independence and freedom, the ponytail symbolizes elegance and a refinement.

All women shown in magazine have white skin, this is reason why *Elle* can be considered as discriminatory, as it does not show women with another colour of skin, because also female immigrants live in the UK and *Elle's* readership can be composed from them. Other similar aspects of women shown in the magazine are age, figure and make-up. All women are young and their average age can be between 20 and 30 years. Then, they are slim and wear make-up with boldly coloured lips. However, photographs on the front cover show female celebrities, who do not wear as bold make-up as models in photographs which accompany articles. These female celebrities are portrayed more naturally so that they look similar to common female readers.



Figure 3. Photograph showing casual clothes for work (*Elle* February, 2013)

8.2 Magazine *Cosmopolitan*

Similarly to *Elle*, *Cosmopolitan* publishes female celebrity on the front cover. All 5 analyzed front covers portray women in the same look: they wear sleeveless minidress and loose hair. Also photography ends under their knees, so that part of naked legs is visible. They have a perfect body. It can be stated that such photographs symbolize sex appeal and create perfect image of woman, who is beautiful, slim and is not afraid to show her qualities. These photographs represent a woman as a sexual object to look at. Furthermore, every woman on front cover has wealthy jewellery, which is a symbol of luxury and pageantry. In relation to women's stereotypes, *Cosmopolitan* maintains them, because women are shown in typical women's clothes and also there is strong emphasis on her appearance, clothes and sex appeal.



Figure 4. Taylor Swift on the front page (*Cosmopolitan* January, 2013)

Equally to *Elle*, photographs in *Cosmopolitan* accompanying the articles refer to the topic of article, in which they are published. There are also fashion pages, where female reader get know new trends designed by well-known brands. Female reader can found there all types of clothes, but there is also emphasis on new trend in underwear and occasions, where to wear them. Moreover, articles concerning sex and love contain photographs of a couple who is wearing only underwear. In such photographs they are laying on the bed, man is kissing the girl on her cheek and she is looking into the camera or on the other side out of him. Then there is again emphasis on women's perfect appearance.

Finally articles concerning relationship also show that woman is kissed by man and is positioned in higher position above him, see Figure 5. This woman's portrayal shows woman as an object and man can do everything he wants with her. Moreover, this example shows woman as sensual person who attracts man. As regards appearance, woman is again portrayed in the best way. She wears sexy dress, is attractive and elegant.

Equally to *Elle*, *Cosmopolitan* shows only women with white skin, who are young and are aged between 20 and 30 years. They also wear perfect make-up with boldly coloured lips.

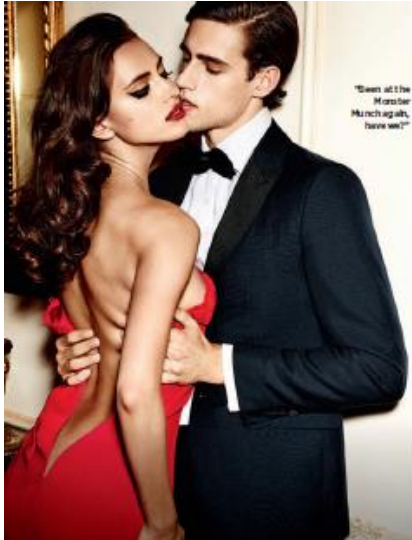


Figure 5. Photograph showing relationship (*Cosmopolitan* February, 2014)

To sum up usage of photographs in women's magazines *Elle* and *Cosmopolitan*, both of them emphasize women's perfect and feminine appearance. The main difference between these two magazines is in the view on women's clothes. *Cosmopolitan's* message seems to be that to be feminine, woman should fulfil several criteria, such as: modern and stylish outfits concocted from typical women pieces of clothes – dresses, skirts and tops and have perfect figure in underwear. In contrast, *Elle* also shows women in their leadership position in their job and they should know how to wear proper clothes for the work including men's typical piece of clothes, such as trousers. As regards ethnicity of women represented in photographs, both magazines show the same image of women, who are white, slim, have long hair and wear make-up. Also the age of women in photographs is the same, all women are young and their age can be between 20 and 30 years. Both magazines define feminity through photographs as perfect, beautiful and slim women who wear make-up and have long hair.

CONCLUSION

In this bachelor thesis, is explored whether magazines *Elle* and *Cosmopolitan* support women's stereotypes and which women's roles are created by them. The thesis intended to ascertain what it means to be feminine and which women's images are created and presented to the female reader.

