

UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

A VISUAL AND LEXICOGRAMMATICAL ANALYSIS OF ADVERTISEMENTS IN
NOVA AND COSMOPOLITAN

por

ELISA LIDIA GRIMM

Dissertação submetida à Universidade Federal de Santa Catarina em cumprimento parcial
dos requisitos para obtenção do grau de

MESTRE EM LETRAS

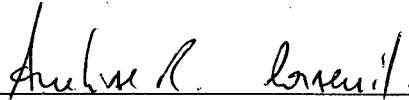
FLORIANÓPOLIS

Fevereiro de 1999

Esta dissertação de Elisa Lidia Grimm, intitulada *A Visual and Lexicogrammatical Analysis of Advertisements in Nova and Cosmopolitan*, foi aprovada em sua forma final, pelo Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina, para fins de obtenção do grau de

MESTRE EM LETRAS

Área de concentração: Inglês e Literatura Correspondente
Opção: Língua Inglesa e Lingüística Aplicada

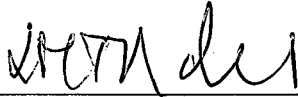


Dra. Anelise Corseuil
Coordenadora

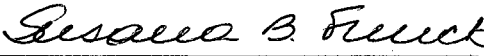
BANCA EXAMINADORA:



Dra. Viviane Maria Heberle
Orientadora e Presidente



Dr. Lynn Mario T. Menezes de Souza
Examinador



Dra. Susana Borneo Funck
Examinadora

Florianópolis, 25 de fevereiro de 1999

To my sister Eliana,

You have always been there for me, giving me encouragement, support, and love.

I am grateful and proud to have such a wonderful woman as my best friend.

Acknowledgements

I would like to sincerely thank

My advisor, Dr. Viviane M. Heberle, for her insightful and very helpful comments throughout the development of this thesis, as well as for her endless patience and willingness to go out of her way to help me;

Dr. Carmen Rosa Caldas-Coulthard, who sparked my interest in this topic;

My family and friends, who gave me the motivation and understanding I needed to begin this work, persevere in it, and finish it;

My teachers and colleagues at Pós-Graduação em Inglês at Universidade Federal de Santa Catarina, for creating an environment where I could learn and enjoy myself at the same time;

CAPES, for providing me with the scholarship to pursue my studies;

All those who contributed in any way to the elaboration of this work.

Florianópolis, 25 de fevereiro de 1999

ABSTRACT

A VISUAL AND LEXICOGRAMMATICAL ANALYSIS OF ADVERTISEMENTS IN
NOVA AND COSMOPOLITAN

ELISA LIDIA GRIMM

UNIVERSIDADE FEDERAL DE SANTA CATARINA
1999

Supervising Professor: Dr. Viviane Maria Heberle

Advertising is a prominent and pervasive discourse type in virtually all modern Western societies (Cook, 1992). Given the massive amount of advertising in magazines, its importance, and its possible effect in perpetuating certain ideologies, this study examines the verbal and visual language used in advertisements found in the Brazilian women's magazine Nova and the North American Cosmopolitan. The main objective in doing this is to verify what such ads encode about male/female relationships, describing how this takes place and explaining how it is related to social practice. The visual analysis draws from the work of Kress & van Leeuwen (1996), and the verbal analysis focuses on transitivity (Halliday, 1985/1994) and naming (Fairclough, 1989; Clark, 1992). Fairclough's (1989/1992 a; 1992 b) tripartite model of language is followed during the course of the analysis. The investigation shows that the ads from Nova and Cosmopolitan ultimately revolve around romantic relationships between heterosexual women and men. The advertising discourse is directed to the female reader/viewer, and tends to associate the acquisition of the product with acquisition of the relationship on some level. All the ads studied recurrently emphasize the female's presumed need for a relationship with a man, consequently linking it with the need for the product advertised. In the case of Nova, the relationship between women and men is fundamentally encoded as the woman's search for a man. In Cosmopolitan, the North American woman is portrayed as seeking a man, but this is often camouflaged as a search for his approval and not necessarily his companionship. Thus, despite coming from women's magazines that call themselves liberal, Nova and Cosmo ads subtly support the traditional position of men as the dominant partners in female/male relationships.

No. de páginas: 107

No. de palavras: 29056

RESUMO

A VISUAL AND LEXICOGRAMMATICAL ANALYSIS OF ADVERTISEMENTS IN
NOVA AND COSMOPOLITAN

ELISA LIDIA GRIMM

UNIVERSIDADE FEDERAL DE SANTA CATARINA
1999

Professor Supervisor: Dra. Viviane Maria Heberle

O discurso publicitário é um tipo de discurso proeminente e presente em todas as sociedades ocidentais modernas (Cook, 1992). Devido à quantidade e à importância de propagandas em revistas, e de seu possível efeito em perpetuar certas ideologias, este estudo examina a linguagem verbal e visual usada em anúncios da revista feminina brasileira Nova e da norte-americana Cosmopolitan. O principal objetivo é verificar o que tais anúncios codificam a respeito do relacionamento homem/mulher, descrevendo como isto ocorre e explicando como se relaciona à prática social. A análise visual é baseada no trabalho de Kress & van Leeuwen (1996), e a análise verbal enfoca a transitividade (Halliday, 1985/1994) e nomeação (Fairclough, 1989; Clark, 1992). O modelo tridimensional de linguagem, conceituado por Fairclough (1989/1992 a; 1992 b), é seguido ao longo desta análise. A investigação mostra que, em última instância, os anúncios veiculados em Nova e Cosmopolitan giram em torno do relacionamento romântico entre mulheres e homens heterossexuais. O discurso publicitário é direcionado à leitora/espectadora, e tende a associar a aquisição do produto à aquisição deste relacionamento em determinado nível. Todos os anúncios analisados repetidamente enfatizam a suposta necessidade feminina de ter um relacionamento com um homem, conseqüentemente relacionando-a à necessidade de ter o produto anunciado. No caso de Nova, o relacionamento entre mulher e homem é geralmente representado como a procura da mulher por um homem. Já em Cosmopolitan, a mulher norte-americana é representada como alguém que procura um homem, mas isto é freqüentemente disfarçado como uma busca pela aprovação do homem, e não necessariamente pela sua companhia. Desta forma, apesar de serem veiculados em revistas que se dizem liberais e transgressoras, os anúncios de Nova e Cosmo sutilmente sustentam a tradicional posição dos homens como os parceiros dominantes no relacionamento mulher/homem.

No. de páginas: 107

No. de palavras: 29056

Table of Contents

Chapter 1 – Introduction

1.1 Purpose of the analysis.....	2
1.2 Method.....	4
1.2.1 The data.....	5
1.2.2 Criteria for the selection of data.....	5
1.2.3 Procedures for visual analysis.....	6
1.2.4 Procedures for verbal analysis.....	8
1.3 Organization of the thesis.....	10

Chapter 2 – Background on Cosmopolitan, Nova, and ads

2.1 Background on <u>Cosmopolitan</u> and <u>Nova</u>	12
2.2 Ad structure and its components.....	15

Chapter 3 – General theoretical perspectives

3.1 Review of previous research.....	18
3.1.1 Gender relations in women’s magazines.....	18
3.1.2 Gender relations in other media.....	22
3.1.3 Gender relations and advertising.....	23
3.2 Basic theoretical framework.....	26
3.2.1 Critical Discourse Analysis and Fairclough’s three-dimensional model.....	26
3.2.2 Visual analysis.....	28
3.2.2.1 Narrative representations.....	28
3.2.2.2 Types of narrative processes.....	29
3.2.2.3 Types of conceptual processes.....	31
3.2.2.4 Composition.....	32
3.2.2.5 Gaze and facial expression.....	33
3.2.2.6 Size of frame.....	34
3.2.2.7 Perspective.....	35
3.2.3 Verbal analysis.....	37
3.2.3.1 Transitivity.....	37
3.2.3.2 Naming.....	39

Chapter 4 – Ad analyses

4.1 Introduction.....	40
4.2 Ads from <u>Nova</u>	41
4.2.1 Concluding remarks on individual analysis of <u>Nova</u> ads.....	63
4.3 Ads from <u>Cosmopolitan</u>	63
4.3.1 Concluding remarks on individual analysis of <u>Cosmopolitan</u> ads.....	84

Chapter 5 – Discussion of analysis

5.1 Occurrences of women and men as participants in <u>Nova</u> and <u>Cosmopolitan</u> ads.....	85
5.2 Women and men as Actors, Carriers and Sensors in <u>Nova</u> ads.....	87
5.2.1 Women and men as Actors.....	87
5.2.2 Women and men as Carriers.....	89
5.2.3 Women and men as Sensors.....	90

5.3 Women and men as Actors, Carriers, and Sensors in <u>Cosmopolitan</u> ads.....	91
5.3.1 Women and men as Actors.....	91
5.3.2 Women and men as Carriers.....	92
5.3.3 Women and men as Sensors.....	93
5.4 Concluding remarks on <u>Nova</u> and <u>Cosmopolitan</u> ads.....	94
5.4.1 The relationship between women and men in Brazilian culture.....	94
5.4.2 The relationship between women and men in North American culture.....	97
Chapter 6 - Conclusion	
6.1 Final remarks.....	102
6.2 Suggestions for further research.....	106
References	108
Appendix	111

List of Tables

Chapter 3

Table 3.1 Types of narrative processes and participants.....	31
Table 3.2 Types of conceptual processes and participants.....	32
Table 3.3 Type of gaze and equivalent relation.....	34
Table 3.4 Size of frame and equivalent relation.....	35
Table 3.5 Perspective and equivalent relation.....	36

Chapter 5

Table 5.1 Occurrences of women and men as participants in <u>Nova</u> and <u>Cosmopolitan</u> ads.....	86
Table 5.2 Men as Actors in <u>Nova</u> ads.....	88
Table 5.3 Women as Actors in <u>Nova</u> ads.....	88
Table 5.4 Attributes associated with men in <u>Nova</u> ads.....	89
Table 5.5 Attributes associated with women in <u>Nova</u> ads.....	90
Table 5.6 Men as Sensers in <u>Nova</u> ads.....	91
Table 5.7 Women as Sensers in <u>Nova</u> ads.....	91
Table 5.8 Women as Actors in <u>Cosmopolitan</u> ads.....	92
Table 5.9 Attributes associated with women in <u>Cosmopolitan</u> ads.....	93
Table 5.10 Attributes associated with men in <u>Cosmopolitan</u> ads.....	93
Table 5.11 Women as Sensers in <u>Cosmopolitan</u> ads.....	94
Table 5.12 Men as Sensers in <u>Cosmopolitan</u> ads.....	94
Table 5.13 Actions of women on men in <u>Cosmopolitan</u> compared to actions of men on women in <u>Nova</u>	98

List of Figures

Chapter 2
Figure 2.1 Placement of ad components.....15

Chapter 3
Figure 3.1 Fairclough’s tripartite conception of language.....27

Chapter 1

Introduction

Each day millions of women engage pleurably with ads. Like any language, the systems of meaning configured in advertisements are value-laden; beneath the pleasurable and ostensibly innocent appearance of purchased ads are subtexts and codes that articulate ideology. Beyond their overt role of selling products, ads present selected value systems as merely "common sense". (McCracken, 1993:96)

Advertising is a prominent discourse type in virtually all modern Western societies (Cook, 1992). Nowadays it is practically impossible to avoid exposure to advertisements - we are constantly bombarded by them through every outlet of the media, from radio and television to billboards and magazines. In fact, advertisements have become so much a part of our lives that many of us may not even want to avoid them. After all, we may be aware that their main function is to persuade us to consume, but the creative way in which they use words and pictures captures our attention, providing us with entertainment and pleasure.

Inevitably though, ads exist primarily to inform and influence us. Because of its pervasiveness, advertising discourse is able to exercise a powerful influence on the social attitudes and behaviors of individuals, and consequently, of a society as a whole (Fairclough, 1989). By repeatedly presenting us with particular ways of handling causality and agency, i.e. what causes an event and who takes part in it, as well as presenting us with particular ways of positioning ourselves as readers and viewers, such discourse may

convince us not only to buy the products advertised, but also to inadvertently “buy” the ideologies embedded in the ads.

Given the massive amount of advertising in magazines, its importance, and its possible effect in perpetuating certain ideologies, I examine the verbal and visual language used in the advertisements found in a women’s magazine in the context of Brazilian and North American culture. My main purpose in doing this is to verify what such ads encode about male/female relationships, describing how this takes place and explaining how it is related to social practice.

1.1 Purpose of the analysis

The relevance of studying advertising discourse in this manner lies in that a comprehensive semiotic analysis functions as what Fowler (1991: 176) refers to as an *activity of demystification*. This means that the interpretation of verbal and visual texts should lay bare the subtle ideologies that may be at work behind such discourse. As Fairclough (1989: 85) puts it:

Ideology is most effective when its workings are least visible. If one becomes aware that a particular aspect of common sense is sustaining power inequalities at one’s own expense, it ceases to *be* common sense, and may cease to have the capacity to sustain power inequalities, i.e. to function ideologically.

Therefore, this process of de-constructing language and images and de-naturalizing accepted assumptions enables us to comprehend social relations and, in turn, act upon and possibly transform unfair social practices resulting from them.

I have chosen to work with ads from *Nova/Cosmopolitan* in particular for three basic reasons. First of all, these publications are extremely popular, in the sense that they are read by a large number of women. This transnational periodical describes itself as “the

largest-selling young women's magazine in the world" and "the largest magazine franchise of its kind in the world" (Hearst Corporation/Cosmopolitan Internet website). As such, it is churned out monthly in 36 editions around the world - its articles, advertisements, and, consequently, ideologies reaching thousands of women. The magazine's readership is mostly comprised of women who are in their twenties, part of the middle or upper class, unmarried, and involved in a career (based on information faxed by Cosmopolitan magazine). Second, in these publications, advertisements make up nearly 90 percent of the content (McCracken, 1993:64), thus symbolizing an important source of revenue for the magazines. Furthermore, such advertisements are filled with abstract representations of gender displays (Leiss, Kline & Jhally, 1997).

Given Cosmopolitan's far-reaching influence, I thought it would be interesting to see what the ads available in the Brazilian and North American versions of the magazine present to us, its readers, in terms of male/female relationships. By maintaining the similarity in audience, belonging to different cultures, I intend to compare the verbal and visual presentations in these ads across Brazilian and American culture. My familiarity with the culture of both Brazil and the United States represents a factor which simultaneously invites and facilitates comparative study.

In carrying out this study, I have two ultimate goals in mind; one academic, the other political. Firstly, I intend to make a contribution to the literature on Critical Discourse Analysis (henceforth CDA), especially regarding the relatively new and ever-changing area of advertising. Today there is no denying the growing importance and global spread of advertising discourse, especially in its use of multimodal texts and even hypertext to promote products. Though the study of advertising and gender relations has been firmly

established in Europe and North America, I believe there is still much work to be done on a combination of these areas using CDA in Brazil.

Secondly, I aim to shed light on the connection between ideology in advertising discourse and the position of women and men in contemporary Brazilian and American society, in the hope of raising social consciousness about this issue and encouraging social change. More specifically, I attempt to inform women and men about the visual and verbal manipulation that permeates such discourse, enabling them to become more critical readers, so that they may then make conscious choices as to which ideologies and products they indeed wish to acquire.

1.2 Method

The analysis proper consisted of two interrelated parts: visual and verbal. For the visual analysis, I drew from the work of Kress & van Leeuwen (1996). In conducting the verbal analysis, I focused on transitivity (Halliday, 1985/1994) and naming (Fairclough, 1989; Clark, 1992). During the course of the entire analysis, I followed the tripartite model put forth by Fairclough (1989/1992 a; 1992 b), which consists of *description* of the texts, *interpretation* of the interaction, and *explanation* of how these dimensions relate to social action. Specific information about the data, criteria for the selection of data, and procedures for both the visual and verbal analyses will be presented next.

1.2.1 The data

The data analyzed in this study are advertisements for various products, respectively: dental floss, toothbrushes, hand lotion, shampoo, shoes; brassieres,

antiperspirant, a car, and a resort vacation. These ads were featured in issues of the Brazilian magazine *Nova* and the North American *Cosmopolitan* throughout 1997. Five (5) issues of *Nova* and five (5) of *Cosmopolitan* were examined, respectively: May, August, September, October, November; and August, September, October, November, December. These issues were used because they were recent and were the ones I had unlimited access to at the time of data collection. More specific information regarding these magazines is presented in Chapter 2.

1.2.2 Criteria for the selection of data

Since my interest lies in studying the interaction between men and women in advertisements, I selected only those ads that fit specific objective criteria. Firstly, the ad had to contain either images of a woman and a man or verbal references to both women and men. The images could be full-body or partial, as long as they were identifiable as “man” and “woman”. The verbal references could be direct or indirect, that is, the ad did not necessarily have to mention the words “man”/“woman” to be included in the corpus. An ad containing the word “you” as opposed to “your...date” was considered a valid representation of the man/woman relationship, since it appeared in a magazine produced for (heterosexual) women. Secondly, the ad had to contain at least 45 words in its headline plus body copy, in order to allow for a thorough linguistic analysis of its content.¹

For practical purposes, I limited the number of advertisements to 5 from *Nova* and 5 from *Cosmopolitan*, totaling 10 ads. In order to account for the varying styles of advertisements, the 5 ads taken from each magazine followed a specific distribution: 2

¹ After looking through several ads in the initial stages of data collection, I decided to set the criteria as “at least 45 words” including the headline and body copy, because 45 words was the overall average.

were ads for the same line of brandname products; 1 was a two-page ad; and the remaining 2 ads were for different products, other than those already represented.

1.2.3 Procedures for visual analysis

The first step in the investigation of each ad was visual analysis. My description and subsequent interpretation of every ad were grounded in an adaptation of the methods outlined in Kress & van Leeuwen's (1996) book. Based on their work, in this analysis I attempted to demonstrate how the visual mode realizes the ideational and interpersonal functions through pictures. The ideational function is realized when a certain illustration represents objects and their relation to each other, and the interpersonal function is realized when it projects the social relation between the producer of the illustration, those who view it, and the objects shown in it.

Thus, the visual analysis itself consisted of carefully observing the images and identifying the ways objects and people were represented and related to each other in the ad. In order to do this, I studied specific interrelated visual resources that, according to Kress & van Leeuwen (ibid), may be used to present the viewer with certain meanings in conjunction with the written text of advertisements. These resources were, respectively: type of visual process, composition (information value, framing, and salience), gaze and facial expression, size of frame, and perspective. These resources are explained in further detail in the section on theoretical background (Chapter 3).

Regarding the visual processes, I classified them into 8 (eight) types, depending on the presence (or lack) of vectors, i.e. lines that indicate direction of movement, and the relation between the participants: *transactional action*, *non-transactional action*,

transactional reaction, non-transactional reaction, verbal, mental, classificational, or analytical. These processes are also explained in Chapter 3. An ad may be composed of one or more of these, but I chose to describe and analyze only the major visual process in a picture, since it normally depicts most of the relevant information. The major process could be determined by the relative size and conspicuousness of the elements it was made up of. For instance, if certain elements were larger than the others, or stood out from them in some sense (due to brighter color, sharper focus, placement in the foreground, etc.), they were considered conspicuous, and therefore involved in the major process.

As far as the elements represented in these processes were concerned, they were generally called *participants*. The people who are not actually represented in the image, but interact with it, were referred to separately as *writer/image maker* (those who make an advertisement) and *reader/viewer* (those who consume an advertisement). Furthermore, I referred to the reader/viewer as female, since the ads I worked with were presumably aimed at women, in that they were taken from women's magazines. Both my terms and those used by Kress & van Leeuwen emphasize the notion that in every act of communication there are various people or objects involved.

In terms of the second kind of visual resource, composition, I took the informational value of the *left/right* and *top/bottom* zones into account only when clearly delimited by lines of color, objects, or words. These criteria were also used regarding framing, i.e. the presence of dividing lines. Saliency, i.e. prominence or conspicuousness, was determined by an element's placement in the foreground/background of an image, its relative size, and differences in focus, color, and lighting.

Gaze and facial expression were interpreted according to Kress & van Leeuwen's (ibid) notions of *demand* and *offer* in an image. This was done so as to determine how each picture addressed the reader/viewer.

The size of frame in a picture was labeled *close-up/close shot*, *medium shot*, or *long shot*, depending on the degree of visibility of the elements in it.

The analysis of perspective basically followed the authors' (ibid) methodology, except for an extra precaution on my part. In order to avoid any misconceptions concerning the angles involved in the image, I enlisted the aid of a photography professor from UDESC (Universidade do Estado de Santa Catarina) as a judge. First, I gave him an overall explanation of the concepts and methods I was working with. I then asked him to look at the picture in each ad and determine what type of angle it was taken from (*frontal/oblique*) and its height (*high/eye-level/low*). Next, I compared his judgements to mine. If we disagreed, we proceeded to discuss the matter until an agreement could be reached.

1.2.4 Procedures for verbal analysis

As I mentioned previously, the verbal analysis consisted of transitivity and naming. My goal in using transitivity was to identify the processes and participants involved in the written discourse of ads, following Halliday's functional grammar model. This procedure also shed light on the distribution of agency and interaction among the participants. Although Halliday classifies these processes into *material*, *mental*, *relational*, *verbal*, *existential* and *behavioural*, I did not take so-called behavioural processes into consideration in my analysis because they are on the borderline between two major process types (mental and material), being composed of a complex mixture of both. Instead, I chose

to focus on the other, more discrete processes, investigating which ones were associated with what gender and what this revealed about the relationships among agents and participants in the ads. In this way, transitivity could be used to check if (and if so, how) a reader's perception of the meaning of a text was being pushed in a specific direction, according to a specific worldview. I explain these processes in more detail in Chapter 3.

In order to make the study of transitivity better suited to my objectives, I chose to analyze only those clauses which contained direct or indirect verbal references to the male and/or female. I then determined which processes, participants, and circumstances were present in each of these sentences, classifying them. After this, I counted the number of times each type of verbal process occurred, listing them to check which ones predominated. Next, I looked at which participant roles were given to the male and female in these sentences, also listing them to check for any significant patterns.

For the analysis of naming, I examined how participants were called; more specifically, how women and men were portrayed through such "names". I attempted to find out if, in these ads, women were consistently categorized in a different manner from men. First of all, I listed the names that were associated with the male and female to see how each was characterized. Next, I focused on how the reader/viewer was addressed in the written text, listing the kinds of terms used and the number of times each occurred, again searching for recurring patterns.

1.3 Organization of the thesis

As a whole, this thesis is arranged in a general-to-specific fashion. In this chapter, I have briefly introduced my study, presenting its purpose and methodology.

Chapter 2 provides a sort of contextualization for the rest of the work. It is divided into two parts. The first part provides a short background on the history and concept of Cosmopolitan and Nova, while the second contains a summary of the structure and characteristics of magazine advertisements.

Chapter 3 presents the general theoretical perspectives for the thesis, starting with a review of the relevant research combining gender relations, ads, women's magazines and other media, and their connection with language and power. I then briefly explain the theoretical framework that I follow in this work.

Chapter 4 includes the individual ad analyses I undertook as the main part of my research. In the first section, the ads from Nova magazine are displayed and analyzed, followed by the second section, with the ads from Cosmopolitan.

Chapter 5 provides a discussion of the information gathered from the analyses. It contains a comparison of the results regarding women and men in Nova and Cosmopolitan ads and how this relates to contemporary social practice in Brazil and the United States.

Chapter 6 draws the thesis to a close with a conclusion reporting the general findings of my investigation and making suggestions for further research.

As I mentioned previously, my intentions in conducting this linguistic analysis are: to contribute to ongoing research in the field of Critical Discourse Analysis, and to increase awareness of ways in which ideologies may pervade advertising discourse. Though it would be utopian to assume that an academic work such as mine could actually transform the status quo on its own, I hope that it may, at least, serve as a significant part of individual consciousness-raising. I believe that if one person can be influenced by my work, s/he can influence others as well, and perhaps eventually produce enough collective

pressure to cause a few social changes. After all, if language is “both a site of, and a stake in, struggles for power”, as Fairclough (1989:15) insistently suggests, then writing about and analyzing the discourse of advertising is a good place to start this chain reaction.

As a last word, I would like to state that this study has been profoundly influenced by my own social and political views, as well as by my experiences as a woman. It is because of these factors that I first became interested in researching this topic, and it is because of them that I intend to make the resulting knowledge available to women and men in my community as well as in society at large. Therefore, I cannot and do not want to disguise my personal involvement in this research. Though I have strived to produce an unbiased text, a certain degree of subjectivity is inevitable, and I insist on making this point clear. I stand behind Fairclough, when he affirms (1989:5):

It is widely understood that people researching and writing about social matters are inevitably influenced in the way they perceive them, by their own social experiences and values and political commitments. I think it is important not only to acknowledge these influences rather than affecting a spurious neutrality about social issues, but also to be open with one's readers about where one stands.

Chapter 2

Background on Cosmopolitan, Nova, and Ads

With its well-known upbeat style, Cosmopolitan helps young women cope with problems, realize dreams and reach their potential. The Cosmopolitan reader loves men, loves children, but doesn't want to live through other people – she wants to achieve on her own. The “Cosmo girl” is an inspiration to women everywhere. (Cosmopolitan internet website: www.hearstcorp.com)

They [Nova readers] believe that even though a woman has reached important positions she should not lose her femininity. She should continue being charming, sensitive, and sensual. (Hearst Corporation fax, p. 4)

This chapter provides an overview of the historical and conceptual background of Cosmopolitan magazine in the U.S. and Brazil (Nova), then goes on to describe a few basic components of magazine ads. I intend this to serve as a contextualization, providing rudimentary information prior to the theoretical perspectives (Chapter 3) and ad analysis (Chapter 4).

2.1 Background on Cosmopolitan and Nova

Cosmopolitan started out in 1886 as a magazine for “first-class families”, published in Rochester, New York, by the firm of Schlicht and Field. After changing ownership several times, it was purchased by William Randolph Hearst, of Hearst Corporation, in 1905. At this time, the magazine was a literary publication, combining general interest articles with fiction (Cosmopolitan website).

However, by the 1960's, the public's interest in Cosmopolitan had dwindled, and sales decreased dramatically. All this changed when Helen Gurley Brown, author of the

bestseller "Sex and the Single Girl", was named editor in 1965. From then on, she revamped the image of this publication, attempting to turn it into a glossy magazine for "young, career-oriented women", with a great amount of articles related to sex and sexuality. This new approach resulted in a great rise in sales, and nowadays Cosmopolitan is "one of the largest selling magazines on U.S. newsstands" (Cosmopolitan website).

Through the 1980's and 1990's, the magazine has continued to invest in its sexual profile and celebration of being single, emphasizing the importance of sexual attraction and its achievement. Cosmopolitan's claim to offer "helpful advice about how to be sexy, flirtatious, confident and informed" reflects its order of priorities, and has inspired its recently publicized credo, "Fun Fearless Female".

According to Hearst Corporation, Cosmopolitan's current readership in the United States is composed of 85% women and 15% men. Most of these women are between the ages of 18 and 24 (30.8%), attended college (59%), and are equally likely to be single or married (respectively, 40.1% and 40.4%).

The magazine was introduced in Brazil as Nova in September of 1973, following the successful launch of a British version in 1972. It is still published by Editora Abril. Similarly to its American counterpart, Nova focuses heavily on sexual matters, defining female sexuality as heterosexual and active (Figueiredo, 1995). Hearst Corporation attests that Nova readers are mostly female (82%), between 20 and 29 years old (33%), and single (57%). They come from middle or upper class families (58%), and have a high educational level for Brazilian standards (53% have finished or are finishing college). Furthermore, they "are fundamentally feminine, sensual, up-to-date, and romantic...they want to know more about themselves and about the man with whom they share or wish to share their lives" (Hearst Corp. fax).

In summary, the target audience of both magazines is relatively similar, taking into account the cultural differences between the U.S. and Brazil. In addition to this, Cosmopolitan and Nova seem to share the same fundamental idea that women should be sexually liberated, assertive, and independent. However, despite this bold, transgressive image, many scholars argue that, at a deeper level, these publications may actually conform to a traditional male perspective of the world (Ballaster et al, 1991; McCracken, 1993; Figueiredo, *ibid*; Ostermann, 1995; Ostermann & Keller-Cohen, 1998; Caldas-Coulthard, 1996; Heberle, 1997).

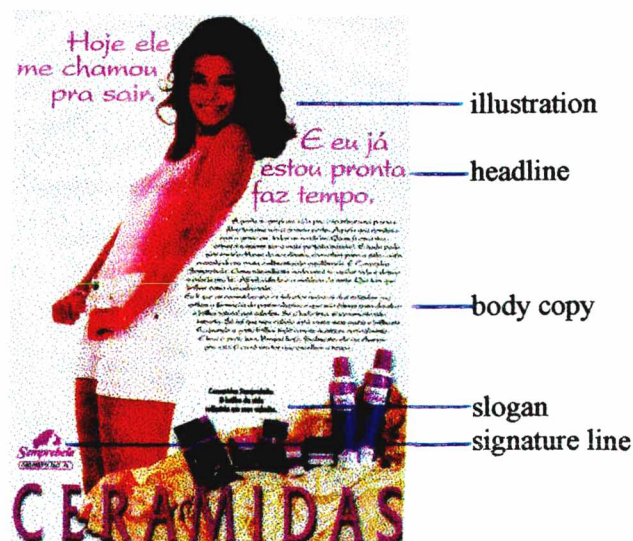
Another common characteristic of both magazines is the proliferation of advertisements. In fact, it is the marketing of ad space to advertisers that keeps these glossies in business, since it generates a great amount of income (McCracken, *ibid*). Advertising is such a crucial part of Cosmopolitan and Nova that much of the informational material regarding the magazines, provided by Hearst Corporation itself, seems to be aimed at attracting possible advertisers. Proof of this is the fact that, upon requesting demographic information for academic research, I received 24 fax pages detailing the purchasing preferences of readers in the United States and Brazil, including how often they spend on toiletries, clothing, home appliances, health/fitness, and entertainment. There were also several graphs explaining how many and which “market segments” could be “reached” through Cosmopolitan. These terms are commonly used in sales jargon, making Hearst’s informational material sound more like marketing material. In this way, the fax sent to me functions as a type of ad for prospective advertisers, attesting to the importance of advertising in Nova and Cosmopolitan.

2.2 Ad structure and its components

As I mentioned in the preceding chapter, one of the reasons I intend to analyze gender-related ads is their popularity in women's magazines, such as Nova/Cosmopolitan. Here, I describe the general structure of magazine ads, so as to provide a better understanding of the terminology used therein, which appears recurrently in the chapters to come.

According to Lund (quoted in Vestergaard & Schroder, 1985: 49), the task of the ad writer is composed of five interrelated goals, or functions: 1) *attract the attention of the reader/viewer*, 2) *arouse interest*, 3) *stimulate desire*, 4) *create conviction*, 5) *get action*. He also notes that there are five basic components that form the structure of an ad: 1) *illustration*, 2) *headline*, 3) *body copy*, 4) *signature line*, and 5) *slogan* (Figure 2.1). In most ads, it is normal for a few of the goals to be joined, being represented in one or more of the components listed. Also, not all the components are obligatory – for instance, an ad may have only an illustration, a headline, and a signature line and still fulfill all the objectives of the ad writer. Therefore, the function/component relation need not be one-to-one.

Figure 2.1 Placement of ad components



The connection between the functions of an ad and its components is exemplified in Figure 2.1. First, the illustration depicts visual elements that are somehow related to the written text or the product advertised, and its function ordinarily is to attract attention and arouse interest, though it may also stimulate desire. In this case, the large image of the girl draws the viewer's eye, while her shiny hair links her to the shampoo.

Second, the headline is typically situated near the top of the ad, often placed in quotations, as if uttered by a participant. It may serve any or all of the functions, depending on the situation portrayed. Here, the headline presents the reader/viewer with a personal situation involving the girl shown, possibly serving to attract attention and arouse interest.

Third, the body copy customarily appears somewhere on the lower half of the ad, in the form of a block of written text, giving more specific information regarding the product advertised. It is normally written in such a way as to stimulate desire, create conviction, and/or get action, i.e. to persuade the reader/viewer to buy the product. In this ad, the body copy mentions the many benefits of the shampoo to the girl's love life, performing the three above mentioned functions.

Fourth, the signature line is often placed at the bottom of the page, its main purpose being to establish an association between the brand name of the product and the situation set up in the illustration and headline. Since it comes near the end of the ad, after most of the information, it acts as a symbol for everything that was said, thus encapsulating most of the ad writer's goals. This is the case of the "Semprebela" logo in the ad in Figure I.

Fifth, the slogan also tends to appear at the bottom, restating the informational content of the body copy in summarized form. This last component is frequently a means of

confirming that the reader/viewer will indeed buy the product. Here, the following line attempts to do this, stating: “Ceramidas Semprebela. O brilho da vida refletido em seus cabelos”.

Having contextualized my study, I now proceed to its theoretical background.

Chapter 3

General Theoretical Perspectives

Current ads reflect radical changes in our technologies and media, our social and economic relations, our sense of personal and group identity. For the insights they provide into the nature of these changes, and for the way they prepare us for further changes to come, they are a particularly valuable field of study. (Cook, 1992: xv)

In this chapter I first present a review of previous research that provided me with some background on the study of gender relations in women's magazines and other media venues and more specifically, in advertising. After this, I describe the basic theoretical framework I use to guide my own work.

3.1 Review of previous research

Several scholars from language-related fields have studied either language and gender or language and advertising. Some, however, have gone one step further, examining some aspects of the complex interplay between language and these social constructs.

3.1.1 Gender relations in women's magazines

Among the researchers who look at language and gender relations in women's magazines are several Brazilians, such as Figueiredo (1995), Ostermann (1995), and Heberle (1997). The work of these critical discourse analysts developed from a research group on women's magazines, and eventually became the subject of their theses and

dissertation, respectively. This group was headed by Caldas-Coulthard (Caldas-Coulthard, 1994) at Universidade Federal de Santa Catarina.

In her investigation, Figueiredo (ibid) analyzes articles from the British and Brazilian versions of Cosmopolitan in terms of the linguistic features chosen by the writers, such as vocabulary, modality, personal pronouns, and imperatives. The topics covered in the texts seem provocative and transgressive, with a heavy emphasis on sex, but she argues that they merely recommend superficial changes in women's sexual behavior, while keeping the underlying imbalance of power relations between the genders intact. She concludes that, despite the bold and progressive intent manifested by Cosmopolitan/Nova, the magazines' discourse works to install and reinforce a sexist, prescriptive, and conservative view of gender relations and sexuality.

Ostermann (1995) and Ostermann & Keller-Cohen (1998) report a related study involving the North American teenage magazines 'Teen, Seventeen, Sassy, and the Brazilian Capricho, analyzing the macro-structure and conversational characteristics of quizzes contained in them. The results they obtained are similar to those of Figueiredo, in that the texts prescribe and proscribe "correct" behavior patterns for women from a sexist perspective, presenting this as common sense.

More recently, Heberle (1997) examines textual and contextual features of editorials published in British women's magazines. Likewise, she suggests that such texts reveal a form of sexual discrimination. As her results show, certain lexicogrammatical items present oppressive ideological realizations which ultimately confine women to the private sphere of personal and domestic issues, while placing men in the public sphere of business and political affairs. As Coates (1988, 1995) points out, women are socialized into private discourse, which emphasizes social relationships, and men into public discourse, which

stresses information exchange. The aforementioned discrimination lies in that the texts perpetuate this condition by stereotyping feminine and masculine subject positions, making it seem as though women are not involved in broader concerns of life besides their own intimate dealings.

The work of Caldas-Coulthard (1993, 1995, 1996) also lends support to this finding regarding the female/private sphere versus male/public sphere dichotomy. In her study of news in British quality newspapers (1993, 1995), she observes that women are often under-represented and described as a different category from men. Whereas men are portrayed as speaking in professional or public roles, women are represented as speaking in private roles, such as mothers, daughters, wives, and widows. Caldas-Coulthard's (1996) more recent research regarding first-person sex narratives further evinces the link between the female and the private domain in women's magazines. She contends that one of the reasons sexual relationships are a common topic in these magazines is because they are identified with intimacy, which is consistent with the prevailing values about feminine interests.

Working from an anthropological approach, Alves (1985) presents more evidence of this polarization of gender roles. She compares the representation of women and men in Nova and Ele/Ela, a Brazilian men's magazine, adding that, besides being associated with the realm of the personal, women are also equated with beauty and passivity. Men, on the other hand, are associated with the public realm and equated with strength and initiative. Such opposing qualities add to the characterization of women and men as distinct genders, justifying their placement in the previously mentioned spheres.

Still other European and North American scholars have carried out in-depth studies concerning women's magazines in general. Ballaster et al (1991) investigate publications for women from the seventeenth century to the present day, concluding that, though there

have been significant changes in terms of their content, readership, and editorial address, their social function remains the same. According to the authors, this function is to “posit a collective and yet multivalent female subjectivity, which they simultaneously address and construct” (p.172). As such, the very purpose of women’s magazines entails a paradox, since they attempt to address “woman” as a single, unified entity, but all the while present various contradictory definitions of “womanhood” to their readers. For instance, though they may suggest that the so-called modern woman should prioritize orgasms, a career, and financial success, the context in which these aspirations are placed relocates this same woman to domestic and private settings. In this way, “orgasm makes a woman a better partner for her man, labour outside the home makes family or private life more exciting or more egalitarian, financial independence ensures that children can be supported despite the feckless nature of the opposite sex” (p. 172).

McCracken’s (1993) survey of glossy publications focuses on how such opposing viewpoints are presented and reiterated throughout women’s magazines using different forms of text, such as front cover, editorials, articles, and advertisements. She maintains that the textual styles work together in an appealing arrangement, captivating women’s interest by offering information and advice on these conflicting notions. For example, Coward (in Betterton, 1987) notes that female sexuality is a popular topic in Cosmopolitan, as it appears on the cover as well as in editorials, articles, and ads, but it is almost always mentioned or discussed within competing representations: “at one extreme, the representations which sexualize an increasing number of parts of the female body to create areas of marketability; at the other extreme, representations which coincide with the explicit politicisation of sexuality by the women’s movement” (p. 56). In short, women’s magazines intend to serve as guides for women, purporting to show and tell them how to be

a woman, yet never providing the promised definition of exactly what “being a woman” is.

As Mccracken herself (ibid:124) puts it:

The assumption of femininity as simultaneously natural and culturally acquired through labour sets up a complex tension for the reader. On the one hand she is addressed as already ‘woman’ – this is, after all, the ground on which she is identified as a reader. On the other hand, there is a clear gap between what is and what the magazine claims she ‘ought’ (to desire) to be. Femininity, therefore, becomes both a source of anxiety and a source of pleasure because it can never be fully achieved. The magazines perpetuate this myth of femininity and offer themselves as a solution.

3.1.2 Gender relations in other media

Though various studies have investigated gender relations in the media, I chose to concentrate on two examples that seemed more compatible with my research objectives.

Douglas (1995) chronicles the portrayal of women in North American popular music and television from the 1950’s onward, showing that many mass media venues also tend to follow the above mentioned contradictory trend, sending mixed messages to girls and women. She stresses the influence of media imagery in shaping the worldview of North American women of the “baby-boom” generation, citing its negative as well as positive points.

In a less expansive examination of gender representations in the mass media, I (Grimm, unpublished article) analyze a song by the Brazilian reggae group Skank, as well as two advertisements from Veja newsmagazine. The results of the study indicate that the discourse present in these texts both reproduces and reinforces ongoing gender stereotypes in Brazilian culture, such as that of the “macho” and “mulher boazuda”, proposing female subjugation to the male as a desired value.

3.1.3 Gender relations and advertising

There are many books and articles that describe and look into television and print advertisements, while a few also discuss the link between advertising discourse and gender relations. The following works are organized from general studies of advertising, to specific research on advertising and gender.

Drawing from sociology, history, communications theory, political policy analysis, and semiotics, Leiss, Kline & Jhally (1997) provide a historical account of the interconnected development of the mass media and consumer culture in the Western world, combining this with discussion of the controversies surrounding the social role of advertising. They suggest how advertising may shape one's worldview, and how individual action and social policy might respond to this.

Cook (1992) also researches the social function of advertisements, claiming that they fulfill a need for language play and display in contemporary society (p. 227). He writes about the significance of advertising discourse in modern cultures, accenting that such discourse must be understood in connection with the texts around it, the music and pictures used in it, and the people who make and experience it.

In their book, Vestergaard & Schroder (1985) explore the linguistic characteristics of the language used in ads, investigating the social purposes that lie behind particular types of advertising as well as the social repercussions of advertising. They allege that ads use a number of strategies in order to persuade consumers to accept the way of life and pattern of needs they depict, including underlying assumptions about sex roles and social class.

Further information regarding advertising and gender is found in the groundbreaking work of Williamson (1978) and Goffman (1979). Using a semiological approach that is heavily influenced by Marxist and Freudian theory, Williamson (ibid)

analyzes ads from various print media, pointing out that they appropriate and distort “referent systems” such as nature, history, and sex in order to sell products. In other words, she suggests that advertising separates these richer sources of life and culture from the material and historical context that makes them truly meaningful - thereby leaving the ad reader with a hollow notion of such concepts - and then replaces them with the advertised products.

Goffman (ibid) concentrates on gender representations in ads and the way in which the ad reader is expected to form an understanding of gender from what appears in them. In his view, gender roles originate from the traditional cultural relationship that occurs between parent and child in a family. He claims that this is extended to social situations, where men tend to treat women as equivalent to subordinate males and both as equivalent to children. Goffman associates advertisements with extreme forms of this parent-child relationship, in which women are often portrayed as children – helpless, fragile, consequently sexually available, and in need of male assistance.

In addition to this, more specific study of gender relations in particular sets of ads is carried out by Ghilardi (unpublished post-doctoral thesis), Furnham & Bitar (1993), and Lazar (1993). Based on Greimasian semiotic theory, Ghilardi (ibid) looks at how the female is presented in ads from Brazilian magazines and examines the persuasive characteristics of advertising discourse. She contends that this discourse manipulates social values so as to convince women to buy the products advertised. As an example, she shows that while one ad may laud female independence, another may imply that women depend on their husbands, yet both arguments are used for the sake of sales.

In another gender-related study, Furnham & Bitar (1993) examine the portrayal of men and women in a sample of British television commercials, comparing their findings to

earlier research carried out in Britain and in other countries. They report that sex role television stereotyping in Britain remained more or less the same as it was 5 or 10 years before, but was weaker than in Italy and similar to that found in North America. The researchers also supply evidence that such commercials influence the maintenance of sex roles. Though their writing is relevant, it is limited to sociolinguistic trend analysis in TV ads, and does not actually engage in critical analysis of advertising discourse.

Lazar (1993) on the other hand, employs Hallidayan notions of Critical Discourse Analysis to investigate gender relations in educational print advertisements in Singapore. The ads under study were produced by the government in an attempt to encourage well-educated men to marry women who are their intellectual equals, thus disrupting the trend for these women to remain single. Lazar explains that, though the ad directed to men contains potential arguments to fight male chauvinism, the one directed to women merely reaffirms the existing inequality between the sexes, consisting a case of double-talk. Taken as a whole, all of these investigations denote that gender relations, as they are represented in advertising discourse, tend to be disfavorable to women.

Although the aforementioned studies deal with language, gender, and advertising in some way, to my knowledge there is no current work which incorporates all these areas within a cross-cultural semiotic-linguistic analysis of advertisements in a women's magazine. This is precisely what I propose to do, thus expanding on the previous literature from my own perspective. To that extent, I describe next the theoretical framework I use in the present research.

3.2 Basic theoretical framework

3.2.1 Critical Discourse Analysis and Fairclough's three-dimensional model

Fairclough (1989/1992a; 1992b) is one of the main expounders of the method of linguistic study known as Critical Discourse Analysis, previously called Critical Language Study. The main objective in this form of research is to increase consciousness of the domination that is exercised through language, showing that it not only serves as a means of communication, but also as an instrument of power and control. Therefore, the term “critical” is of elemental importance in this approach, in that it builds on and goes beyond the simply “descriptive” concept proposed by mainstream linguistics, concentrating on uncovering the hidden connections between language, power, and ideology (1989:49, 51).

As there are traces of such connections in every text, critical linguists analyze this evidence in an attempt to show how existing social structures and social practices determine the choice of linguistic elements used therein, and in turn, the effects these choices have on enforcing or challenging these very social structures and social practices. This is often referred to as the bidirectional nature of discourse, in the sense that language and society are inextricably and reciprocally linked.