In the analytical part, it was discovered that both magazines *Elle* and *Cosmopolitan* create the perfect image of superwoman, who has a consummate appearance, uses make-up and wears modern clothes. This leads to reproduction of women's stereotype about interest in fashion and shopping. The emphasis is put on a woman being self-confident. All aspects of her and her life are described only positively. Furthermore, when woman experiences difficult situation, she is able to suffer it and start a new life episode. Then, very important similarity of both magazines is a creation of multiple women's identities, such as single woman, mother and working woman.

Both magazines attend to the same topics, such as fashion, relationships, men, job and family. Yet, each of them dedicate to these topics different space and amount of articles. The main focus of both magazines is on fashion and clothes. Then magazine *Cosmopolitan* prefers topics concerning love, sex, men and relationships in which woman is the main individual who wants to attract a man and she exerts herself in action. On the other hand, there is a visible need of man by woman's side and she is not portrayed as an independent woman. Moreover, there is an emphasis on stereotypical women clothes such as skirts, dresses and tops with neckline to accentuate femininity and sex appeal. In contrast, magazine *Elle* prefers topics concerning job, work and career where it is advised to woman to achieve a job and career positions she wants and dreams of. This kind of articles often refers to stereotypical men's profession and stereotypical men's clothes which are attributed to women. This image of woman is in contradiction with women's stereotype of job professions and clothes. On the other hand, *Elle* often uses noun family in connection with describing women's life. This combines the role of a woman as a successful working woman who is independent and strong and the image of a woman who is rather emotional, delicate and needs somebody by her side.

However, in the most articles of both magazines woman is shown only as a perfect object, who is a victim of fashion and cosmetics. This can be shown on usage of verbs in connection with women. Although majority of verbs show woman as an agent in sentence, these verbs are not material processes and woman is usually shown in connection with

having, thinking or feeling something. This helps to reproduce another stereotype of women being emotional.

Both magazines show similar photographs, which contain only young and white slim women with long hair. Only one slight difference is in pieces of clothes which women wear. *Elle* shows women also in trousers while *Cosmopolitan* often portrays women in underwear.

According to the both magazines *Elle* and *Cosmopolitan* term feminine stands for perfect women's appearance. Moreover, to be feminine, women should fulfil following criteria: such as having perfect make-up and hair, wearing modern and stylish clothes and they should know how to achieve this perfect appearance and also how to attract men.

The main difference between those two magazines is that *Cosmopolitan* drawn reader's attention to topics concerning sex, shows women's sex appeal and their perfect bodies in sexy clothes and underwear. In contrast, *Elle* shows women's perfect bodies in modern and stylish clothes of famous brands and in smart clothes which is appropriate for leadership positions.

BIBLIOGRAPHY

Printed sources

- Alba-Juez, Laura. 2009. *Perspectives on Discourse Analysis: Theory and Practice*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Bignell, Jonathan. 2002. *Media Semiotics: An Introduction*. 2nd ed. Manchester: University Press.
- Brannon, Linda. 1996. *Gender: Psychological Perspectives*. Boston: Allyn and Bacon.
- Fairclough, Norman. 1992. *Discourse and Social Change*. Cambridge: Polity Press.
- Gee, James Paul. 2011a. *An Introduction to Discourse Analysis: Theory and Method*. 3rd ed. New York: Routledge.
- . 2011b. *How to Do Discourse Analysis: A Toolkit*. New York: Routledge.
- Greaves, Lorraine, and John L., Oliffe. 2012. *Designing and Conducting Gender, Sex, and Health Research*. London: Sage Publications, Inc.
- Greenwood-Lea, Gaynor. 2013. *Fashion Marketing Communications*. Chichester: John Wiley & Sons Ltd.
- Harriman, Ann. 1996. *Women/men/management*. Westport: Greenwood Publishing Group.
- Holmes, Janet, and Miriam, Meyerhoff. 2003. *The Handbook of Language and Gender*. New Jersey: Wiley-Blackwell.
- Ichikawa, Sanki. 1954. *Studies in English Grammar*. Villeneuve d'Ascq cedex: Presses Univ. Septentrion.
- Jule, Allyson. 2008. *A Beginner's Guide to Language and Gender*. Clevedon: Cromwell Press Ltd.
- Lowson, Kylie. 2000. *Targeting Media*. Sydney: Blake Education.
- McLoughlin, Linda. 2000. *The Language of Magazines*. London: Routledge.
- Mc Kay, Jenny. 2013. *The Magazine Handbook*. New York: Routledge.