The model that Fairclough (*ibid*) proposes, and I follow in this study, is based on three interdependent, successive stages of analysis: *description* of the text, *interpretation* of the relationship between text and interaction, and *explanation* of the relationship between interaction and social context (1989:109).

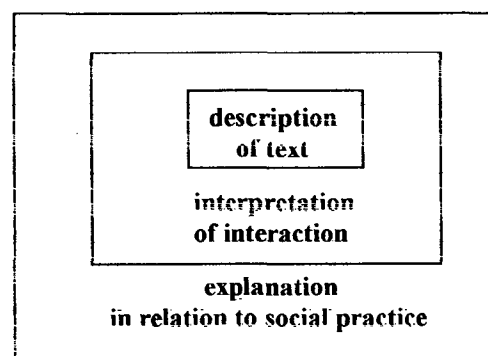
The first level, description, pertains to the examination of linguistic form and meaning in the text, or more specifically in my case, the examination of visual, grammar and vocabulary features. It is here that I employ my adaptation of the approach explained

by Kress & van Leeuwen (1996) to analyze visual characteristics, as well as Halliday's (1985/1994) functional grammar and naming (Fairclough, 1989; Clark, 1992) to analyze lexicogrammatical characteristics in ads (Chapter 4).

The second level, interpretation, deals with processes of text production as well as text interpretation. I am interested mostly in the latter, which is realized by a combination of what is in the text and what the analyst brings to the text. At this point in my analysis, I focus on the generalizations or background assumptions that are embedded in the text as common sense (Chapters 4 and 5).

The third and last stage, explanation, concerns the "relationship of discourses to processes of struggle and to power relations" (1989:141). This is where I attempt to explain how the ideologies concealed in the ads relate to social practice in Brazil and the United States (Chapters 5 and 6). Figure 2 displays Fairclough's conception of discourse.

Figure 3.1 Fairclough's tripartite conception of discourse



As outlined above, this model helps to make individuals aware of the way in which language reflects and constructs social relationships for discourse participants, and how it can mirror and frame reality and knowledge ideologically.

Since I believe that Fairclough's concept can suit any form of language, be it visual or written, I apply it as an "umbrella" model, encompassing both the visual and verbal analyses. The framework for these is detailed next.

3.2.2 Visual Analysis

My intention in this thesis is to perform a critical investigation of the visual as well as the verbal text of magazine advertisements, since, as Cook states, "pictures are part of the discourse of ads, and to ignore or downplay them is a serious distortion" (1992: 38).

As I mentioned before, the description and interpretation of the images in each ad is based on the methods laid out by Kress & Van Leeuwen (ibid). They claim that the visual mode realizes the ideational and interpersonal functions, through the ways objects and people are represented and related to each other, as well as to the viewer, in pictures. In this section, I explain the visual resources that I analyze along with the written text of advertisements. These resources are, respectively: type of visual process and composition (comprised of information value, framing, and salience), which deal with the relationship between the participants pictured in the ad; and then gaze and facial expression, size of frame, and perspective, which deal with the relationship between these participants and the viewer.

3.2.2.1 Narrative Representations

According to Kress & van Leeuwen (ibid), images may serve as *narrative representations* – they can, in a sense, 'say' much of the same things as language, albeit in different ways (p. 48). Taking this functional similarity into account, the authors accommodate some Hallidayan terminology to aid in their description and analysis of images.

Consequently, as in language, a picture is said to be composed of *participants* and *processes*.

Kress & van Leeuwen distinguish between *interactive* and *represented* participants. In their view, the former are the people engaged in the verbal or visual act of communication, that is, the writer, reader, image maker or viewer. The latter, on the other hand, are the subject of the act of communication, i.e., the elements being written about, read about, pictured, or viewed. In my analysis, I refer to interactive participants independently as *writer/image maker* and *reader/viewer*, as explained previously in the method section (Chapter 1).

As far as processes are concerned, images may be classified under two broad categories: *narrative* and *conceptual*. Narrative processes are those which portray an action or a process of change, such as when participants are represented as “doing” something to or for each other. In this case, the participants are linked by a vector of some sort – a pointing arm, a line of color, etc. In opposition, conceptual processes show participants in a more stable, static manner, represented in terms of their structure or class, without the presence of vectors. In a given advertisement, either or both of these representational structures may be present, but my goal is to describe and analyze only the major visual process in a picture. As I mentioned before, this can be determined by the relative size and conspicuousness of the elements it is composed of.

3.2.2.2 Types of Narrative Processes

Narrative processes are divided into four basic types: *action*, *reaction*, *verbal*, and *mental*. A process is said to be an action when its vector is formed by an element (usually diagonal in shape) of the picture. Here, the participants are referred to as *Actor* and *Goal*. A

process is named a reaction when the vector is formed by an eyeline, that is, by the direction of the glance of one or more participants. In this case, they are called *Reacter* and *Phenomenon*. The terms *transactional* and *non-transactional* refer, respectively, to the presence or absence of a participant (Goal or Phenomenon) in the position of object. In other words, in a transactional action or reaction, there is some sort of vector connecting Actor to Goal and Reactor to Phenomenon, while in a non-transactional action, there is only an Actor or Reactor.

In a verbal process, the vector takes the form of a dialogue balloon, and the participants are named *Sayer* and *Utterance*, while in a mental process, it is a thought balloon, and they are named *Senser* and *Phenomenon*. Table 3.1 summarizes each type of narrative process and its participants (adapted from Kress & van Leeuwen, p. 74-75).

Table 3.1 Types of narrative processes and participants

process or participant	definition
transactional action	A vector, formed by a (typically diagonal) depicted element, connects two participants, an Actor and a Goal.
non-transactional action	A vector, formed by a (typically diagonal) depicted element, emanates from an Actor, but does not point at any other participant.
Actor	The active participant in an action; the one from which the vector emanates or which is joined to the vector.
Goal	The passive participant in an action process; the one at which the vector is directed.
transactional reaction	An eyeline vector connects two participants, a Reacter and a Phenomenon.
non-transactional reaction	An eyeline vector emanates from a Reacter, but does not point at another participant.
Reacter	The active participant in a reaction; the one whose glance creates the eyeline.
Phenomenon	The passive participant in a reaction; the one at which the eyeline is directed.
verbal process	A vector, formed by a dialogue balloon, connects two participants, a Sayer and an Utterance.
Sayer	The participant in a verbal process from whom the dialogue balloon emanates.
Utterance	The participant contained in the dialogue balloon.
mental process	A vector, formed by a thought balloon, connects two participants, a Senser and a Phenomenon.
Senser	The participant from whom the thought balloon emanates.
Phenomenon	The participant contained in the thought balloon.

3.2.2.3 Types of Conceptual Processes

Conceptual representations are categorized as *classificational* or *analytical* processes. A classificational process relates participants to each other as *Superordinate* and *Subordinates* in a sort of diagram or tree structure, arranged in somewhat symmetrical fashion. An analytical process depicts the participants in terms of a part-whole structure, where the “whole” is labeled *Carrier* and its “parts” are labeled *Attributes*. Table 3.2 displays each type of conceptual process and its participants (ibid, p. 89, 187).

Table 3.2 Types of conceptual processes and participants

process or participant	definition
classificational process	A process in which the participants are arranged as Superordinate/Subordinates in a sort of taxonomy.
Superordinate	The top-level participant in the hierarchy of the taxonomy.
Subordinates	The lower-level participants in the hierarchy of the taxonomy.
analytical process	A process in which the participants are related as a part-whole structure, where the Carrier is the whole and the Attributes are its parts.
Carrier	The participant which functions as the whole.
Attributes	The participants which function as the parts pertaining to the whole.

3.2.2.4 Composition

Composition, in the words of Kress & van Leeuwen, is “the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole” (p.181). In a multimodal text such as an advertisement, which uses both the visual and verbal codes, composition is very important. The images and wording used are carefully selected and placed in strategic positions on the page, in order to produce an ad that attracts the eye and persuades the mind. In my analysis, I look at three components of composition that, taken together, help an ad to achieve this effect: *information value*, *framing*, and *salience*.

Regarding the first component, Kress & van Leeuwen claim that the placement of objects or wording in one position or another attaches to them certain informational values that are commonly associated with the different ‘zones’ of an image (p.183). They base this generalization on their studies of the layout of paintings, textbook illustrations, magazine articles, advertisements, film, and several other modal and multimodal texts. According to them, there are three dichotomies of zoning: *left/right*, *top/bottom*, and *center/margin*.

The left side is usually understood to represent something that the reader/viewer presumably knows already; in other words, a ‘given’ in her culture, whereas the right side

indicates something that she should pay more attention to, because it is new information. The upper section usually contains information about what is ideal, which the authors call the ‘promise of the product’ (p.193), while the lower section is reserved for more practical, detailed material – what is real. Finally, the central position suggests importance and dominance of the element(s) placed there, while those along the margins are somehow subservient to them. The layout of an ad may make use of one or more of these dichotomies. I take the informational value of these zones into account only where they are clearly delimited by lines of color, objects, or words.

The second component, *framing*, refers to the presence or absence of the aforementioned dividing lines in an advertisement. Such markings may connect or disconnect elements, showing whether they belong together or not in some sense.

The third component, *salience*, involves the manner in which the elements of an ad are depicted in order to attract the viewer’s attention. Various factors influence this, such as placement in the foreground or background, relative size, and contrasts in color or sharpness. For instance, an element shown in the foreground, larger than the others in the ad, brighter in color, and sharper in focus suggests that it is meant to be the main point of attention for the viewer, as it is somehow made conspicuous. Salience tends to be important in determining the main participant in a visual process.

3.2.2.5 Gaze and facial expression

Whenever a human figure is present in a picture, it is said to possess some cultural salience (ibid. p. 212). This is especially true if it appears to be looking toward the viewer, making a kind of contact through the *gaze*. Here, the participant shown is directly addressing the viewer, as if acknowledging her presence. This kind of image is termed a

demand, because, in a way, the gaze demands attention, and demands that the viewer assume an imaginary social relation with the participant. Often, it is the facial expression or gestures of the human figure that specify what that relation may be. For example, if the person depicted is smiling, with arms outstretched, it suggests that the relation is one of friendship; if the person is pouting seductively, with a beckoning finger, it suggests that it is one of sexual desire. In forming this artificial bond with the viewer, an image may define who that viewer is supposed to be: a friend, a lover, etc.

Sometimes the human figure is not gazing at the viewer, and then the image is labeled an *offer*. In this case, the participant may be offered to the viewer as an item of information or object of scrutiny, in an impersonal manner. The viewer is addressed indirectly as an invisible onlooker. Table 3.3 depicts the types of gaze and equivalent relation (ibid, p. 154).

Table 3.3 Types of gaze and equivalent relation

type of gaze	equivalent relation
gaze at viewer	demand
absence of gaze at viewer	offer

3.2.2.6 Size of frame

The *size of frame* alludes to the distance of the shot: close-up, medium shot, or long shot. When producing an image, advertisers have the choice of using these varying sizes of frame, thereby depicting a participant (person, object, etc.) as close to or as far from the viewer as they wish. This pictorial distance corresponds to the social distance we keep from each other in everyday human interaction, and consequently represents the degree of intimacy established between the participant and the viewer. Any such intimacy is, again,

imaginary, since the viewer is not likely to know the participant pictured in the ad. Following this rationale, a close shot implies an intimate/personal distance, a medium shot implies a social distance, and a long shot implies an impersonal/public distance to the viewer. Table 3.4 shows this in more detail, where visibility stands for approximately how much of a depicted participant can be seen in each type of shot (adapted from p. 131 and 154).

Table 3.4 Size of frame and equivalent relation

size of frame	equivalent relation
close-up/close shot visibility: from the face and head to the shoulders	intimate/personal distance
medium shot Visibility: from the waist up, to full body	social distance
long shot visibility: full body + surrounding space	impersonal/public distance

3.2.2.7 Perspective

Perspective applies to the use of angles to portray a point of view in images. By presenting the viewer with an image shot at a certain angle, the advertiser places her in a specific position, as if she were observing the image from the point of view (literally and figuratively) that the advertiser has selected for her. Consequently, any image containing perspective encodes certain “subjective attitudes towards represented participants, human or otherwise” (ibid. p.135), and it is precisely these attitudes that the advertiser may attempt to elicit in the viewer as she looks at the ad.

Kress & van Leeuwen exemplify this when they state that a frontal angle is commonly associated with an attitude of involvement, while an oblique angle signals detachment (p. 140):

The horizontal angle encodes whether or not the image-producer (and hence, willy-nilly, the viewer) is ‘involved’ with the represented participants or not. The frontal angle says, as it

were: 'what you see here is part of our world, something we are involved with.' The oblique angle says: 'what you see here is *not* part of our world; it is their world, something we are not involved with.'

In this manner, the horizontal angle used may, to some extent, invite the viewer to become more or less emotionally involved with the participants depicted in the ad.

Similarly, the height of a vertical angle (high, low, or eye-level) may indicate an attitude of power. When a participant is shown from a high angle, the relation between it and the viewer is portrayed as one in which the viewer has power over that participant, since the participant is seen from the point of view of power. On the other hand, when the participant is shown from a low angle, then the relation between it and the viewer is expressed as one in which the participant has power over the viewer. When the picture is at eye-level, the point of view is one of equality and power is not at stake (p. 146). Table 3.5 depicts perspective and equivalent relation (ibid, p. 154).

Table 3.5 Perspective and equivalent relation

perspective	equivalent relation
frontal angle	involvement
oblique angle	detachment
high angle	viewer power
eye level angle	equality
low angle	participant power

It is essential to note that obliqueness and height of angles is a matter of degree, though for the sake of practicality these measures are simplified in my analysis, as I have described above. Having spelled out the framework for the visual analysis, I now explain that of the accompanying lexicogrammatical analysis.

3.2.3 Verbal Analysis

3.2.3.1 Transitivity

As already noted, the verbal analysis checks the use of transitivity (Halliday, 1985/1994) and naming (Fairclough, 1989; Clark, 1992; Carter, 1987; McCarthy, 1990). According to Halliday's functional grammar model, transitivity allows the researcher to identify the processes and participants involved in the written discourse of ads. This procedure also displays the distribution of agency and interaction among the participants. Halliday (1994:106) himself explains how this works within the ideational function, i.e. how the writer represents human experience in a text:

Our most powerful impression of experience is that it consists of 'goings-on' - happening, doing, sensing, meaning, and being and becoming. All these goings-on are sorted out in the grammar of the clause. Thus as well as being a mode of action, of giving and demanding goods-&-services and information, the clause is also a mode of reflection, of imposing order on the endless variation and flow of events. The grammatical system by which this is achieved is TRANSITIVITY. The transitivity system construes the world into a manageable set of PROCESS TYPES.

Halliday classifies these processes into *material*, *mental*, *relational*, *verbal*, *existential* and *behavioural*. Basically, material processes deal with "doing". In this sense, they express the notion that one entity is "doing" something, which may be done to another entity. Here, the entity that "does" the action is termed the *Actor*, while the one that suffers it is termed the *Goal*. Some examples of material processes are verbs such as *to drive* and *to break*. Mental processes deal with "sensing", in which a human-like entity, called the *Senser*, experiences or perceives some other entity, called the *Phenomenon*. Examples include *to think*, *to dream*, and *to remember*. Relational processes concern "being", where a relation is established between two separate entities, usually referred to as the *Carrier* and the *Attribute*. The verbs *to be* and *to have* are common examples.

These three types of processes form a continuum, which may be understood as a circle uniting the representation of the physical world (material processes), the world of consciousness (mental processes), and the world of abstract relations (relational processes). The other three process types are considered subsidiary, located between the aforementioned processes, and therefore sharing a few characteristics of their neighbors.

Situated between mental and relational processes, but still bearing distinctive patterns, verbal processes regard activities of “saying”, in which one entity functions as the *Sayer*, and the other as what is said, i.e. the *Utterance*. Some examples are *to tell* and *to say*. Located between relational and material processes, existential processes represent that something, labeled the *Existent*, “exists” or “happens”. In the sense that they are typically represented by the verb *there to be*, existential processes resemble relational processes, yet the other verbs associated with them, such as *to exist* or *to take place*, differentiate them from the rest. The last type, behavioural processes, are positioned between material and mental processes. They are the least distinct of all the process types because they have no clearly defined characteristics of their own, usually consisting of the *Behaver* and the process per se. For this reason, I disregard behavioural processes in this thesis. Finally, one more observation must be made regarding verb processes. When a process is used in a figurative sense, it usually gets reworded as a nominal group, constituting what Halliday calls “nominalization”(1994:352). In this case, the process is referred to as an ideational metaphor.

By observing which processes are related to which gender, transitivity can be used to determine if a reader’s perception of the meaning of a text is being driven in a specific direction, as well as what that direction is. As such, it is a useful and practical tool for detecting the presence of biased ideological representations in the text.

3.2.3.2 Naming

Naming refers to the selection of words used to label or categorize people in discourse, and Fairclough (1989) indicates that this may have significant ideological connotations. Clark (1992) also affirms that the terms used to refer to an object or person can expose the writer's attitudes about that object or person. This is true because any act of writing involves specific choices of terms on the part of the writer, and since language is impregnated with ideological systems, such choices can be expected to reflect the writer's positioning in terms of these systems (Carter, 1987). Hence, the study of naming is of great relevance to the observation of ideological, political, or social issues in any given text (McCarthy, 1990). Furthermore, according to Fowler, vocabulary refers to the "encoding of ideas or experience", and describes "the conceptual repertoire" of a discourse community (1986:151). As such, it functions as a way of linguistically classifying the world.

Taking this into account, I examine how women and men are classified through such names. My objective in doing so is to establish whether women are labeled similarly or differently when compared to men.

In the following chapters I put this entire framework to use by meticulously analyzing the ads in my corpus.

Chapter 4

Ad Analyses

In the most general terms, the purpose of analysing a text is to explain the impact that it makes: why it means what it does, and why it gives the particular impression that it does. (Halliday, 1994:366 also quoted in Heberle, 1997)

4.1 Introduction

In this chapter I include the analysis of each individual advertisement I use in this study. As previously mentioned, there are 10 ads total: five from Nova magazine, and five from Cosmopolitan magazine. I have arranged them so that the Brazilian ads come first, followed by their respective analyses. After these come the North American ads, followed by their analyses. Each set of ads is prefaced by a brief introduction, where I summarize the content of each ad and its source.

Each ad analysis is subdivided into two main parts: visual analysis and verbal analysis. In the first part I deal with specific visual resources used in the ad, and the message(s) they may depict for the viewer. In the second part, I investigate the transitivity features and use of naming in the written text of the ad, also in an attempt to describe and interpret the message(s) contained therein. I end each ad analysis with a summary of the most significant observations regarding the particular advertisement.

Before I present the analyses themselves, however, it is essential that I explain the abbreviations of verbal processes used to label the example phrases taken from the ads. They are: MP- material process; MeP- mental process; RP- relational process; VP- verbal process; EP- existential process; IM- ideational metaphor. All the terms related to transitivity are italicized in the examples and shown directly underneath the actual

occurrences. Numbers are used to match the process to its respective participants, when there is more than one. The participants in each phrase are shown in dark lettering, while the process itself is underlined. Below is an example of this labeling:

O gato feio vai com você num happy hour com pessoal da empresa onde **você trabalha**.
Actor MP Circumstance(1) Circumstance(2) Circumstance(3) Actor(3) MP3

4.2 Ads from Nova (Brazilian ads)

The five ads presented next are all from Nova issues published in 1997, and are organized according to style. The first two ads are from the same line of Close-Up dental products. Ad 1, taken from the September issue, is for Close-Up dental floss and features a man and woman French-kissing. Ad 2, taken from the August issue, is for Close-Up toothbrushes, and also shows a man and a woman kissing passionately. Ad 3, from the May issue, is a two-page ad for Vasenol hand lotion, showing a woman playing her guitar. Ad 4, extracted from the May issue, is for Ceramidas shampoo, and displays a young woman with shiny, volumous hair. Lastly, ad 5, from the September issue, is for Bottero shoes, depicting some products from their collection.

In general, these ads make use of sensual images (for example, ads 1 and 2) and *double entendre* sexual connotations (for example, ads 1, 2, and 5) often associating the potential acquisition and use of the product advertised with sexuality or sexual pleasure. Women are portrayed, in pictures as well as words, as keepers of their bodies and as purveyors of pleasure for men. As such, they are encouraged to make themselves attractive, healthy, and fit in order to secure a man's attention, while the product is supposed to aid them in achieving this objective in some way.

Guilherme da boca aberta com o melhor amigo do novo fio dental Close-Up.

Usar fio dental tipo 0 mais chato. É até gostoso. O novo fio Close-Up é feito de um material especial que desliza mais facilmente entre os dentes... E faz uma limpeza eficiente que deixa o sorriso do Guilherme superconfiante. Foi assim que ele chegou onde está agora.

NOVA FLOSCA E FLOSCA
CLOSE-UP

CLOSE-UP
 DENTAL
 25m

<http://www.closeup.com.br>

André testando a eficiência das curvas da nova Close-Up Essencial.

CLOSE-UP

A Close-Up Essencial tem cabo curvo, cabeça pequena e angular, o que facilita a escovação. E a Paula pode cuidar dos dentes com capricho. Pena que o André não está deixando você admirar o resultado.

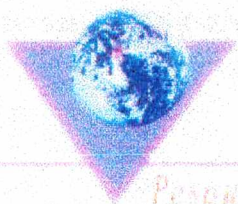
<http://www.closeup.com.br>

NOVA ad 2 – CLOSE-UP TOOTHBRUSH

*Sonhos foram feitos para serem
tocados com as mãos.*



NOVA ad 3 – VASENOL HAND LOTION



Pesquisa intensiva. Proteção intensiva

VASENOL

Hoje ele
me chamou
pra sair.

E eu já
estou pronta
faz tempo.

A gente se prepara toda pra encontrar uma pessoa. Mas tem que ser a pessoa certa. Aquela que combina com a gente em todos os sentidos. Quando encontra, começa a querer ser a mais perfeita possível. E nada pode sair errado. Horas de academia, creminhos para a pele, muita caminhada na praia e alimentação equilibrada. E Ceramidas Semprebela. Claro, não adianta nada você se cuidar toda e deixar o cabelo pra lá. Afinal, cabelo é a moldura do rosto. Que tem que brilhar como o quadro todo.

Eu li que as ceramidas são os selantes naturais das cutículas que evitam a formação de pontas duplas e que são ótimas para devolver o brilho natural aos cabelos. Se é tudo isso, sinceramente não importa. Só sei que meu cabelo está muito mais macio e brilhante. E, quando a gente brilha, tudo o mais acontece naturalmente. E isso é muito bom. Porque hoje, finalmente, ele me chamou pra sair. E eu só vou ter que escolher a roupa.

Ceramidas Semprebela.
O brilho da vida
refletido em seus cabelos.


Semprebela

DDG 0800 21 2667 - RJ

CERAMIDAS

NOVA ad 4 – CERAMIDAS SHAMPOO

"Como foi a minha 1ª vez!"

ou: "A 1ª vez que namorei um cara ridículo!"

①

Sexta à noite. Início de namoro.
Ele combinou te pegar às 9,
mas às 7 você já está arrumada.
Ahna, um gato como aquele merece.

②

Às 9:30 o seu vestidinho preto já
está começando a amassar quando
o telefone toca e a sua preocupação
com o atraso dele vira mau humor.
É o primeiro bolo que ele dá.

③

O tal gato é empresário e para se
redimir do bolo da seriana anterior
marca um churrasco na empresa
onde é sócio. Sol, funaça, futebol,
caipinha, suor, amigos, piadas sem
graça, bebida. Mau humor de novo.

⑧

Fim de namoro com o ridículo.
A única coisa que sobrou
dessa experiência desastrosa
foi que ele sabia presentear.
Deu para você uma roupa de baixo
alucinante. Na verdade um
Bottero marrom lindo. É, pelo
menos isso ele fez certo.

④

O gato, que também não é
lão gato assim, pega você
no escritório e depois de um
jantar maravilhoso na Toca
do Zecão, um local que ele
acha super especial, vocês
acabam no motel. Decepção.
Ele usa cueca de lycra
com estampa de oncinha.

⑦

Jantar com a peça. Em pleno
restaurante ele acha que um
rapaz na mesa ao lado está rindo
em cima de você e resolve tirar
satisfação. Socos e mesas para
todos os lados. Ronabio,
aquele seu ex-namorado super lindo
presença a cena e você lembra
dos jantares românticos que
tinham na cobertura dele.

⑥

O gato feio vai com você num happy hour
com pessoal da empresa onde você
trabalha. Começa a contar piadas e beber
tequila. Duas horas depois ele já está
contando intimidades de vocês e fica
querendo passar irmão e sal no seu pescoço.

⑤

O gato, que para dizer a verdade
você nem sabe mais se é bonito,
convida você para pegar um
cinema. Jean Claude Van Damme,
pipoca e cerveja! TER-R-VEL!



INSTITUTO
BRASILEIRO
DE CONTROLE
DO CÂNCER

PREVENIR É COMEÇAR O CÂNCER
DE MANEIRA SÁBIA E CALIBRADA

SP: (11) 3061-1044 / 3061-0470 • Machado Santos: (11) 30-221-0610 • SP: Baurinhos: (11) 401-522-3175
Santo Caralino: (11) 471-3611 / 7240 • Rio de Janeiro: (11) 252-0073 • Curitiba: (41) 333-1176
Caxambu: (41) 333-2201 • PR: Ozeiro: (41) 330-9616 • PR: Curitiba: (41) 332-2303 • Niterói: (21) 222-8977
Pôrto Alegre: (51) 344-3060 • RJ: Jaconópolis: (24) 44-293-7042 • Bahia: (71) 351-0658 • Espírito Santo: (51) 323-4467
Município de São: (11) 306-2371 • Minas Gerais: (31) 304-3191 • Niterói: (21) 222-3534



NOVA ad 5 – BOTTERO SHOES

Nova Ad 1 - CLOSE-UP FLOSS

Visual Analysis

The major elements in this photograph are the faces of the woman and the man, because they are in sharper focus and in the foreground, while the rest of the shot is slightly blurred. In spite of this blurring, it is clear that the two people are in a tight embrace, and that they are nude, since the man's bare chest and the outline of the woman's breasts can be seen. The close shot suggests to the viewer that this is an intimate, personal moment, and the couple's proximity, nakedness, and facial expressions indicate that it is probably a scene of sexual foreplay.

In fact, the image is offered to the viewer as a look into the couple's private love life. Firstly, the people depicted in the ad do not look at the viewer, indicating that they are presented mostly for observation. Secondly, the frontal, eye-level angle from which the photograph is taken signals more involvement and a sense of equality between the people shown and the viewer. Thus, the viewer is encoded as an unseen observer who is close enough to the couple (physically and socially) to witness such an intimate scene – she is drawn into their intimacy by looking at this picture.

There are two main processes represented visually in this advertisement. The first, and most salient one is the transactional action comprised by the female and male figures. Here, the woman's protruding lower lip projects itself into the man's partly opened mouth, forming a vector. Therefore, she is pictured as the main participant, the Actor, while he is the receiver of the action, the Goal. Several details point out that the woman is indeed the most evident depicted participant. In the first place, she occupies the most space in the shot, which consequently makes her seem relatively larger in comparison to the man. Second, she is pictured on top of him, with her arms at his sides, in a position of more control.

Third, her dark coloring contrasts with the lighter background, as well as with the man's paler skin. The fact that she is a black woman also makes her presence more conspicuous, since this is rare in Nova advertisements. In the five issues of Nova examined during data collection, 183 ads featuring women were found; out of this total, only 7 ads showed black women, a meager 3.8%.

The other visual process involves the case of dental floss and the actual thread of floss. These elements form another transactional action, which is superimposed on the previous one, mimicking it. Here, the package of floss is the most salient object, because it is larger than the floss itself, and because its blue color contrasts with the white floss and the red tones used in the rest of the ad. The mimicking is achieved by showing this case overlapping the woman, while the floss projects from the case toward the man's face, much like the woman's lip does. Also, the case and floss are extremely similar to the woman and her lip in terms of positioning and shape. In this way, the objects appear to represent the action of the woman on the man. The resemblance further suggests that the dental floss sliding between the man's teeth is as pleasant as the woman's lip gliding between his lips. This idea is reinforced in the written text.

Verbal Analysis

As far as transitivity is concerned, the written text is composed of 7 material processes and 3 relational processes. Some of these processes are tied with others, such that what is Goal in one clause may also function as Actor in the succeeding clause:

I. E faz **uma limpeza eficiente** / que deixa **o sorriso do Guilherme** superconfiante.
 MP1 Goal(1) / Actor(2) MP2 Goal(2) Circumstance

In this example, *uma limpeza eficiente* is the Goal of material process 1, *faz*, while simultaneously serving as Actor of material process 2, *deixa*. This linking technique is used repeatedly in the magazine advertisements, because it makes the written text more concise and helps to join sentences, which are often grammatically incomplete due to their conversational tone.

In the processes revealed here, the participants are either an object or concept related to the product advertised (ex. II) or the male person (ex. III). In the material processes, this is clearly the case for the Actor and Goal:

II. O novo fio Close-Up é feito de um material especial

Goal *MP1* *Actor(1,2)*

que desliza mais facilmente entre os dentes...

MP2 *Circumstance*

III. Foi assim que ele chegou onde está agora.

Actor *MP* *Circumstance*

This is also the case in the relational processes, where the Carrier is represented by the grammatical metaphor *usar fio dental* and its Attributes are *(não) chato* and *gostoso*:

V. Usar fio dental não é mais chato. É até gostoso.

Carrier *RPI* *Attribute(1)* *RP2* *Attribute(2)*

The same is true in this long nominal group, where *Guilherme* is the head and functions as implicit Carrier of the Attribute:

V. Guilherme de boca aberta com o deslizar suave do novo fio dental Close-Up.

Head of nominal group/Carrier *Attribute*

Thus, one may observe that, though the female may be the main participant in the visual text, she is practically nonexistent in the written text. The naming used also reflects this bias, since the male is labeled in *Guilherme, ele, and o sorriso do Guilherme*, while the female is absent.

An explanation for this may be found by comparing the visual and verbal messages. As I mentioned previously, the objects pictured represent the action of the woman on the man, and this overlapping resemblance indicates that using the floss is as agreeable as feeling the woman's lip between his lips. In this sense, the woman here stands for the floss, and vice-versa. However, since the most important participant in the overall ad is the product, i.e. the floss, and it is already mentioned many times in the written text, there is apparently no need to write about the woman. In contrast, the significance of the male is evident in that he is present both visually and verbally. Therefore, the woman is used by the man, for the man, just as the dental floss she symbolizes. He may use the floss to get her (*Foi assim que ele chegou onde está agora*), and he may use her to get pleasure – something *gostoso* like the feeling the floss provides him. In this manner, the floss and the pleasure given by the woman become interchangeable, synonymous. In conclusion, the images and the wording used in this ad interact and reinforce each other, enticing the viewer/reader to acquire a product by associating it with sexual pleasure.

Nova Ad 2 - CLOSE-UP TOOTHBRUSH

Visual Analysis

The main process in this photo is a transactional action, where the man's arms and hands form vectors that point to the woman's buttocks. Therefore, he is the Actor here,

while she is the Goal. His face is the only one shown clearly, in sharper focus, while hers is barely visible. The rest of the picture is slightly blurred, but it is evident that the woman's figure, and especially her buttocks, occupy most of the shot, near the center and in the foreground. Though she is given a greater amount of space, it is the man's hand on her buttocks that is the most salient image, because of its relative size in the photograph. This emphasizes the notion of his action on her body.

The photograph here is presented to the viewer as if she were looking at an intimate moment. The couple is not gazing at the viewer, which suggests that they are encoded as objects to be observed, an image that is being offered for the viewer's scrutiny. The oblique angle further enforces this – the viewer is not asked to relate to them directly, just as an invisible onlooker. The viewer is given the perspective of someone watching the scene from a superior position and from a close distance, making it seem as if she could practically reach out and touch them. In this way, the viewer virtually engages in voyeuristic behavior.

What she sees is a man *testando a eficiência das curvas* of the toothbrush advertised as well as of the woman pictured, as the headline implies. As in the previous advertisement, there is the use of overlapping images to convey two meanings simultaneously. In this case, the head of the toothbrush is juxtaposed with the man's head, while the curved shape of the toothbrush is depicted overlapping the woman's body. Thus, there is a double meaning of *cabeça* and *curvas*, in the verbal and visual sense.

Verbal Analysis

A look at transitivity confirms that the male is the main Actor, of material processes acting on *eficiência das curvas* (ex I) and on *você*, the female reader (ex.II). In the second example the reader also serves as Senser in a secondary verbal process:

I. **André testando a eficiência das curvas da Nova Close-Up Essential.**
Actor MP Goal

II. **Pena que o André não está deixando você admirar o resultado.**
Actor MP Goal/Senser MeP Phenomenon

Meanwhile, the female participant only acts on her own teeth:

III. **E a Paula pode cuidar dos dentes com capricho.**
Actor MP Goal Circumstance

As far as naming is concerned, the male is mentioned as often as the female. He is referred to twice, as *André* and *o André*, while the female participant is also labeled twice, as *a Paula* and *você*.

As a whole, the ad portrays the man using the woman as he might use a toothbrush. Hence she is once again equated with the object advertised. The juxtaposition and language used suggest that she is curvy, like the toothbrush, and that he is supposed to experience her efficiency. All she is really expected to do is take care of her teeth, probably so that she will have a healthy mouth for him to kiss, as he does in the picture. Like the previous advertisement in this series, it links acquisition and use of the product with sexual foreplay and pleasure, mostly for the man.

Nova Ad 3 – VASENOL HAND LOTION

Visual Analysis

The picture here is basically composed of a transactional action, where the woman's arms and hands form distinct vectors that point to the guitar, which functions as the visual Goal. The woman is the Actor, as she touches the guitar and plays it. Her hands are especially salient, one of them placed almost in the exact center of the picture, its pale skin contrasting against the dark color of the guitar. By doing this, the ad is calling attention to her hands; an appropriate emphasis, since it is promoting hand lotion for women.

Another indication that the woman is the Actor is the fact that she occupies the central part of the picture, in the foreground. She is also larger in relative size and in sharper focus than the man, who is shown in the margin in a secondary position. His image is extremely blurred, and he is behind her and off to the side of the picture, apparently reading a newspaper in a relaxed pose.

The image of the woman playing her guitar finally leads the viewer's eye to the man. This is done by making the vector of her right arm and hand point to the guitar, and the vector of her left arm and hand point to the guitar's finger plate, and consequently to the man, whose image is strategically juxtaposed with it in the background. In this way, the man is depicted as a Goal, along with the guitar. The reason for this subtle overlap of images becomes evident in the written text of the advertisement.

The woman's gaze is directed to her guitar, not the viewer, and she seems to be immersed in her own thoughts as she strums it. Since the viewer is not directly visually addressed, it is likely that the woman is being presented as information to be studied, rather like an object on display for the viewer. She is shown at a medium distance, from a somewhat oblique, lower angle. This suggests that she is an acquaintance, someone who the

viewer might know, but who is relatively superior to her and not particularly involved in the viewer's life.

Verbal Analysis

The message of the written text matches the picture, adding further detail to it. The woman is the main element in the sentences analyzed, functioning as a Senser (in 2 mental processes) as much as an Actor (in 2 material processes). The order of the sentences makes it seem that she thinks about her objectives first, and then acts in order to achieve them:

I. **Um homem** nunca sabe o que se passa na cabeça de **uma mulher**,
Senser MeP Phenomenon

simplesmente porque **ela** nunca está pensando apenas **em uma coisa**.
Senser MeP Phenomenon

II. Enquanto **você** fica pensando nos seus projetos e conquistas,
Senser MeP Phenomenon

o Centro de Pesquisas Vasenol pensa o tempo todo **em sua pele**.
Senser MeP Phenomenon

III. Perfeito para **você** agarrar o sonho da sua vida e nunca mais abrir mão dele.
Actor(1,2) MP1 Goal(1) MP2 Goal(2)

Thus, it indicates that a woman is organized and methodical in her approach to getting what she wants from life. The male only appears once, as a Senser (ex. I). The names used also refer mostly to the female: *uma mulher, ela, você*; while the male is labeled *um homem*. Interestingly, the text uses variations of the same mental process and names for women in succession, following a general-specific pattern. First, the female is named in general terms - *uma mulher/ela* is the Senser of *está pensando* (ex. I). In the next sentence, she is labeled more specifically - *você* is the Senser of *fica pensando* (ex. II). Immediately after this, it

becomes even more particular - *Centro de Pesquisas Vasenol* is the Senser of *pensa* (ex. II). While this last name does not refer to the female, the previous ones do. Thus, the sentences taken as a whole indicate that this wording is used to bring the reader closer, to identify more with the text (and consequently with the product advertised), first by association with the group of women in general, then as an individual woman, and lastly, by association with the *Centro de Pesquisas Vasenol*. In this way, the *Centro de Pesquisas Vasenol* is portrayed as a helper of women and of the reader specifically, in providing the hand lotion advertised here.

However, the ad also suggests that the dream a woman most longs to realize is getting a man. The body copy states that a woman is constantly thinking about her many projects, and that the hand lotion will help her to achieve these projects because its ingredients *deixam as mãos macias, suaves e as unhas 30% mais fortes* [original underlining]. It goes on to claim that then she will be able to grab what she has always dreamed of and never let it go (ex. III). This sentence uses double entendre to refer back to the adjoining photograph, in which the woman is literally “grabbing” the guitar, hence learning to play it would be her dream. Ultimately though, her dream would really be the man, since in the photograph he is portrayed as the final Goal through the aforementioned juxtaposition (he is the last object the vector points to), and his image has the ethereal, blurry look one would expect of a dream. There are also two meanings inherent in the headline: *Sonhos foram feitos para serem tocados com as mãos*. In this case, the word *tocados* may refer to playing the guitar as well as to actually touching the man. Therefore, the overall implication is that a woman should pursue her aspirations, especially obtaining a man, and this lotion can help by making her hands and nails attractive.

Nova Ad 4 – CERAMIDAS SHAMPOO

Visual Analysis

The image in this ad is basically composed of an analytical process, since there are no obvious vectors involved. Inasmuch, the young woman shown functions as Carrier, while her hair, skin, clothes, etc. serve as her Attributes. It is she who is the main element here, while the hair products advertised come in second place. This is evidenced by various points. First, she fills up the central space in the ad, whereas the hair products are placed in the margins in a subservient position. Second, though the hair products are slightly more foregrounded than she is, her picture occupies more room in the shot and is larger in relative size than they are. Third, she represents a human figure, which automatically claims more attention from the viewer than other objects (Kress & van Leeuwen, 1996:212).

It is important to note that her dark hair and rosy complexion contrast with the neutral white background. The peachy glow of her skin is matched by the pink shirt she is wearing, as well as the bright pink lettering of the headline. This in turn leads to the bright pink on the bottles and to the name of the product line, written in large capital letters across the bottom of the ad. In this manner, the color scheme attracts the eye of the viewer, making it travel all around the page of the ad.

The girl also creates a dividing line between the left and right on the page, consisting an instance of zoning. To the left of her is the given information: *Hoje ele me chamou pra sair*. Supposedly this information is not surprising, since she is portrayed as an attractive, smiling girl. To the right, however, is the new information, placed there because it deserves special attention from the viewer: *E eu já estou pronta faz tempo*. Apparently, this is new for two reasons. Firstly, because it leads into the adjacent body copy, which

explains why and how she has gotten herself ready using the hair products advertised. Secondly, because it goes against the traditional Brazilian stereotype that women are usually not on time, and not ready when their dates arrive to take them out. After taking this into consideration, one is led to conclude that the only reason this young woman is ready for her man is because she has used these products.

Her gaze is a significant aspect of the image. It is directed to the viewer, acknowledging the latter's presence and establishing a social relation with her. Judging from the girl's broad smile and the medium shot the picture is taken from, this relation is one of friendship. Furthermore, the frontal angle of the shot indicates an attitude of involvement between the girl depicted and the viewer, and the eye-level of the gaze signals equality. Thus, the female here is portrayed as someone relatively familiar to the viewer, and therefore worthy of her trust.

Verbal Analysis

The written text under analysis is composed of 14 material processes, 6 relational processes, and 1 mental process. As in other ads, there is a great amount of linking through lexical cohesion (Halliday & Hasan, 1976). Of the material processes, 8 use the female and only 3 use the male as *Actor*. This difference makes them stand out from the other process types. Interestingly, most of these processes where the female is Actor pertain to actions dealing with her appearance or her beauty routine, and the Goal is often an inanimate object:

I. **A gente se prepara** toda...
Actor *MP*

II. Claro, não adianta nada **você se cuidar** toda e **deixar o cabelo** pra lá.
Actor *MP* *MP* *Goal*

III. **Eu li que as ceramidas são os selantes naturais das cutículas que evitam a formação...**
Actor MP Goal (clause that contains "ceramidas" as subject)

IV. E, quando **a gente brilha...**
Actor MP

V. E **eu só vou ter que escolher a roupa.**
Actor MP Goal

On the other hand, when the male is the Actor, the female is the Goal:

VI. Hoje **ele me chamou pra sair.**
Actor Goal MP Circumstance

VII. **Aquela [pessoa; ref. male] que combina com a gente.**
Actor MP Goal

VIII. Porque hoje, finalmente, **ele me chamou pra sair.**
Actor Goal MP Circumstance

The only mention of the product as Actor occurs when it acts upon the female's hair (see ex. III above). As in the visual text, the female plays the central role, yet here it is not a socially relevant, influential one – most of her actions relate back to herself, making her seem vain, while the male is the one who takes charge by asking her out.

As far as naming is concerned, there is an abundance of terms in reference to the female: *me, eu, a mais perfeita possível*, and the more inclusive *a gente* and *você*. I label these last two terms as inclusive because their meaning in this particular text refers not only to the woman mentioned, but also to the reader herself (see ex. I, II, IV, VII above). In this manner, the point of view of the young woman in the written text is extended naturally to the reader, involving her in the text's message. This effect is reinforced by the informal, conversational tone of the text, which also contains a personal testimonial from the girl

extolling the benefits of the products. It also matches the visual information given by the eye-level angle – that the girl is inviting the reader/viewer into a relationship of equality, of friendship. References to the man appear a few times, apparently to affirm that he is the proverbial Mr. Right: *ele, uma pessoa, a pessoa certa, aquela* [pessoa].

In general, the idea expressed in this ad is that this girl has been working hard to look as perfect as possible in case she meets the right man. Now that she has finally attracted his attention, thanks to the line of hair products advertised, he has asked her out and she is ready for the relationship to proceed. The images and language employed emphasize a sense of camaraderie between the woman represented and the reader/viewer, such that the latter is encouraged to trust the former and follow her example.

Nova Ad 5 – BOTTERO SHOES

Visual Analysis

The picture shown is made up of two equally significant visual processes involving the same elements. One is a classificational process, where the shoes are arranged symmetrically as a taxonomy of *Bottero* shoes. The other is an analytical process, where the shoes function as Carriers of various Attributes, such as color, style, and texture. In this case, each shoe is displayed to showcase its distinctive qualities.

The shoes are the main element, since they are centered on the page, in the foreground, and in sharp focus. By contrast, the background is neutral and solid in color, in order to yield full attention to the shoes depicted. Also, there are no other objects in the picture. In the margins, playing a subservient role, is the body copy of the written text. These paragraphs of text are placed clockwise around the shoes and numbered from 1 to 8,

with a line tagging each to its respective shoe(s). The numbers indicate the order the paragraphs should be read in, as well as the sequence of events narrated. Thus, the paragraphs serve as detailed explanations that accompany each shoe, reporting parts of an overall process in the order that events occurred.

The photograph is taken from a high, slightly oblique angle, which provides a better view of the products. It also suggests viewer empowerment and a certain detachment, since it places her in a superior position in relation to the shoes pictured. This implies that the viewer is in control of the situation, and is able to make her choice of shoe from the ones advertised.