- O'Halloran, Kay. L. 2004. *Multimodal Discourse Analysis: Systemic Functional Perspectives*. New York: Continuum.
- Paltridge, Brian. 2006. *Discourse Analysis*. London: Continuum.
- Rudman, Laurie A., and Peter, Glick. 2008. *The Social Psychology of Gender*. New York: The Guilford Press.
- Talbot, Mary. 2010. *Language and Gender*. 2nd ed. Cambridge: Polity Press.
- Tannen, Deborah. 1996. *Gender and Discourse*. New York: Oxford University Press.
- Wardlaugh, Ronald. 2006. *An Introduction to Sociolinguistics*. 5th ed. Oxford: Blackwell Publishers.
- Widdowson, H. G. 2007. *Discourse Analysis*. New York: Oxford University Press.

Online sources

- Elle International Network. Elle around the world. Accessed March 24, 2015.
<http://www.ellearoundtheworld.com/>.
- Encyclopaedia Britannica. Elle: French fashion magazine. Accessed March 24, 2015.
<http://www.britannica.com/EBchecked/topic/1586345/Elle>.
- Encyclopaedia Britannica. The Cosmopolitan Magazine. Accessed March 24, 2015.
<http://www.britannica.com/EBchecked/topic/139359/Cosmopolitan>.
- Hearst Magazines UK. Elle. Accessed November 26, 2015. <http://www.hearst.co.uk/brands/elle>.
- Hearst Magazines UK. Cosmopolitan. Accessed November 26, 2015.
<http://www.hearst.co.uk/brands/cosmopolitan>.
- Hughes, Kathryn. 2008. "Zeal and softness." Consumer magazines. Accessed January 20, 2015. <http://www.theguardian.com/books/2008/dec/20/women-pressandpublishing>.

Zimmerman, Edith. 2012. "99 Ways to Be Naughty in Kazakhstan." *How Cosmo Conquered the world*. Accessed March 25, 2015. http://www.nytimes.com/2012/08/05/magazine/how-cosmo-conquered-the-world.html?_r=0.

Dictionaries

Longman Online. 2015. s.v. "femininity." Accessed February 20, 2015.

<http://www.ldoceonline.com/dictionary/femininity>.

Longman Online. 2015. s.v. "modify." Accessed January 10, 2015.

<http://www.ldoceonline.com/dictionary/modify>.

Oxford Dictionaries Online. 2015. s.v. "adjective." Accessed February 20, 2015.

<http://www.oxforddictionaries.com/definition/english/adjective>.

Oxford Dictionaries Online. 2015. s.v. "femininity." Accessed February 20, 2015.

<http://www.oxforddictionaries.com/definition/english/femininity?searchDictCode=all>.

Oxford Dictionaries Online. 2015. s.v. "graphology." Accessed February 14, 2015.

<http://www.oxforddictionaries.com/definition/english/graphology?searchDictCode=all>

Oxford Dictionaries Online. 2015. s.v. "magazine." Accessed January 4, 2015.

<http://www.oxforddictionaries.com/definition/english/magazine?searchDictCode=all>.

Corpus

Elle, Hearst Magazines UK, 2013.

Cosmopolitan, Hearst Magazines UK, 2013, 2014.

LIST OF FIGURES

Figure 1. Components of Deaux and Lewis's Model of Gender Stereotyping

Figure 2. Scarlett Johansson on the front page

Figure 3. Photograph showing casual clothes for work

Figure 4. Taylor Swift on the front page

Figure 5. Photograph showing relationship

LIST OF TABLES

Table 1. Comparison of magazines *Elle* and *Cosmopolitan*

Table 2. Distribution of nouns in *Elle's* articles

Table 3. Distribution of adjectives in *Elle's* articles

Table 4. Distribution of verbs processes in which woman is agent in *Elle's* articles

Table 5. Distribution of verbs processes in which woman is patient in *Elle's* articles

Table 6. Distribution of nouns in *Cosmos's* articles

Table 7. Distribution of adjectives in *Cosmo's* articles

Table 8. Distribution of verbs processes in which woman is agent in *Cosmo's* articles

Table 9. Distribution of verbs processes in which woman is patient or recipient in *Cosmo's* articles

Table 10. Distribution of women's appellations in *Elle's* articles

Table 11. Distribution of women's appellations in *Cosmo's* articles

APPENDICES

P I Corpus of analyzed editions of magazines (see the enclosed CD)