Verbal Analysis

Though the picture in this ad may be considered impersonal, the written text counterbalances this with an extremely personal tone. It resembles entries in a woman's diary, making it seem as though the reader is a close friend of this woman. There are several indications of this. First, the bold headline is enclosed in quotation marks, as if it were a direct quote, and its wordplay leads the reader/viewer to believe that what is to come is an intimate account of the woman's first sexual encounter: *Como foi a minha 1ª vez!*. Directly below this exclamation in the ad is the smaller disclaimer, telling the reader/viewer what the text is actually about – ou: *A 1ª vez que namorei um cara ridiculo!*. By then this personal narrative has already captured the reader's attention, functioning as a form of bonding, as a “unifying, community-building device” (Meurer, 1998). Second, the language used is informal, almost conversational, like that of a diary or journal. It employs short phrases and a great amount of slang terms: *O gato, que para dizer a verdade você nem sabe mais se é bonito, convida você para pegar um cinema. Jean Claude Van Damme, pipoca e*

cerveja! TER-RÍ-VEL!. Lastly, the only names used to refer to the female are *eu* and *você*, implying that the woman in the text is associating herself with the reader/viewer. In this way, the reader/viewer is put literally ‘in her shoes’, as if she were the one going through this situation.

A look at transitivity reveals that the male is the main participant. He is featured as Actor (14 times), Carrier (5 times), Senser (4 times), and Sayer (3 times) in most of the processes analyzed, while the female trails behind with only 7 occurrences as Actor, Carrier, and Senser combined. Overall, this makes sense because she is telling a story, describing what the man *did* to upset her and consequently cause her to break up with him. As a result, the text is mostly about his actions, qualities, and attitudes:

I. **O gato feio vai** com você num happy hour com pessoal da empresa onde **você trabalha**.
Actor MP Circumstance(1) Circumstance(2) Circumstance(3) Actor(3) MP3

II. **[ele] Começa a contar piadas e beber tequila**.
Sayer/Actor VP Utterance MP Goal

III. **Duas horas depois ele já está contando intimidades de vocês e fica querendo passar**
Circumstance Sayer/Actor VP Utterance MP

limão e sal no seu pescoço.
Goal Circumstance

The excessive amount of names associated with the male corroborates this idea. They provide the reader first with a positive, then negative impression of him, as the woman starts to notice his behavior and eventually disapproves of him entirely. He is labeled, respectively and progressively, as: *ele, um gato como aquele, empresário, o tal gato, o gato, que também não é tão gato assim, o gato, que para dizer a verdade você nem*

sabe mais se é bonito, o gato feio, a peça, and o ridículo. He is even compared, also negatively, to a former boyfriend: *Ronaldo, aquele seu ex-namorado super lindo.*

On the whole, the ad indicates that the woman is the one who is in control here. Although the man is the participant who is most mentioned, it is the woman who ends the relationship, after making derogatory and sarcastic comments regarding his behavior. This is evident in the last lines of the text, where she concludes that the only thing he did right was give her a pair of shoes: *Deu para você uma roupa de baixo alucinante. Na verdade um Bottero marrom lindo. É, pelo menos isso ele fez certo.*

4.2.1 Concluding remarks on individual analysis of Nova ads

Taken together, the analyses of the 5 Nova ads indicate that, according to them, Brazilian women are expected to be attractive and sexy, and the products advertised can help them do this. There is constant reference to physical appearance and its supposed importance to women, since it is the means by which they can reach their ultimate goal – seducing, pleasing, and keeping a man. I investigate this matter in more detail in Chapter 5.

4.3 Ads from Cosmopolitan (North American ads)

Similar to the Nova ads, the five ads selected from the North American Cosmopolitan issues (published in 1997) are also organized according to style. The first two ads are from the same line of Wonderbra lingerie. Ad 1, taken from the October issue, is for Wonderbra Lace Innocence, and depicts a woman in an active pose, with open arms,

against a yellow background. Ad 2, from the August issue, is for Wonderbra Matte Collection and features the same woman, also against a yellow background, in a more aggressive, high-kick pose. Ad 3, from the September issue, is a two-page ad for Secret antiperspirant, showing a woman removing a sweater and a man lifting weights. Ad 4, from the August issue, is for Toyota Paseo, depicting the car in what appears to be a tunnel. Finally, ad 5, from the December issue, is for Hedonism II, a resort club. It shows a tanned, muscular man coming out of the sea.

Generally speaking, the North American ads are somewhat different from their Brazilian counterparts. Most of the time, the images and wording used do not overtly make appeals to women's sexuality or physical appearance. These themes are often downplayed, and their occasional use appears to be justified by practical reasons. For instance, if a woman is shown partially clad, it is done in order to show the effect of the lingerie (ads 1, 2) or of the deodorant (ad 3) advertised. Also, the only ad that does have strong sexual overtones features a man as sexual object, not a woman (ad 5).



The **bodytalk** here reveals confidence and self-assurance: the outstretched arms signify that she is recently single, the classic 'leaping in to the air' reveals she has just broken all his old LP's and then lined her birdcage with his photos, while the white lace Wonderbra ensemble suggests she isn't exactly mourning.

100% **Wonderbra**

Macy's, Bloomingdale's, Stern's, Rich's, Lazarus, Goldsmith's, Burdines, The Bon Marche

lace innocence

COSMO ad 1 – WONDERBRA LACE INNOCENCE

© 1997 Sara Lee Intimates. Wonderbra is a registered trademark of Canadabill, Inc.



Oftentimes, **bodytalk** communicates what might otherwise be left unsaid. Here, the pointing finger and chin-high kick subtly raise the question, "Remember me, the dorky girl from Social Studies with the braces and the knobby knees and the pigtails and the weird lunches?" The matte seamless Wonderbra ensemble invites the jock-turned-CPA to keep dreaming.

Gayfers, Maison Blanche, J.B. White, The Jones Store Co.,
Joslins, Bacons, McAlpin's, Castner Knott Co.

100% **Wonderbra**

matte collection

COSMO ad 2 – WONDERBRA MATTE COLLECTION



Strong enough for a man. But it's clearly for a woman.

COSMO ad 3 – SECRET ANTIPERSPIRANT

Why settle for a clear
when you can have the
extra-strength of a
sheer.



**Introducing
Secret Sheer Dry.**

Superior dryness that goes on clear.
If you've ever tried a clear antiperspirant,
you know that something's missing.
Strength. It's missing from all the
leading clears. Now Secret combines
the strongest dryness ingredients
in a remarkable new pH-balanced form.
Goes on clear. But keeps you drier
than leading clears.

MAKES A BETTER FIRST IMPRESSION
THAN YOUR LAST DATE.



Finding the "right" one isn't always easy. You want to be comfortable, have similar tastes and at the same time find it easy to be yourself. Choosing the right car isn't much different. You want a sporty performance car that suits your style, that's fun to drive around in and is a true reflection of your individualistic personality and can come in a convertible. So we'd like to introduce you to the uniquely stylish Toyota Paseo. After all, great first impressions often lead to lasting relationships.

Call 1-800-GO-TOYOTA or visit our website at: <http://www.toyota.com> for a brochure or full-line CD-ROM plus the location of your nearest dealer. ©1996 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you.

 **TOYOTA PASEO**
I love what you do for me

COSMO ad 4 - TOYOTA PASEO

(continued from 262)

Fifth Avenue (slip only). **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC. **HUICHOL AT FRAGMENTS**—Fragments, NYC; Barneys New York; 888-6-FRAGMENTS. **VALENTINO**—Valentino boutiques, NYC and Beverly Hills.

PAGE 209: NATORI—Select Nordstrom stores. **DEBORAH MARQUIT**—Le Corset, NYC; Venus, NYC; Patricia Field, NYC. **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC. **HUICHOL AT FRAGMENTS**—Fragments, NYC; Barneys New York; 888-6-FRAGMENTS.

PAGE 210: FERNANDO SANCHEZ—Bergdorf Goodman, NYC; Saks Fifth Avenue, NYC. **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC. **HUICHOL AT FRAGMENTS**—Fragments, NYC; Barneys New York; 888-6-FRAGMENTS.

PAGE 211: VALENTINO INTIMO—Saks Fifth Avenue stores nationwide. **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC. **HUICHOL AT FRAGMENTS**—Fragments, NYC; Barneys New York; 888-6-FRAGMENTS. **VALENTINO**—Valentino boutiques, NYC and Beverly Hills.

PAGE 212: CHRISTINE—Saks Fifth Avenue stores nationwide; Holt Renfrew, Canada; Joovay, NYC. **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC. **HUICHOL AT FRAGMENTS**—Fragments, NYC; Barneys New York; 888-6-FRAGMENTS.

PAGE 213: RALPH LAUREN INTIMATES—Polo Ralph Lauren, Beverly Hills. **CRAFT CARAVAN**—Craft Caravan, Inc. 63 Greene St., NYC.

FASHION: Happy New Sheer: PAGES 214-221

PAGE 214: PATRICK ROBINSON—Neiman Marcus. **DARYL K**—Daryl K, NYC; select Ultimo and Barneys New York stores. **LaCrasia**—LaCrasia Glove Store, NYC, for info. (212) 594-2223.

COLETTE MALOUF—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide.

PAGE 215: BRANNAN STUDIO—Len Drushkin, Edina, Minn.; L. Elle, Sonoma, Calif.; Dimensions, Houston. **STUART WEITZMAN**—Stuart Weitzman, NYC; Saks Fifth Avenue. **SARA SAMOILOFF**—Sara Samoiloff, NYC (212) 460-5392. **COLETTE MALOUF**—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide.

PAGE 216: HYPE—Debrah James, Coral Springs, Fla; Fetish, Austin, Tex.; Burdine's select. **SHE by Sheri Bodel**—Saks Jandel, Chevy Chase, Md.; Bebe's, NYC; Neiman Marcus, Dallas. **SARA SAMOILOFF**—Sara Samoiloff, NYC (212) 460-5392. **Noir NYC at Apropos**—Charivari, NYC; Eva of Sayville, N.Y.

PAGE 217: BCBG MAX AZRIA—Select BCBG stores. 888-636-BCBG; (gown only) Nordstrom. **ANDREA PFISTER**—Stanley Korshak, Dallas; Barneys New York. **SARA SAMOILOFF**—Sara Samoiloff, NYC (212) 460-5392.

PAGE 218: LaCrasia—LaCrasia Glove Store, NYC, for info. (212) 594-2223. **Noir NYC at Apropos**—Charivari, NYC; Eva of Sayville, N.Y. **COLETTE MALOUF**—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide.

PAGE 219: EMPORIO ARMANI—Emporio Armani stores nationwide. **SARA SAMOILOFF**—Sara Samoiloff, NYC (212) 460-5392. **COLETTE MALOUF**—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide.

PAGE 220: MARTINE SITBON—Linda Dresner, NYC; Barneys New York; MAMEG, Los Angeles. **AIX ARMANI EXCHANGE**—Armani Exchange stores nationwide. **SARA SAMOILOFF**—Sara Samoiloff, NYC (212) 460-5392.

PAGE 221: COSTUME NATIONAL—Costume National, NYC. **Noir NYC at Apropos**—Charivari, NYC; Eva of Sayville, N.Y. **COLETTE MALOUF**—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide.

BEAUTY: Boogie Nights: PAGES 222-227

PAGE 222: and/or—212-840-4346.

PAGE 223: NARS—Saks Fifth Avenue and Barneys New York stores nationwide. **KIM & KELLY**—Romanoff Boutique, Bal Harbour, Fla.; Oblo's Dream, South Hampton, N.Y. and Palm Beach, Fla.

PAGE 224: RALPH by Ralph Lauren—Polo Ralph Lauren, NYC and Beverly Hills; Bergdorf Goodman. **PAGE 225: ORIGINS**—800-ORIGINS. **TSE**—TSE boutiques, 800-522-2276 for locations.

PAGE 226: IL MAKIAGE—800-722-1011. **HAN FENG**—Henri Bendel; select Neiman Marcus stores; Lord & Taylor, NYC. **agnès b. HOMME**—agnès b. HOMME, NYC; agnès b. Chicago and Los Angeles.

PAGE 227: AVON—800-FOR AVON. **EDUARDO LUCERO**—Eduardo Lucero, Los Angeles; Traffic, Los Angeles; Kalia, Houston; Xcito, Chicago. **CALVIN KLEIN FOOTWEAR**—Calvin Klein Store, NYC.

BEAUTY: Holiday Haul: PAGES 228 & 229

PAGE 228: AWAKE—Henri Bendel nationwide. **GUERLAIN**—800-882-8820.

PAGE 229: FACE STOCKHOLM—888-334-FACE. **SENSCIENCE**—800-22-VITAL. **COLETTE MALOUF**—Select Henri Bendel, Saks Fifth Avenue, and Neiman Marcus stores nationwide. **YVES SAINT LAURENT**—Neiman Marcus. **TISH AND SNOOKY'S MANIC PANIC NYC**—800-95-MANIC.

CORRECTION

In the October 1996 issue of *Cosmopolitan* several inaccurate statements were printed regarding Mr. Joey DePinto. *Cosmopolitan* regrets the error. Mr. DePinto has been in the music and entertainment industries for over 30 years and has appeared in more than 50 films and television shows.

GET MORE
COSMO
ONLINE!

www.cosmomag.com

If once a month just isn't enough, visit our Web site for more of everything you want: weekly love and career horoscopes; all new Agony questions, more Cosmo quizzes, fresh health, beauty, and sex tips you won't find in the magazine, and plenty of places to tell us your secrets and confessions... and read other people's.

See you online!

IF MEN ARE DOGS...

get somewhat **amusing**, and their presence in **large numbers** is enhanced by a sensual, **romantic**, tropical paradise, with a great beach, unlimited **cocktails**, unlimited watersports, **fine dining** a trapeze and a multitude of **blonders**, this is the place to be because... **it's all included.**

HEDONISM II
Be Wicked For A Week

SuperClubs
The Caribbean's Only Super-Beachfront Resorts

Call your travel agent or SuperClubs at 1-800-60-SUPER/Ext. 703
SuperClubs is represented worldwide by International Lifestyles, Inc.

COSMO ad 5 - HEDONISM II

Cosmo Ad 1 - WONDERBRA LACE INNOCENCE

Visual Analysis

This is an ad from the “bodytalk” series for the Wonderbra collection. The picture is comprised of a non-transactional action, where the woman’s arms and raised knee act as vectors, but do not point at anything in particular. She is therefore the Actor, while there is no apparent Goal. Further evidence of this is that she is in the center and foreground, the beige/white tones of her image contrasting with the bright yellow background. This effect also makes her the most salient participant in the picture. The yellow serves to draw attention to the ad, setting it apart from other pages in the magazine.

This ad is about a woman who radiates confidence and thus suggests feminine strength and power, because the low angle the photograph is taken from conveys her power over the viewer, as if she has something the viewer does not possess. Also, she is pictured at a rather impersonal distance, as someone the viewer might admire from afar and aspire to be like. At the same time, her open smile, extended arms, and frontal positioning suggest that she is inviting the viewer to become more like her, perhaps by purchasing the underwear she is wearing. Furthermore, her gaze addresses the viewer directly, establishing a supposed relationship with her as friend or acquaintance.

The plain white bra and panties and the woman wearing them are depicted as simple, yet effective. They are simple in that the underwear is not extravagant or luxurious, and that she is not overly made-up or adorned. They are effective in this simplicity because there is nothing superfluous to draw the viewer’s attention away from them, not even in the background. Also, American lingerie ads usually depict women in more demure and stationary positions. It is rare to see a woman in a striking, active pose such as this one. This is effective because she appears to be happy and confident -the basic undergarments

she is wearing seem to be enough to give her the self-assurance to break from the traditional mold. The text further emphasizes the notion that the *Wonderbra ensemble* is what gives her such confidence and the previously mentioned power.

Verbal Analysis

Overall, the text is mostly realized by ideational metaphors which function as relational processes². Here the objects and body parts stand in as the Identified, while a projected clause stands in as the Identifier:

I. ...**the outstretched arms** signify **that she is recently single,**
Identified *IM-RP* *Identifier*

II. **the classic ‘leaping into the air’** reveals **she has just broken all his old LP’s /**
Identified *IM-RP* *Identifier*

and then lined her birdcage with his photos,
Identifier

III. **while the white lace Wonderbra ensemble** suggests **she isn’t exactly mourning.**
Identified *IM-RP* *Identifier*

The use of verbs like *signify*, *reveals*, and *suggests* makes the sentences seem like a “scientific” interpretation of the woman’s *bodytalk*, which the reader is expected to accept as authoritative truth. Further indication of this is the nominalization of certain processes, such as *leaping into the air*, which, according to Halliday (1994:353), is a widely used technique in scientific register, and in other types of discourse may serve as a mark of prestige and power. This is mixed with a spoken register, adding a more informal touch to the text and making it more entertaining to read. For instance, the words *photos* and *LP’s* instead of the more formal “photographs” and “records”, and the phrase *she isn’t exactly*

According to Halliday (1994), verbs such as *signify*, *reveal*, and *suggest* fall on the borderline between what are relational processes of “sign” or “symbol” and verbal processes (p. 143). I consider them relational processes in this case because one entity is being used to identify another, thereby fitting his description of relational processes more closely (p.123).

mourning would seem to fit better in a conversation, not scientific writing. Regarding naming, the references to the female are represented by *she* and *her*.

Throughout the text, the female's body parts and the Wonderbra ensemble function mostly as Carrier and Actor, while the only reference to the male is the word *his*. The relational process and the material process below indicate that the woman is happy without a man, and that she is celebrating her independence:

IV. **she is recently single...**
Carrier RP Attribute

V. **she isn't exactly mourning**
Actor MP Circumstance MP

The other material processes show her acting on the male, albeit in an indirect way:

VI. **she has just broken all his old LP's / and then lined her birdcage with his photos**
Actor(1,2) MP1 Goal(1) MP2 Goal(2) Circumstance

In this ad, the female acts upon the male's objects, not the actual person. It appears that she is taking a small emotional revenge on her ex and feeling good about herself without him, while wearing the Wonderbra supposedly reflects this, giving her *confidence and self-assurance*. In this manner, the advertiser seems to imply that a woman may not need a man in order to feel positive about herself, but she does need a Wonderbra.

Cosmo Ad 2 - WONDERBRA MATTE COLLECTION

Visual Analysis

This is another advertisement for Wonderbra in the "bodytalk" series. Here, again, the woman is foregrounded against a yellow backdrop in what Kress & Van Leeuwen refer to as "a plain, decontextualized setting", presenting this situation as stable and timeless (p.81). This bare, classic look, also evident in the image of the woman and her underwear, suggests that simple is effective, mentioned previously above. It also reinforces the

“scientific” tone of the text, since the illustrations that usually accompany such reports have neutral, uncluttered backgrounds.

Once again, her image is a non-transactional action. Her pointing finger and leg create strong vectors that apparently point to someone outside of the shot. She is evidently the Actor here, but pictorially, there is no Goal. Her eyeline is also sharply directed out of the shot, forming a vector. Thus, her image constitutes a non-transactional reaction as well, where she is the Reactor, i.e. the active participant whose glance creates the eyeline. As before, she is in the center of the ad and is clearly the most salient object.

As in the other ad, the low angle the photo is taken from portrays the woman as powerful in relation to the viewer. She has power over the viewer, in the sense that the viewer admires her, and she is also portrayed as having power over the unshown participant, because she is pictured pointing at this invisible person, demanding acknowledgement with an aggressive look on her face. The relatively oblique angle suggests some detachment from the viewer and her gaze is aimed at someone outside the illustration, leaving the viewer as a distanced observer, perhaps desiring to be assertive like her.

Verbal Analysis

The naming employed in the written text makes it clear that the unshown participant is a man. He is referred to as *the jock-turned-CPA*, while the woman calls herself *the dorky girl from Social Studies with the braces and the knobby knees and the pigtails and the weird lunches*. The male is presented as the popular high-school athlete (*jock*) who has become a successful certified public accountant (*CPA*). The female is portrayed as the awkward ugly duckling who has developed into a swan; the words used to describe her are

typical characteristics of the American high-school misfit, ignored by more popular cliques:
dorky girl, ...with the braces, knobby knees, pigtails, weird lunches.

As far as transitivity is concerned, objects and body parts function as Sayer in an ideational metaphor, with quoted speech as Utterance:

- I. Here, **the pointing finger and chin-high kick** subtly raise the question, **“Remember me ...**
Sayer *IM-VP* *Utterance*

They also function as Actor in a material process, with the male as Goal:

- II. **The matte seamless Wonderbra ensemble** invites **the jock-turned-CPA** to keep dreaming.
Actor *MP* *Goal*

The female is only mentioned as Phenomenon in a mental process, where the male is the Senser:

- III. “[you] Remember me, the dorky girl from Social Studies with the braces and knobby knees...
Senser *MeP* *Phenomenon*

Overall, this indicates that the main participant here is actually the underwear.

Once again, the woman is shown as taking some sort of emotional revenge on the man. In this case, she is getting back at him for having ignored her when she was an unattractive teenager – now her image and the transitivity features show she is a desirable woman, wearing underwear that supposedly reflects (or causes) this, and she is making it known that though he may now want her, he cannot have her. There are three sentences that support this idea. First, the only reference to the female is the pronoun *me*, followed by a derogatory description of the woman, but the mental process *remember*, with the male as unmarked Senser, emphasizes that this condition or description is in her past and no longer true. Second, the terms *pointing finger and chin-high kick* demonstrate that she is assertive,

practically accusing the male while simultaneously judging him unworthy of her. Third, the expression *keep dreaming* suggests that the *jock-turned-CPA* will never be able to actually have her, though he may want her now that she looks good in her lingerie. All he can do is dream about having her.

In short, this woman is presented as having power over the man, thanks to her Wonderbra. Although this may be positive in the sense that she is empowered, it is negative because it implies that she needs the bra, and consequently, the man's approval of how she looks in it, to achieve this. At first glance, these two Wonderbra ads seem to flow with a pro-feminist message, in the sense that the woman is confident and assertive, but a closer inspection suggests the existence of a subtle sexist undertow, since they imply that she somehow needs a man's approval to feel that way.

Cosmo Ad 3 - SECRET ANTIPERSPIRANT

Visual Analysis

In this two-page ad, the photographs of the woman and the man are analytical processes, where each is Carrier of various Attributes. The woman is pictured as sporty, with toned muscles, but also feminine, with pouty, rosy lips. Her arms are raised as she takes off a sweater. The man is shown as sporty, muscular, sweaty and with no shirt on, in a masculine image of physical strength. His arms are also raised, as he lifts what appears to be a barbell. Both photos are taken from frontal angle, at eye level and close distance, indicating that these people are part of the viewer's world, her equals. However, they do not look at the viewer; both are absorbed in their own thoughts. They are unaware of the viewer, which makes it seem like she (female viewer) is looking in on the woman's and

man's personal moments. These photographs are similar in composition, presented for the viewer to analyze and compare as pieces of information. Appropriately, the slogan is placed directly below these images.

Because of its larger size, though, the woman's photo is the focus of the ad. The white background contrasts with the black clothes she is wearing. The middle section of the shot is occupied by her underarms, showing to the viewer the clearness of the antiperspirant. The black clothes serve to demonstrate that the product does not rub off as white flakes on the black fabric, like dry antiperspirants usually tend to do. The smaller man's photo is simply placed there as an accessory, as evidenced by the written text.

It is important to point out that the ad is obviously divided into left and right by a black line, being that the photographs are on the left, whereas the text associated with the picture of the product is on the right. This indicates that, while the concept of women and men using antiperspirant is a given, the *remarkable new PH-balanced form* of Secret Sheer Dry is an unprecedented idea that the advertisers are *introducing*.

Verbal Analysis

The ad for Secret antiperspirant compares the strength of the deodorant to the strength of a man, suggesting that, since women are feminine and delicate, they need a specially formulated product. The slogan *Strong enough for a man. But it's clearly for a woman* summarizes this idea. In fact, the former slogan for the Secret product line was "strong enough for a man, but PH-balanced for a woman". The second line has been altered to suit the new product, advertised as a *sheer* antiperspirant, that *goes on clear...but keeps you drier than leading clears*. The play on words with "clear" is evident.

As in the picture, the female seems to be the main participant. The naming in the written text refers to the female as *you* and *woman*, and to the male as *man*. The female is the most involved participant, as *Senser*, *Carrier*, and *Actor*:

I. Why [you] settle for a clear / when you can have the extra-strength of a sheer.

Senser MeP Phenomenon Carrier RP Attribute

II. If you've ever tried a clear antiperspirant, / you know that something's missing.

Actor MP Goal Senser MeP Phenomenon

In the other sentences, references to the product function as *Actor* and *Carrier*. The male is mentioned only once, as part of the *Attribute strong enough for a man*:

III. **Strong enough for a man.** But it 's clearly for a woman.

Attribute(1) Carrier RP1,2 Attribute(2)

Thus, he is there for comparison only; here it is the woman who acts on the deodorant. Although this may give the impression that the woman is the one who is in control, it should be noted that in this ad the male is still the standard against which the female is measured, compared, and found lacking. Attesting to this is the fact that he is portrayed as strong, while she is shown as feminine, i.e. not strong.

Cosmo Ad 4 - TOYOTA PASEO

Visual Analysis

It may be said that there are two equally significant processes occurring in this picture. The first is a non-transactional action, in which the angular front of the car forms a vector. The motion lines in the background provide the illusion of fast movement, adding to

this “action” effect. Also, the tunnel setting evokes modern city living, which is usually associated with fast-paced action. In this process, the car is considered the Actor, with no Goal shown. The second process is analytical. In this case, the car serves as Carrier of many pictorial Attributes, such as shiny, fast, modern, sporty, etc. This is supported in the written text of the ad.

The car is obviously the main participant, since it is the most salient object, and it is in the foreground in sharp focus, contrasting with the blurred background. It is shot from a distance, in a slightly oblique angle, to allow for a better look at it. This also places it at a far social distance from the viewer, establishing perhaps a public relationship with her. It is also depicted from a high angle, which puts the viewer in a position of power and control over it.

Lastly, there is a clear delimitation between the upper and lower sections of the ad, signaling the information value of ideal/real conceptualizations. The upper section presents what is usually referred to as the ideal – the promise of the product (ibid, p.193)- in this case the picture of the *right car* for the reader/viewer. The bottom section contains the real - more practical, supposedly factual information about the product.

Verbal Analysis

This car ad compares *choosing the right car* to *finding the “right” one* for you (presumably a female reader/viewer, since Cosmopolitan is a magazine for women). In a way, it invites the reader to have an emotional attachment to this car, since it *makes a better first impression than your last date* and *after all, great first impressions often lead to lasting relationships*. By paralleling what *you want* in a romantic relationship to what *you want* in a car, the ad makes acquiring the car seem much easier than acquiring a partner.

The reader/viewer is directly addressed through the name *you*, being told what she wants by the advertisers, who call themselves *we* and purport to *introduce* her to this car as if they were good friends introducing her to the perfect man.

Therefore, though the reader may not have found a man with whom she can *be comfortable, have similar tastes and at the same time find it easy to be yourself*, she can, at least, own a car with related characteristics, such as *sporty...that suits your style, that's fun to drive around in and is a true reflection of your individualistic personality*. All this naming makes it evident that the car is meant to be associated with a man - a better man than the last one she dated. It is better because a good romantic partner may be unattainable, but this car is within reach. As I mentioned before, the high angle it was photographed from supports this idea – it makes the viewer feel in command. The car's many suitable Attributes are evident in the photo and corroborated by the text; it depicts a *sporty performance car* that is *uniquely stylish*, as the text states. In this case, the car serves as Carrier:

I ...a sporty performance car that suits your style, that's fun to drive around in and
Carrier *RP1 Attribute(1)* *RP2 Attribute(2)*
is a true reflection of your individualistic personality and can come in a convertible.
RP3 *Attribute(3)* *RP4* *Attribute(4)*

However, in these grammatical metaphors, the female is implicit as the Actor (ex. II, III) and Senser (ex. IV), whereas the male and the car are, appropriately, Goals and Phenomenon:

II. [you] Finding the 'right' one / isn't always easy.
Actor MP Goal RP Attribute
CARRIER

III. **[you] Choosing the right car / isn't much different.**
Actor MP Goal RP Attribute
 CARRIER

IV. **You want a sporty performance car...**
Senser MeP Phenomenon

Here, the paralleling between the man and the car is evident, even in the parallel verb processes used (ex. II and III). In conclusion, in this ad it is the woman who finds, wants, and chooses her man as well as her car. Nevertheless, it also implies that a woman is constantly looking for a man – again, the idea of Mr. Right – to make her happy.

Cosmo Ad 5 - HEDONISM H

Visual Analysis

In this advertisement, women are subtly offered potential sexual encounters with men at a beach resort, during a week themed Hedonism II. There is an analytical process in the picture, where the man is depicted as Carrier of certain Attributes, like handsome, healthy, and tan. He is the main participant here, as he is in the center of the ad, and is larger than any other object pictured. His placement in the foreground also makes him more salient.

This man seems to be inviting the viewer to become involved with him, since he is making eye contact and is directly facing the viewer, even though his facial expression denotes a somewhat pretentious attitude. This is corroborated by the phrase *if men are dogs...* in dark capital letters below the man's photo, attaching a negative connotation to his superior attitude. The medium shot and eye-level angle suggest that this man, or someone like him, is the viewer's equal and is available at Hedonism II. Judging from the tight,

partly unbuttoned jean cutoffs he is wearing, this availability may likely involve a sexual relationship. He is shown coming out of the water, as if on a beach, possibly the one pictured on the photo in the upper left hand corner of the ad. The promise of a sexual encounter is further emphasized by the photo on the right, which depicts a couple silhouetted against a sunset on the beach. The man and woman are leaning toward each other, bodies touching. The fact that they are shadows leaves the viewer to imagine herself as the woman pictured, with any of the men which are present *in large numbers* at the resort, as the highlighted text claims.

The background is mostly neutral and white, with some undulating blue lines that resemble ocean waves, and a few drawings of palm tree leaves that direct the viewer's attention to the image of the man and the written text.

Verbal Analysis

As far as naming is concerned, the female (viewer/reader) is named as an implicit *you* through an imperative, and invited to *be wicked for a week*. Here, she functions as Carrier of the Attribute *wicked*:

I. [you] **Be wicked** for a week.
Carrier RP Attribute Circumstance

The male is labeled *dogs* and *amusing*. The use of the slang term “dog” here has several connotations, the most relevant being “a disreputable, deceitful, despised man” (Dictionary of Contemporary and Colloquial Usage, p. 9), as well as a sexually promiscuous, stupid animal. This is followed by the word *amusing*, suggesting that, though men may be terrible, they can still be interesting and, in a way, provide entertainment. These words serve as his Attributes, and he is the Carrier:

II. If **men** are **dogs**...Yet somewhat **amusing**,...
Carrier RPI,2 Attribute(1) Attribute(2)

The only material process in the text has an object as Actor and the male as Goal, though the sentence is in the passive voice:

II. ...and **their presence in large numbers** is enhanced by a **sensual, romantic, tropical paradise**,
Goal MP Actor

with a great beach, unlimited cocktails, unlimited watersports, fine dining, a trapeze...
Circumstances

If reversed, it would read: *a sensual, romantic, tropical paradise with a great beach...enhances their presence in large numbers [men]*. This indicates that the resort, with all its entertainment facilities, makes men seem less like *dogs* and more *amusing*, since the viewer/reader can have a pleasant time with them. Thus, *be wicked* and *it's all included* mean she can enjoy all the resort has to offer, especially having sex for pleasure, since this is expected at Hedonism II. The very theme of the resort stresses selfish pleasure for women.

It is interesting to note that this ad casts men in the role of sex object, which has traditionally been applied to women. However, women having sex with men for sheer pleasure is not really condoned in this ad, despite its overall tone. It is still considered inappropriate, *wicked* behavior, and so it is only accepted for a short period of time at a specific place. This is an example of the pseudo-transgression that is found in Cosmopolitan (Figueiredo, 1994). As McCracken states:

Although Cosmopolitan makes much use of pseudo-sexual liberation, eroticism, and voyeuristic fantasies, the magazine ultimately offers women conservative messages. Readers are allowed to experience social transgressions and the exotic, to derive pleasure from reading about such themes, but by the end of these pieces are reminded of the correct behavior pattern (1993:161-2).

4.3.1 Concluding remarks on individual analysis of Cosmopolitan ads

As I said before, these ads do not focus on women's physical appearance and sexuality as much as the Nova ads do. Whereas in the Nova ads, sexuality and beauty are explicitly manipulated to advertise everything from dental products to shoes, in the Cosmo ads this appears to be less common. However, these ads still cast women in a traditional, conservative light. Though ads 1 and 2 may suggest that women should buy a Wonderbra to feel confident and assertive (instead of beautiful), they also imply that she requires a man's approval of how she looks in that bra to feel this way. In ad 5, women are implicitly invited to have sex with men for pleasure, while at the same time they are labeled *wicked* for doing so, since such behavior is not considered proper for females. Basically, a closer look at these ads reveals that women are, in one way or another, still expected to fit the female stereotype, i.e. acting "feminine" and needing a man. I discuss this further in the following chapter.

Chapter 5

Discussion of analysis

It is the job of advertising to influence consumers towards buying the product, and it is a tenet of all propaganda that the propagandist cannot create new needs but only retard or accelerate existing trends... Therefore, if advertising agencies know their job, advertising can be expected to reflect pretty closely the current trends and value systems of a society. (Vestergaard & Schroder, 1985:10)

In this chapter I take an overall look at the results of the individual analyses, compiling the information into categories for comparison. I then discuss the differences and similarities present in Nova and Cosmopolitan ads regarding women and men, and conclude by relating this to social practice in Brazil and the United States.

5.1 Occurrences of women and men as participants in Nova and Cosmopolitan ads

After tallying up the occurrences of women and men as participants in visual and verb processes in Nova and Cosmopolitan ads, it became evident that the most common processes in the corpus were material, relational, and mental. I therefore proceeded to investigate which processes were most commonly associated with women and men, and more significantly, in which processes each gender was the main participant. In order to do this, I tabulated the occurrences of women and men as Actors, Carriers, and Sensors in each set of ads. Table 5.1 displays this information.

In comparing the ads from the two magazines, I found that women and men play different parts in each one. In Nova, it is men who are more involved in acting and doing,

not women. Men are featured as Actors in 36.7% of the total occurrences of women and men as participants in Nova ads, while women are Actors in only 28.3%.

Table 5.1 Occurrences of women and men as participants in Nova and Cosmopolitan ads

Participants in visual and verbal processes	In NOVA advertisements		In COSMO advertisements	
	number of occurrences	percentage of occurrences	number of occurrences	percentage of occurrences
women as Actors	17	28.3%	09	34.6%
women as Carriers	04	6.7%	07	26.9%
women as Sensors	06	10%	05	19.2%
men as Actors	22	36.7%	00	0%
men as Carriers	07	11.7%	03	11.5%
men as Sensors	04	6.7%	02	7.7%
	total: 60	total: 100%	total: 26	total: 100%

The results show that men are also more prominent in relational processes, functioning as Carriers in 11.7% of the occurrences, whereas women are Carriers in 6.7%. This indicates that men are assigned more attributes in Nova ads than women. Finally, the only participant role in which women outnumber men in Nova is as Sensors. Here, women as Sensors make up 10% of the occurrences, compared to 6.7% for men. As a whole, these findings reveal that, in Nova ads, men are more important participants in actions and attributes than women, who, in turn, are more prominent only when it comes to the realm of thoughts and feelings.

This is concurrent with the findings of various scholars, such as Caldas-Coulthard (1993, 1995), Heberle (1997), Coates (1988,1995), and Ballaster et al. (1991) regarding the public and private spheres that are usually associated with the male/female dichotomy. In Nova ads, men's actions of doing, creating, and changing are represented more often than women's. Women here are relegated to sensing, which places them in the private, personal sphere of emotions, typically associated with traditional ideas concerning femininity. In

short, the women in Nova ads think and feel more than act, as the stereotypical “feminine” woman might, while men mostly act, as the stereotypical “macho” man might.

In Cosmopolitan ads, the participation of women and men is tilted to the opposite end of the scale. In these ads, it is always women who are the main participants as Actors, Carriers, and Sensers. Women appear as Actors in 34.6% of the occurrences, while men do not function as Actors at all. Women are also more often Carriers (26.9% compared to 11.5%) and Sensers (19.2% compared to 7.7%) than men. These results suggest that, in Cosmopolitan ads, women not only feel and think more than men, as they do in Nova, but they also bear more attributes and act more than men. Therefore, based on the number of occurrences alone, it would seem that at least in Cosmopolitan ads, women occupy a position in the public sphere of material goings-on as well as in the private sphere of emotions and relations.

However, it is necessary to investigate this in greater detail, comparing what type of actions, attributes, and sensing are associated with each gender in Nova and Cosmopolitan ads. The next section reports the results of this investigation, then discusses them in the light of social practice in Brazil and the United States.

5.2 Women and men as Actors, Carriers, and Sensers in Nova ads

5.2.1 Women and men as Actors

As I stated before, men do more of the acting in Nova ads than women. Further investigation of these material processes also shows that these actions are more socially relevant than those of women. Table 5.2 shows the clauses in which men function as Actors.

In these processes, men are usually doing something *for* the woman or *to* the woman, and sometimes *to* an object: *me chamou pra sair*; *pega você no escritório*; *vai com você*; *começa a beber tequila*; etc. Basically, he is acting on her. In all these actions, it is the male who takes the initiative, while the female accepts it. In this manner, the traditional roles of dominant male and dependent female are repeated in these ads.

Table 5.2 Men as Actors in Nova ads

men as Actors	material processes
ele	<u>chegou</u> onde está agora; me <u>chamou</u> pra sair; <u>dá</u> (o 1° bolo); te <u>pegar</u> às 9; <u>usa</u> cueca de lycra; <u>fica querendo passar</u> limão e sal no seu pescoço; <u>deu</u> pra você um roupa de baixo...
André	<u>testando</u> a eficiência das curvas...
o André	<u>não está deixando</u> ..
aquela pessoa	<u>que combina</u> com a gente
o tal gato	<u>marca</u> um churrasco
o gato, que também não é tão gato assim	<u>pega</u> você no escritório
o gato, que para dizer a verdade você nem sabe mais se é bonito	<u>convida</u> você
o gato feio	<u>vai</u> com você num happy hour; <u>começa</u> a ...beber tequila
um rapaz na mesa ao lado	<u>está dando em cima</u> de você

This clear-cut role division becomes evident when one looks at the actions of women, set out in Table 5.3.

Table 5.3 Women as Actors in Nova ads

women as Actors	material processes
a Paula	<u>pode cuidar</u> dos dentes com capricho
você	<u>agarrar</u> o sonho da sua vida e nunca mais <u>abrir mão</u> dele; se <u>cuidar</u> e <u>deixar</u> o cabelo pra lá; <u>trabalha</u> ; <u>pegar</u> um cinema
a gente	se <u>prepara</u> toda; <u>brilha</u>
eu	<u>lê</u> que as cerâmidas...; <u>vou ter que escolher</u> a roupa; <u>namorei</u> um cara

Compared to those of men, they are restricted almost entirely to the woman herself – she mostly acts on her own body: *cuidar dos dentes com capricho; se prepara toda; (não adianta nada) se cuidar e deixar o cabelo pra lá; brilha; só vou ter que escolher a roupa;* etc. If she does act on something other than herself, it is related to her dating, leisure activities, or beauty routine: *namorei um cara; pegar um cinema; li que as ceramidas são os selantes naturais das cutículas.* Her job is mentioned briefly, vaguely, and only once: *na empresa onde você trabalha.* Generally speaking, the main focus of her few actions is her own appearance. In short, the woman here is portrayed as dependent on the man, and only concerned with her own limited world of personal, intimate experiences.

5.2.2 Women and men as Carriers

Once again, men are the main participants, as there are more instances of men as Carriers in *Nova* ads than women. The attributes that are commonly associated with the man here deal with his appearance and personality characteristics, but they also concern his work: *não é tão gato assim; é bonito; tem que ser a pessoa certa; é empresário; é sócio.*

Table 5.4 Attributes associated with men in *Nova* ads

men as Carriers	relational processes and Attributes
Guilherme	[está] de boca aberta (com o deslizar suave...)
uma pessoa	tem que ser a pessoa certa
o tal gato	é empresário; é sócio
o gato	que também não é tão gato assim; que para dizer a verdade você nem sabe mais se é bonito

This, however, is not the case with women's attributes, which deal solely with her appearance: *já estou pronta; começa a querer ser a mais perfeita possível; já está arrumada;* etc. There is a significant difference in these two situations. His professional status is labeled in more detail, and is one that tends to be valued in Western society – he is

not only a businessman, but he is also a partner in the firm. Meanwhile, her profession (if any) is ignored. Thus, it appears that the woman's job in Nova ads is restricted to making herself attractive.

Table 5.5 Attributes associated with women in Nova ads

women as Carriers	relational processes and Attributes
eu	já <u>estou</u> pronta
a gente	<u>começa a querer ser</u> a mais perfeita possível
você	já <u>está</u> arrumada
meu cabelo	<u>está</u> muito mais macio e brilhante

This ubiquitous emphasis on the physical appearance of women and virtual neglect of their professional activities is further evidence that Nova ads consistently depict them in the private domain while excluding them from the public one.

5.2.3 Women and men as Sensors

A closer inspection of the mental processes women and men are Sensors in corroborates the finding that women are excluded from the public sphere. Though this is the only type of process in which women appear more frequently than men in Nova ads, it is yet another instance of the placement of women in the private sphere.

Here, the verbs of sensing that are related to women and men are similar, but the Phenomena that each gender senses are markedly different. The Phenomena sensed by the male generally refer to situations and people outside of himself, while those sensed by the female mostly refer back to her own self, in a sort of introspection. What the man senses is: *nunca sabe o que se passa na cabeça de uma mulher* (refers to woman's thoughts); *um local que ele acha super especial* (refers to a place); *acha que um rapaz da mesa ao lado está dando em cima de você* (refers to another man); *presencia a cena* (refers to a fight).

Table 5.6 Men as Sensers in Nova ads

men as Sensers	mental processes and Phenomena
um homem	nunca <u>sabe</u> o que se passa na cabeça de uma mulher
ele	<u>acha</u> que um rapaz na mesa ao lado está dando em cima de você; <u>acha</u> (um local) super especial
Ronaldo, aquele seu ex-namorado super lindo	<u>presencia</u> a cena

What the woman senses is: *admirar o resultado* (refers to appearance of her teeth); *nunca está pensando em apenas uma coisa* (refers to her many thoughts); *fica pensando nos seus projetos e conquistas* (refers vaguely to her career); *só sei que meu cabelo...* (refers to appearance of her hair).

Table 5.7 Women as Sensers in Nova ads

women as Sensers	mental processes and Phenomena
você	<u>admirar</u> o resultado; <u>fica pensando</u> nos seus projetos e conquistas; <u>lembra</u> dos jantares românticos que tinham
ela	nunca <u>está pensando em apenas uma coisa</u>
eu	só <u>sei</u> que meu cabelo...

The only Phenomenon that may be interpreted as not directly relating back to herself is: *lembra dos jantares românticos que tinham...*, since it refers to dinners with someone else. Therefore, it seems that in Nova ads, when a woman thinks or feels it is only about her own realm of personal experience, not about other situations outside that space.

5.3 Women and men as Actors, Carriers, and Sensers in Cosmopolitan ads

5.3.1 Women and men as Actors

As I said before, in Cosmopolitan ads it is only women who are Actors - men are not major participants in material processes. Men's participation here is most often as part of the Circumstance or part of the Goal, as can be seen in Table 5.8:

Table 5.8 women as Actors in Cosmopolitan ads

women as Actors	material processes
she	<u>has just broken</u> all his old LP's; <u>lined</u> her birdcage with his photos; <u>isn't mourning</u>
you	<u>'ve ever tried</u> a clear antiperspirant; <u>finding</u> the "right" one; <u>choosing</u> the right car; <u>drive</u>

When compared to the actions of women in Nova ads, three distinctions are noticeable. First of all, the actions of Cosmo women seem more vibrant and active than those of Nova women, in that they relate to more practical Goals, not back to the woman herself: *has broken ...LP's; tried ...antiperspirant; finding the "right" one; choosing the right car*. Second, none of these actions are directly related to the physical appearance of the female, as occurs in Nova ads. A third point is that here, unlike in Nova ads, the woman is acting on the man, albeit indirectly, and in a derogatory way. The fact that *she has just broken his old LP's and lined her birdcage with his photos* is a significant departure from *ele fica querendo passar limão e sal no seu pescoço*, in the sense that a woman is, to some extent, acting on a man and not vice-versa.

However, though the female in Cosmopolitan ads does many things, they are all basically tied to the private domain. For instance, there are no actions referring to her work, yet there are actions referring to her dating experiences. Also, she is apparently still in need of a man, hence her constant worry about *finding the "right" one*.

5.3.2 Women and men as Carriers

Women are the main participants in this category. The Attributes related to women in Cosmopolitan deal slightly with physical appearance, but more often with behavior characteristics: being *wicked, dorky*. One refers to marital status: *is recently single*. In this

regard they differ from the Attributes in Nova ads, which, as I said before, refer strictly to appearance.

Table 5.9 Attributes associated with women in Cosmopolitan ads

women as Carriers	relational processes and Attributes
she	is recently single
me	[am] the dorky girl from Social Studies with the braces and knobby knees and the pigtails and weird lunches
you	can have the extra-strength of a sheer; be wicked for a week

Interestingly, the Attributes related to men also refer to behavior characteristics, more than anything else: *are dogs*; *[are]...amusing*. Furthermore, these Attributes are largely negative, not positive as in the Nova ads which mentioned the male's professional status.

Table 5.10 Attributes associated with men in Cosmopolitan ads

men as Carriers	relational processes and Attributes
men	are dogs; [are] somewhat amusing

This suggests that, when it comes to Attributes, women and men are treated in a more balanced manner in Cosmopolitan ads. Although there is no mention of professional activities concerning women, the same is true for men.

5.3.3 Women and men as Sensors

Once again, women are the main participants. Here, the female is involved in sensing Phenomena that pertain to her thoughts and feelings (being *comfortable*; being *yourself*), as well as extend to other things besides herself (*settle for a clear*; *know that something's missing*; *want a car*).

Table 5.11 Women as Sensors in Cosmopolitan ads

women as Sensors	mental processes and Phenomena
you	<u>settle</u> for a clear; <u>know</u> that something's missing; <u>want</u> to be comfortable; <u>want</u> a sporty performance car; <u>find</u> it easy to be yourself

As already noted with Attributes, similar treatment is given to men. The male also senses Phenomena that go beyond his own person: *remember me* (refers to woman); *keep dreaming* (refers to woman). Although the female is not thinking about her work or career, neither is the male.

Table 5.12 Men as Sensors in Cosmopolitan ads

men as Sensors	mental processes and Phenomena
you	<u>remember me</u> [ref. woman];
the jock-turned-CPA	keep <u>dreaming</u>

In summary, the findings indicate that women and men are portrayed as Sensors on more equal terms in Cosmopolitan ads than in Nova ads.

5.4 Concluding remarks on Nova and Cosmopolitan ads

Upon delving deeper into the verbal and visual processes presented in Nova and Cosmopolitan ads, several conclusions may be reached.

5.4.1 The relationship between women and men in Brazilian culture

The results demonstrate that most of the actions, attributes, and sensing that pertain to women in Nova ads ultimately relate back to the woman herself. No matter what she does, is, or thinks, these activities usually deal with the personal affairs of beauty maintenance, dating, or leisure time. According to these ads, it is in this arena that the Nova

woman functions, and rarely, if ever, in the public sphere of business, politics, or law. Thus, her influence is essentially limited to “the personal, private world of intimate relationships” (Ballaster et al., 1991:120).

In opposition to this, the male in Nova ads is usually involved in processes that extend beyond his own self, where he is portrayed as taking charge of the situations and acting on the female or some object. As I stated earlier, the male is the participant who realizes most of the acting, while the female does most of the sensing. In this manner, the woman is made to seem powerless and dependent on the man who, in turn, is responsible for getting things done. This accords with Goffman’s (1979) point about how women in ads are typically encoded as fragile and childlike, requiring the help of men because they are unable to take care of themselves.

It is presumably because of this reliance on the male that the Nova woman concerns herself so much with her physical appearance. In other words, since she needs to have a man, she must strive to be attractive and sexy enough to seduce him, then try to remain so in order to keep him interested. This idea of beauty as work is consistent with the profile of women’s magazines, and especially their advertisements, in general (Coward, in Betterton, 1985; Figueiredo, 1995). In a magazine such as Nova, there are countless ads offering cosmetics, fashionable clothes, and other products, coupled with articles advising women on how to use them in order to constantly improve and reinvent themselves. Seen from this perspective, vanity is a virtue – a necessary, though time-consuming occupation for women. As a matter of fact, in Nova ads this seems to be the only work a woman has, since her career is usually downplayed, if mentioned at all. In short, such narcissistic preoccupation with the female body is a way of reinforcing female dependence on male approval, as it implies that a woman should be attractive for a man (Douglas, 1995).

This notion of the woman subjected to the male gaze, i.e. the point of view of the male establishment, reflects the stereotype of the woman as sex symbol, common in Brazilian popular culture. In many media venues, such as radio songs and television programs, the Brazilian woman is typically portrayed as a sensual creature who likes to seduce men with her looks and attitudes, while the Brazilian man is portrayed as the “macho” type, who enjoys sex and uses women for pleasure (Grimm, unpublished article). The photographs in ads 1 and 2 (Close-Up dental products) are an example of this appeal to subservient female sexuality, with their depiction of women pleasing men. Women and men are often presented as opposites, with passive beauty defining femininity, and rugged action defining masculinity (Alves, 1985). This representation of women and men is so ingrained in the culture that Brazilians in general tend to accept it and pass it on as common sense, not recognizing it as a sexist concept. In this way, the characteristics that symbolize women and men tend to be kept apart as natural dichotomies, perpetuating the gap between woman/private sphere and man/public sphere.

There are a number of generalizations in the Nova ads that support this view. For instance, in Nova ad 3 (Vasenol hand lotion), the advertisers state that *um homem nunca sabe o que se passa na cabeça de uma mulher*, an assumption that has a few implications. First, it suggests that a woman is so different from a man that she could never be thinking about the same thing that he is. Second, it reiterates the cliché that a man cannot understand a woman’s thoughts because they are silly and futile, unlike his thoughts, which are logical and important. This type of assumption accentuates the purported contrasts between women and men as opposite sexes, instead of promoting their similarities as human beings. Another ad that is filled with generalizations is Nova ad 4 (Ceramidas shampoo). Clauses such as the ones below repeat the traditional notion, already brought to attention previously,

that a woman is always on the lookout for the “right” male partner, and is therefore continually making herself beautiful in order to attract him:

A gente se prepara toda para encontrar uma pessoa. Mas tem que ser a pessoa certa. Aquela que combina com a gente em todos os sentidos. Quando encontra, começa a querer ser a mais perfeita possível...Horas de academia, creminhos para a pele, muita caminhada na praia e alimentação equilibrada.

Willard (quoted in Heberle, 1997:108) considers such generalizations a “doubtful persuasive strategy”, because they are not reasonable in terms of logical argumentation. By using them, advertisers seem to be trying to persuade the reader/viewer to accept their statements as the universal, undeniable truth regarding all women and men. As van Emmeren & Grootendorst (in Heberle, *ibid*) contend, generalizations “emphasize the indisputability of the standpoint”:

The suggestion made by such phrasing is that someone who fails to see immediately the self-evidence of the standpoint must be incredibly stupid, whereas, in fact, the words may only be a smokescreen designed to conceal the weakness of the standpoint. Whoever allows himself to be overwhelmed by it may well drop his doubt.

Through the use of these general formulations, the ads buttress the above-mentioned stereotypes about women and men, making them seem commonsensical and natural while dispelling arguments to the contrary. Although this strategy may help to sell products, it may also unintentionally convince the reader/viewer that such sexist notions about male and female behavior are what is normal and therefore socially desirable.

5.4.2 The relationship between women and men in North American culture

The results reveal that, in Cosmopolitan ads, women are the main participants in material, relational, and mental processes. Overall, the woman in Cosmo is much more similar to the man in terms of participant function since, for both, the processes usually encompass other elements besides the self and are not rigorously connected to

physical appearance. In accordance with this, there is not as much emphasis on sensual images and wording as in Nova ads.

It is interesting to observe that women in Cosmo not only think and feel, but also have more attributes and act more than men do, digressing from the pattern seen in Nova. This is especially relevant in the case of actions, since in Nova, men realize most of them, while in Cosmopolitan, men do not act at all. However, as I stated before, the types of actions women do in Cosmo are not as significant as those men do in Nova, since in the former, the female acts indirectly on the male in two occasions, while in the latter, the male acts directly on the female several times. Furthermore, the only direct female action on the male in Cosmo refers to the woman's quest for a partner, an objective which is never cited for the male in Nova or Cosmo³. This is displayed in Table 5.13.

Table 5.13 Actions of women on men in Cosmopolitan compared to actions of men on women in Nova

Actions of women on men in <u>Cosmopolitan</u>	
she	has just broken all his old LP's, lined her birdcage with his photos
you	finding the "right" one

Actions of men on women in <u>Nova</u>	
ele	me chama pra sair, te pega às 9
André	testando a eficiência das curvas...
o André	não está dizendo você alguma...
o gato, que também não é tão gato assim	pega você no escritório
o gato, que para dizer a verdade você não sabe	convida você
mais se é bonito	
um rapaz na mesa ao lado	está dando em cima de você

Actually, the female need for a man is a common thread that runs implicitly through most of the Cosmo ads. Though the women here are presented as self-satisfied and self-assured, in one way or another they still depend on a man or a man's approval, much

³ As stated earlier, men are not Actors in Cosmopolitan ads, functioning mostly as part of the Circumstance or Goal. For this reason they do not appear in Table 5.13.

as the Nova women do. An example of this are Cosmo ads 1 and 2, for Wonderbra, in which the woman is depicted as confident and assertive, yet requiring the endorsement of a man. There are also various generalizations in Cosmo ads that document this conservative, subordinate positioning of women in relation to men.

First and foremost, ad 4 (Toyota Paseo) declares that *finding the "right" one isn't always easy* and that *great first impressions often lead to lasting relationships*. The supposition here is that a woman is ceaselessly looking for a man with whom she can have a stable relationship, and that the way to achieve such a relationship is by causing a good first impression on him. Hence, these generic statements confirm the traditional idea that all women should try to look good to get a man, since first impressions are chiefly based on appearance.

Another generalization that complements the principle of woman's quest for a male partner is this one, from ad 5 (Hedonism II): *men are dogs...yet somewhat amusing*. This statement implies that all men are deceitful and promiscuous, as dogs, but women may still consider them entertaining. In the context of the rest of the ad, it may be inferred that such men are amusing to a woman because she is encouraged to take advantage of their animal tendencies for a week and enjoy having sex with them for pleasure. However, by the end of the ad, this invitation turns to a condemnation, as the woman who accepts it is labeled *wicked*. The implication behind this is that men have the right to act as *dogs*, because this is considered natural masculine behavior, but when a woman does the same, i.e. engages in recreational sex with many men, it is considered immoral. In other words, what is acceptable conduct for men is inappropriate for women, even if it lasts only for one week. This is a rendering of the traditional conviction that men are expected to "sow their wild oats" and have noncommittal sex with various women, while women are expected to find

and impress the “right” man in order to constitute an enduring relationship. This focus on a double standard for women accentuates the distance between genders, legitimizing the conjecture of masculine/feminine as a rigid dichotomy instead of as overlapping categories.

Ad 3, for Secret antiperspirant, contains another assertion with sexist undertones: *Strong enough for a man. But it's clearly for a woman.* The accompanying photos of a woman and a man illustrate their differences, showing that while men are strong, rough, and sweaty, women are delicate, gentle, and pretty. The body copy of the ad reinforces these opposing male/female poles by stressing that the deodorant is what is strong (as a man), not the woman. Thus, she may figuratively acquire strength through the effective antiperspirant, yet remain “ladylike” as her picture shows. Ultimately, the ad suggests that a woman should act according to the prescribed notions of femininity.

As I noted beforehand, generalizations such as the ones above are typically used to confer an apparent naturalness to certain claims. Here, as in Nova, they tend to repeat sexist stereotypes about women and men, thereby making them seem indisputable to the reader/viewer and upholding them as the normal standard.

In the same manner that Nova ads reproduce and consequently perpetuate particular values of middle-class Brazilian culture, the Cosmo ads reveal much about North American society. In Cosmo ads, the rift between the female/private sphere and the male/public sphere is seemingly not as wide as that represented in Nova, since in most verb and visual processes both female and male participants tend to relate to elements outside of their own selves, placing them closer to the public domain, though at the same time neither gender is associated with professional activities, keeping them in the private arena.

Nevertheless, though the representation of men and women in Cosmo ads is similar on the surface, at a deeper level it is rife with conservative stereotypes, such as the constant female need for a man and his approval, and the preservation of masculine/feminine as a discrete dichotomy. This is consonant with the findings of Lazar (1993), which indicate that in spite of presenting a progressive image of gender equality, some ads may really be involved in maintaining the status quo between the sexes.

The place of women in relation to men portrayed in the Cosmo ads seems to resemble their current situation in the United States. Over the last decades, feminism has made considerable strides in the U.S., granting more respect and empowerment for women through the passage of the Equal Rights Amendment and the liberalization of abortion laws. The now common practice of filing (and winning) sexual harassment lawsuits is further evidence that women are fighting for and gaining some leverage in the public sphere. Yet despite these advances, women are still habitually subjected to lower salaries than men and are underrepresented in areas such as business, government, and law (Douglas, 1995). Thus, there is a certain degree of equality, but it is not manifested in all areas of North American society. North American women may be more politically conscious and active than Brazilian women, but as a general rule they are also treated as second-class citizens in comparison to men. The Cosmo ads mirror this dilemma, for under their veneer of political correctness there remain covert traces of sexual discrimination.

Chapter 6

Conclusion

...The fact is that words play an enormous part in our lives and are therefore deserving of the closest study. The old idea that words possess magical power is false; but its falsity is the distortion of a very important truth. Words do have a magical effect – but not in the way that the magicians supposed, and not on the objects they were trying to influence. Words are magical in the way they affect the minds of those who use them. “A mere matter of words,” we say contemptuously, forgetting that words have power to mould men’s [and women’s] thinking, to canalize their feeling, to direct their willing and acting. Conduct and character are largely determined by the nature of the words we currently use to discuss ourselves and the world around us. (Huxley, in Hayakawa, 1965:3 also quoted in Meurer, 1998)

In this thesis, I examined the verbal and visual language used in the advertisements of a women’s magazine in the context of Brazilian and North American culture. My intent was to verify what the ads in Nova and Cosmopolitan encode about male/female relationships, and also to explicate how this occurs and how it is related to social practice in Brazil and the United States.

6.1 Final Remarks

Though I am aware that the corpus I used is small and specific, research has shown that findings of qualitative studies such as mine are likely to be representative (Sepstrup, 1980 in McCracken, 1993:76). I side with McCracken (ibid), as she asserts, “qualitative, critical study of small numbers of ads helps to reveal the subtleties of offensive portrayals in the media, the necessary first stage of articulate protest”.

Basically, my investigation showed that the ads from Nova and Cosmopolitan ultimately revolve around romantic relationships between heterosexual women and men. The advertising discourse is directed to the female reader/viewer, and tends to associate the acquisition of the product with acquisition of the relationship on some level. Thus, the

product is presented either as an aid to attract a male partner, or as a sort of substitute for him. As Ghilardi (unpublished post-doctoral thesis:2) notes:

...a tentativa de manipulação da leitora por meio da estratégia denominada tentação (original underlining), além de apresentar as vantagens proporcionadas pela aquisição dos produtos apontados pelas mensagens publicitárias, mostra à mulher os valores ideológicos que ela poderá “adquirir” socialmente se comprar o que lhe é proposto. São, dentre outros, uma família feliz, um companheiro apaixonado, um trabalho agradável, o reconhecimento social de sua beleza, juventude (ou aparência jovem), segurança e inteligência. Se ela já possui tudo isso, deverá cuidar para conservá-lo; se não possui, não poderá perder a oportunidade de usufruir dos bens que estão à sua disposição, sempre por meio da compra dos produtos anunciados.

In any event, all the ads studied recurrently emphasize the female’s presumed need for a relationship with a man, consequently linking it with the need for the product advertised.

In the case of Nova, the relationship between women and men is fundamentally encoded as the woman’s search for a man. Following this rationale, the Brazilian woman is encouraged to make herself beautiful and sexy, through the use of the products, so that she might attract a man and maintain his interest in her. The sexuality of the woman is reinforced and exploited in the images and wording of the ads, touted as a means of achieving this goal. This finding corroborates the earlier work of Alves (1985) as well as Buitoni (1981, in Alves *ibid*), who claim that the Nova woman seduces her man by making herself into an object, as she wears the objects of seduction advertised in the magazine. Such objectivisation of the female is also coherent with Williamson (1978). Thus, though many years have passed since the benchmark work done in the 1970’s and 80’s, the female/male relationship portrayed has not changed much in the 90’s.

In short, the Brazilian woman is portrayed as keeper of her body and supplier of sexual pleasure for the man. Although Nova promotes itself as the magazine for the modern woman, attempting to align itself with a transgressive, feminist image, the representation of women in its ads remains traditional and sexist. As Suplicy (1986:33) affirms, this “new” (Nova) woman is more similar to:

uma versão modernosa [da antiga]. Enquanto uma se 'submete' para segurar o homem, da mesma forma que fazia tortas de abacaxi para segurá-lo, essa segunda se transforma na própria torta. Ela troca a imagem de mulher quituteira que segurava o homem pelo estômago, pela mulher boa de cama. Entretanto, nada muda em termos de postura perante a vida. A ideologia continua a mesma velha de sempre: segure o seu homem!

In Cosmopolitan, the female/male relationship presented is slightly different. The North American woman is portrayed as seeking a man, but this is often camouflaged as a search for his approval and not necessarily his companionship. She is encouraged to develop her confidence, self-love, and other positive personality characteristics, instead of focusing entirely on beauty and physical appearance, yet in the end this is still done in order to impress a man. Conveniently enough, the ads suggest that the products will help her by providing the said inner characteristics so that she might charm him, or by substituting for him themselves. Therefore, if the female cannot get a male, she can at least buy herself a nice car to compensate (Cosmo ad 4; Toyota Paseo). Overall, then, the North American woman is encoded as dependent on the man in some sense.

Thus, despite coming from women's magazines that call themselves liberal, Nova and Cosmo ads subtly support the traditional position of men as the dominant partners in female/male relationships. This finding is in agreement with Vestergaard & Schroder (1985), who claim that women are repeatedly pictured as subservient to men in ads from various magazines, even Cosmopolitan, where "the liberated woman subordinates herself to the man" (p. 108). The work of Figueiredo (1995) and Ostermann (1995) also supports this conclusion. Instead of depicting women and men as people with equal rights, capacities, and needs, they reinforce the male establishment by insistently placing the woman in a lesser role, as the "weaker sex" that must rely on a man. In running these ads, therefore, Nova and Cosmopolitan are catering to old-fashioned values, not modernity.

This contradiction between the ads' ideology and the alleged proposal of Nova and Cosmopolitan is, in fact, not surprising, as it is but one of many. According to Figueiredo (ibid) and Coward (in Betterton, 1987), there is a plurality of discourses in women's magazines, and Caldas-Coulthard (1996:253) claims that magazines are based on paradoxes. As such, it is common to see the liberal discourse of the independent woman coexist with the conservative discourse of separate spheres between women and men and of female passivity, all in the pages of the same publication. For instance, Ostermann (ibid) demonstrates how quizzes in teenage magazines serve to socialize girls, telling them to be feminists while simultaneously warning them to behave according to all the accepted norms of femininity. In fact, Douglas (1995) argues that North American women spend their entire lives trying to reach a compromise between the mixed messages they receive, starting at an early age, from the mass media.

Unfortunately, though women are slowly making progress towards a more just society, these magazines and other forms of mass communication tend to reproduce, and in so doing, reinforce certain prevailing ideologies that already exist in that society, maintaining intact the social structures that gave rise to them. I submit that the sexist discourse in Nova and Cosmopolitan ads is a component of this tragic vicious cycle. As media discourse prescribes subject positions for women and men, it may influence how they think and behave, which in turn will determine the kinds of discourse they have access to. Research in psychology supports this idea, suggesting that stereotyped depiction of models in advertising does indeed influence sex role learning and sex role behavior (Jennings et al., 1980 and Bem & Bem, 1973; quoted in Furnham & Bitar, 1993:309). In time, sexist modes of thinking and behaving become naturalized and newcomers are socialized into these modes, their actions conditioned by social practices (Kress, 1985:94).

Having said this, I would like to make it clear that my intention is not to say that advertisers and magazine editors are deliberately using images and words to trick the reader/viewer into “buying” sexist ideology. Admittedly, the producers of these texts *do* manipulate language, but this might be done in order to persuade the reader/viewer to buy the products advertised. In truth, they may not be aware of the purposes they encode in their ads, for as Fowler (1979:196) says, “social structures provide the resources, individuals mediate their realization”. Hence, the critique performed in this study is not of individuals, but of the social structures that contaminate visual and verbal language with sexist ideology.

6.2 Suggestions for further research

Though I hope that my work will be enlightening and lead to consciousness-raising among my colleagues and readers in general, it is by no means exhaustive. There are a number of possible ways to study advertising discourse and gender relations, and in this section I present a few ideas that may yield revealing results and rewarding discussions:

- 1- A follow-up study could be carried out, repeating this current one with ads from men’s magazines and then comparing the results. This could be done using magazines such as the Brazilian VIP and the North American GQ, for instance.

- 2- Instead of collecting ads for a variety of products, the corpus for analysis could be made up of ads for one particular type of product (lingerie/underwear, cosmetics, cars, etc.) in one type of magazine or across different types (women’s, men’s, service,

family, etc.). The results could subsequently be checked against those of existing research.

- 3- A reception study could be done with readers of Nova and Cosmopolitan to see how they react to and interact with the ads they consume. This investigation might suggest how CDA could help them uncover, understand, and challenge the cultural and ideological constructs in the ads that demean women.

As I set out in the beginning of this thesis, my functional objectives were: a) to contribute to the literature on Critical Discourse Analysis, and b) to inform women and men about the characteristics of verbal and visual discourse in women's magazine ads, so that they might become more critical reader/viewers. Regarding the first goal, I have attempted to write a sound and interesting study, containing information that may enable further research on advertising discourse and gender relations. Regarding the second goal, I believe I have shed some light on how such discourse influences and is influenced by social practice.

What must be done next is to continue using this knowledge to actively question and challenge the sexist notions and social relations that are imposed on us by advertising and media discourse. Only by taking firm steps in this direction will we be able to gradually accomplish some changes, however small, in the social structures that support them.

References

- Alves, D. (1985). *O desencontro marcado: a velha-mulher-nova e o machão-moderno*. Rio de Janeiro: Editora Vozes.
- Ballaster, R., Beetham, E., Fraser, E. & Hebron, S. (1991). *Women's worlds: ideology, femininity, and the woman's magazine*. London: Macmillan.
- Caldas-Coulthard, C.R. (1993). From discourse analysis to critical discourse analysis: the differential representation of women and men speaking in written news. In: J. Sinclair M. Hoey, and G. Fox (eds) *Techniques of description – spoken and written discourse*. London: Routledge, pp 196-208.
- _____ (1994). Análise crítica do discurso: A representação de gênero na imprensa escrita: a pesquisa. *THESpecialist* vol 15 no. 1 e 2, pp 113-119.
- _____ (1995). Man in the news: the misrepresentation of women speaking in news-as-narrative-discourse. In: S. Mills (ed) *Language and gender – interdisciplinary perspectives*. London and New York: Longman, pp 226-239.
- _____ (1996). Women who pay for sex. And enjoy it: transgression vs. Morality in women's magazines. In: C.R. Caldas-Coulthard and M. Coulthard (eds) *Texts and practices – readings in critical discourse analysis*. London: Routledge, pp 250-270.
- Carter, R. (1987). *Vocabulary: applied linguistic perspectives*. London: Unwin Hyman.
- Clark, K. (1992). The linguistics of blame. In M. Toolan (ed.) *Language, text, and context*. London: Routledge, 208-224.
- Coates, J. (1988). Gossip revisited: language in all-female groups. In: Coates and Cameron (eds) *Women in their speech communities: new perspectives on language and sex*. Burnt Mill, Harlow: Longman, pp 94-121.
- _____ (1995). Language, gender, and career. In: S. Mills (ed) *Language and gender – interdisciplinary perspectives*. London and New York: Longman, pp 13-30.
- Cook, G. (1992). *The discourse of advertising*. London: Routledge.
- Coward, R. (1987). 'Sexual liberation' and the family. In: R. Betterton (ed) *Looking on: images of femininity in the visual arts & media*. London: Pandora, pp 53-57.
- Dictionary of Contemporary and Colloquial Usage* (1972). Chicago, Illinois: The English Language Institute of America.
- Douglas, S. (1995). *Where the girls are: growing up female with the mass media*. New York: Times Books.

- Fairclough, N. (1989). *Language and power*. Harlow: Longman.
- _____ (1992a). *Discourse and social change*. Cambridge: Polity Press.
- _____ (ed.) (1992b). *Critical language awareness*. Harlow: Longman.
- Figueiredo, D. (1995). *The use and abuse of your sexual power: Cosmopolitan/Nova and the creation/maintenance of a conservative view of female sexuality*. Dissert. de Mestrado. Pós-Graduação em Inglês. Universidade Federal de Santa Catarina, Florianópolis, SC.
- Fowler, R. (1979). Critical Linguistics. In: R. Fowler, B. Hodge, G. Kress and T. Trew (eds) *Language and Control*. London: Routledge, pp 185-213.
- _____ (1986). *Linguistics Criticism*. Oxford: Oxford University Press.
- _____ (1991). *Language in the news: discourse and ideology in the press*. London: Routledge.
- Furnham, A. & Bitar, N. (1993). The stereotyped portrayal of men and women in British television advertisements. *Sex Roles*, 29, pp 297-310.
- Ghilardi, M. I. *A imagem da mulher na publicidade: da sedução à tentação*. Unpublished Post-Doctoral Thesis. Unicamp, Campinas, SP.
- Goffman, E. (1979). *Gender Advertisements*. London: Macmillan.
- Grimm, E. (1997). *Sexist discourse in Brazilian music and advertising texts*. Unpublished article.
- Halliday, M. A. K. & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Halliday, M.A.K. (1985/1994). *An introduction to functional grammar*. London: Edward Arnold.
- Hayakawa, S. I. (1965). *Language in thought and action*. London: George Allen & Unwin.
- Heberle, V. (1997). *An investigation of textual and contextual parameters in editorials of women's magazines*. Unpublished PhD Thesis. Pós-Graduação em Inglês. Universidade Federal de Santa Catarina, Florianópolis, SC.
- Kress, G. (1985). *Linguistic processes in socio-cultural practice*. Burwood, Victoria: Deakin UP.
- Kress, G. & Van Leeuwen, T. (1996). *Reading images*. London: Routledge.

- Lazar, M. (1993). Equalizing gender relations: a case of double-talk. *Discourse & Society*, 4(4), pp 443-465.
- Leiss, W., Kline, S. & Jhally, S. (1997). *Social communication in advertising*. New York: Routledge.
- McCarthy, M. (1990). *Vocabulary*. Oxford: Oxford University Press.
- McCracken, E. (1993). *Decoding women's magazines - from Mademoiselle to Ms*. London: Macmillan.
- Meurer, J. L. (1998). *Aspects of language in self-help counseling*. Advanced Research in English Series. Pós-Graduação em Inglês. Universidade Federal de Santa Catarina, Florianópolis, SC.
- Ostermann, A.C. (1995) *Good girls go to heaven, bad girls...learn to be good: critical discourse analysis of quizzes in teenage girls' magazines*. Dissert. de Mestrado. Pós-Graduação em Inglês. Universidade Federal de Santa Catarina, Florianópolis, SC.
- Ostermann, A.C. & Keller-Cohen, D. (1998). Good girls go to heaven; bad girls...learn to be good: quizzes in American and Brazilian teenage girls' magazines. *Discourse & Society*, vol 9(4), pp 531-558.
- Suplicy, M. (1986). *De Mariazinha a Maria*. Petrópolis: Vozes.
- Vestergaard, T. & Schroder, K. (1985). *The language of advertising*. Oxford: Basil Blackwell.
- Williamson, J. (1978). *Decoding advertisements: ideology and meaning in advertising*. London: Marion Boyars.

[Hearst Home Page](#)[Hearst Magazines](#)

COSMOPOLITAN

[Web Site](#)[Subscribe](#)

Cosmopolitan

224 West 57th Street
New York, NY 10019
editorial: (212) 649-3570
advertising: (212) 649-3303

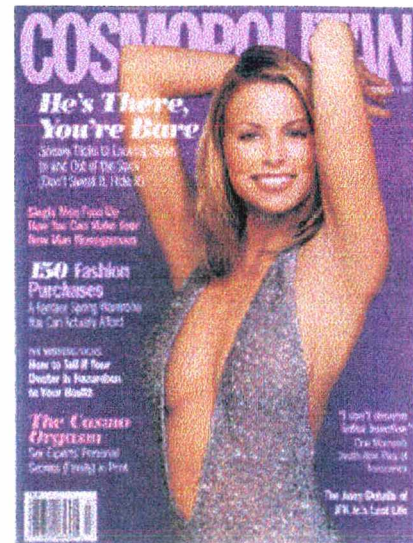
Editor in Chief: Kate White
Senior Vice President and Publisher: Donna Kalajian

Cosmopolitan is the largest selling young women's magazine in the world. With its well-known upbeat style, **Cosmopolitan** helps young women cope with problems, realize dreams and reach their potential. The **Cosmopolitan** reader loves men, loves children, but doesn't want to live through other people -- she wants to achieve on her own. The "Cosmo girl" is an inspiration to women everywhere.

Cosmopolitan was founded in 1886 in Rochester, N.Y., by the firm of Schlicht and Field, which published the magazine for "first-class families." The magazine changed ownership several times before being acquired by William Randolph Hearst in 1905. During this era, **Cosmopolitan** was a literary publication, mixing articles of general interest with fiction.

But as the magazine entered the 1960s, it seemed to have lost its spark, and newsstand sales were flat. At about this time, Helen Gurley Brown, author of the best-selling book "Sex and the Single Girl," approached Hearst with an idea for a magazine for young, career-oriented women. In 1965, Brown was named editor of **Cosmopolitan**, and the rest is publishing history. Sales and advertising have risen spectacularly, and **Cosmopolitan** is now one of the largest selling magazines on U.S. newsstands.

Cosmopolitan became more than a magazine -- it became a lifestyle.



Cosmo's "Fun Fearless Female" credo speaks to the bright, energetic young woman who seeks to get the most out of life. Kate White, formerly editor in chief of Hearst's Redbook, was named Cosmopolitan's editor in chief in August 1998. Today, there are 36 international editions of the magazine, making Cosmopolitan the largest magazine franchise of its kind in the world.

[Hearst Home Page](#) | [Hearst Magazines](#)

COSMOPOLITAN

Magazine Customer

Service

Subscribe



Cosmopolitan is the world's largest selling young woman's magazine. Published monthly, Cosmopolitan indulges those women who desire an upbeat, fun and fearless lifestyle. Well known for it's helpful advice about how to be sexy, flirtatious, confident and informed, Cosmopolitan guides its readers in intimate relationships, problem solving, and realizing dreams. Cosmopolitan also helps young women with fashion and beauty, careers, self discovery and reaching their full potential. Although she loves close friends, particularly men, the "Cosmo Girl" doesn't live life through others but achieves on her own and thoroughly enjoys her own successes.



Looking for More?

[Subscribe to Cosmo!](#)
[Magazine Customer Service](#)
[Cosmopolitan's Web Site](#)
[The Cosmo Quiz](#)
[HomeArts](#)

Date: Fri, 20 Mar 98 11:14:27 GMT
From: "NOVA ATLEITOR"<nova.atleitor@email.abril.com.br>
To: <elisa@cce.ufsc.br>
Subject: Ref: leitoras de Nova

Elisa: Não há como lhe passar números de vendagem anual. O perfil de nossas leitoras é: idade- 20 a 40 anos; sexo feminino; profissão - as mais variadas; estado civil - solteiras e casadas. A tiragem da revista NOVA é em torno de 420.000 exemplares. Um abraço, Thelma.

Separador de Resposta

Assunto: leitoras de Nova
Autor: Elisa Grimm <elisa@cce.ufsc.br> na INTERNET_GATEWAY
Data: 18/03/98 18:33

Prezada Marcia Neder,

Faço mestrado em Linguística e estou realizando uma pesquisa sobre revistas femininas. Gostaria de obter algumas informações a respeito da revista Nova, e pensei que talvez você pudesse me ajudar, respondendo a estas perguntas:

1. Qual é o perfil do(a) leitor(a) da revista (sexo, idade, profissão, estado civil, etc.)?
2. Aproximadamente, quantos exemplares foram vendidos no Brasil em 1997?

Espero poder contar com a sua colaboração. Desde já, agradeço.

Atenciosamente,
Elisa L. Grimm

Help- Next Back to Inbox

Message - Download

Date: Thu, 12 Nov 1998 15:42:39 -0500
From: sgonzales@hearst.com (Sharon Gonzales)
Subject: Cosmopolitan - US & Brazil
To: monalisa_br@yahoo.com
Cc: kbodden@hearst.com (Kim St Clair Bodden), mgoldschmidt@hearst.com (Mark Goldschmidt)

Dear Ms. Grimm,

Your request for information concerning the US and Brazilian editions of Cosmopolitan has been sent to me. I can assist you for any future requests.

Cosmopolitan NOVA is the name of the magazine in Brazil.

	Circulation	Audience/Readership
Cosmopolitan NOVA	450,000	3,152,387
Cosmopolitan US	2,701,916	13,971,000
Cosmopolitan NOVA		82% Women / 18% Men
Cosmopolitan US		85% Women / 15% Men

Demographics (if you provide me with your fax number I can send you more detailed demographics)

Cosmopolitan US

5.82 readers per copy

Age	
18-24	30.8%
25-34	28.7%
18-34	59.5%
35-49	27.4%

Median Age 31.3

Median HHI US\$42,678

Attended/Graduated College+ 59%

Single 40.1%
Married 40.4%

Cosmopolitan NOVA

Age

19-29 25%
20-29 33%
30-39 24%
40-49 11%
50-65 7%

Social Grade

A Class 22%
B 36%
C 31%
D/E 12%

Married 34%

Single 57%

Best regards,

Sharon Gonzales
Hearst Magazines International
sgonzales@hearst.com
FAX (212) 307-9266



NOVA

MAGAZINE

- Brasil Advertising Rates

(Effective from January, 1997) in US\$ Dollars

Space Sizes	H x L mm Trim *	H x L mm Type Area	General
Page	268 x 202	246 x 182	31 700
Spread	268 x 404	246 x 364	43 400
2/3 Page Vert.	266 x 127	246 x 117	17 400
1/2 Page	131 x 202	121 x 182	13 500
1/3 Page Vert.	268 x 67	246 x 57	9 200
2nd Cover + W.C. page	266 x 404	246 x 364	52 200
3rd Cover	266 x 202	246 x 182	22 800
4th Cover	266 x 202	246 x 182	31 500

Printing schedule Monthly
 Print order 400,000 copies
 On sale date First Friday of the month
 Deadline for orders 6 Weeks before publication
 Deadline for material remittance 5 Weeks before publication
 Confirmation for order 5 Weeks before publication

 Agency commission 15% of gross exclud. production charges
 Special position Call us
 Other format Call us

 Printing method Rotó Offset
 Screen ruling 60 lines/cm
 Bleed: Trim* plus cutting margin each side (*Exact size of the magazine) Add 5 mm

Stuiz
 João Luiz Damato

NOVA COSMOPOLITAN

Median AGE

18-29 YEARS OLD	25%
20-29	33%
30-39	24%
40-49	11%
50-65	7%

SOCIAL GRADE

A CLASS	22%
B	36%
C	31%
D	11%
E	1%

MEN	18%
WOMEN	82%

MARRIED	34%
SINGLE	57%
OTHERS	9%

AUDITED BY MARPLAN INSTITUTE 96

NOVA

to leaders

They are young women, single and married, that are happy, communicative, practical, dynamic, and curious. They like to socialize.

They are fundamentally feminine, sensual, up-to-date, and romantic. They are eager to know more about themselves and about the man with whom they share or wish to share their lives.

They come from close knit, middle class families that made a point of providing their children with a good education. For this reason, Nova readers have a high level of schooling (53% have finished or are finishing college)

Nova readers are in a phase where almost everything that is important to life is being resolved. It is when they are entering college, graduating, getting their first job, getting married, or having children.

We are speaking of an age group of between 18 to 34. It is basically how that the readers are forming their lives along the important lines:

Love and Work

Work is a high priority with these women (61% of them work out of the home). They take their careers seriously because careers are proven paths to much of what readers want from life -- a sense of accomplishment, independence, and money which gives her more options.

Money is key to it represents personal independence and the ability to satisfy needs, not just basic needs, but the obtaining of items of comfort and leisure. Money provides her with the freedom to travel and go to buy what she pleases. To fulfill these desires, they look for the best investments: 64% of these readers have bank accounts, 47% have credit cards, 35% have their specific credit cards. They are big consumers: 53% have freezers, 50% food processors, 75% TVs with remote controls, 71% walkmans, and 84% videocassette.

Their homes are very important to them as the place where they dream their dreams, and live them.

They believe that even though a woman has reached important positions she should not lose her femininity. She should continue being charming, sensitive, and sensual. Consequently, they are great consumers of products that make them more beautiful. 93% buy perfume or cologne; 86% make up, and 84% lingerie.

Now she has a question about herself, and want to know the answer thoroughly.

They like to enjoy themselves, go to the movies, and do other things; they enjoy reading, listening to music and watching videos.

They work at being attractive and loved, to have more than enough money, and to show confidence and independence.

in fearless female

5

COSMOPOLITAN

Demographic Profile

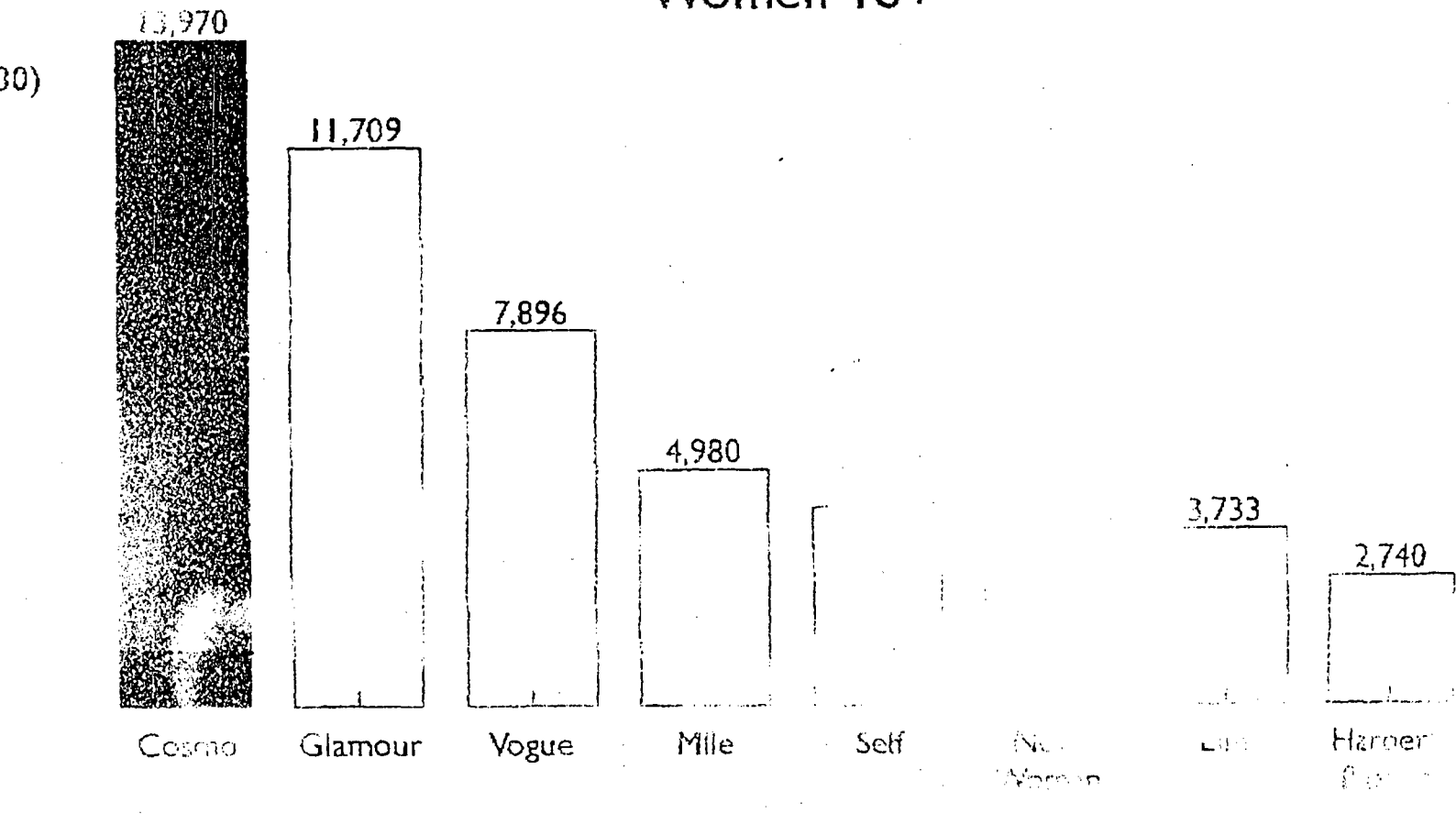
	<u>Audience</u>	<u>%Comp.</u>	<u>Index</u>
Readers per Copy	5.82		
<u>Age</u>			
Total Women	13,970	84.8	163
18-24	4,298	30.8	252
25-34	4,011	28.7	142
35-44	8,309	59.5	183
45-49	3,824	27.4	88
Median	31.3		
<u>HI</u>			
\$30,000+	9,544	68.3	113
\$40,000+	7,463	53.4	112
Median	\$42,678		
<u>Education</u>			
Attended/Graduated College+	8,241	59.0	125
<u>Employment</u>			
Total Employed	9,682	69.3	120
Full-Time	7,577	54.2	121
<u>Marital Status</u>			
Single	5,601	40.1	202
Married	4,148	40.4	73
Div/Wid/Sep	1,720	19.5	79
<u>Other</u>			
Women w/children	6,497	46.5	106
Working Women w/children	4,506	32.3	112
<u>County</u>			
A/B	10,838	77.6	110
C/D	3,132	22.4	77

artless female

US

COSMOPOLITAN Dominates the Young Women's Market

Women 18+

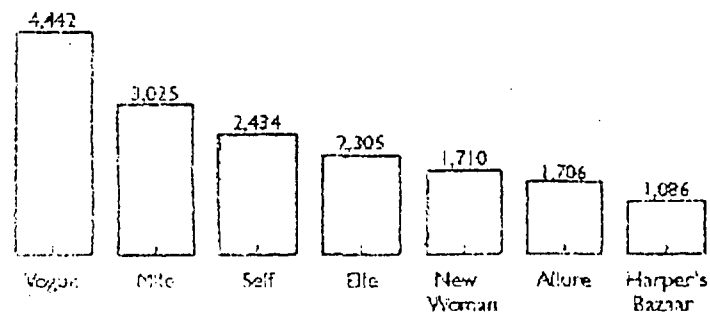


CPM	Cosmo	Glamour	Vogue	Elle	Self	No. Women	Harper's Bazaar
	\$7.13	\$7.56	\$8.71	\$8	\$14.65	\$11.44	\$19.95

less female

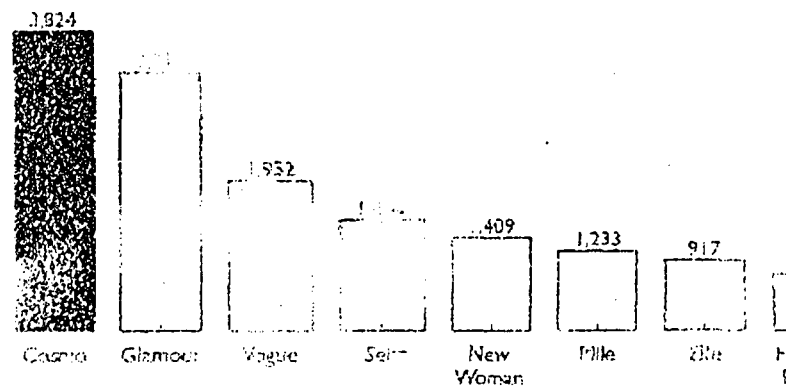
DSMOPOLITAN: The Most Effective and Efficient magazine for Reaching Two Major Market Segments

Women 18-34
(000)



\$15.49 \$19.22 \$25.37 \$26.04 \$26.31 \$27.38 \$50.33

Women 35-49
(000)



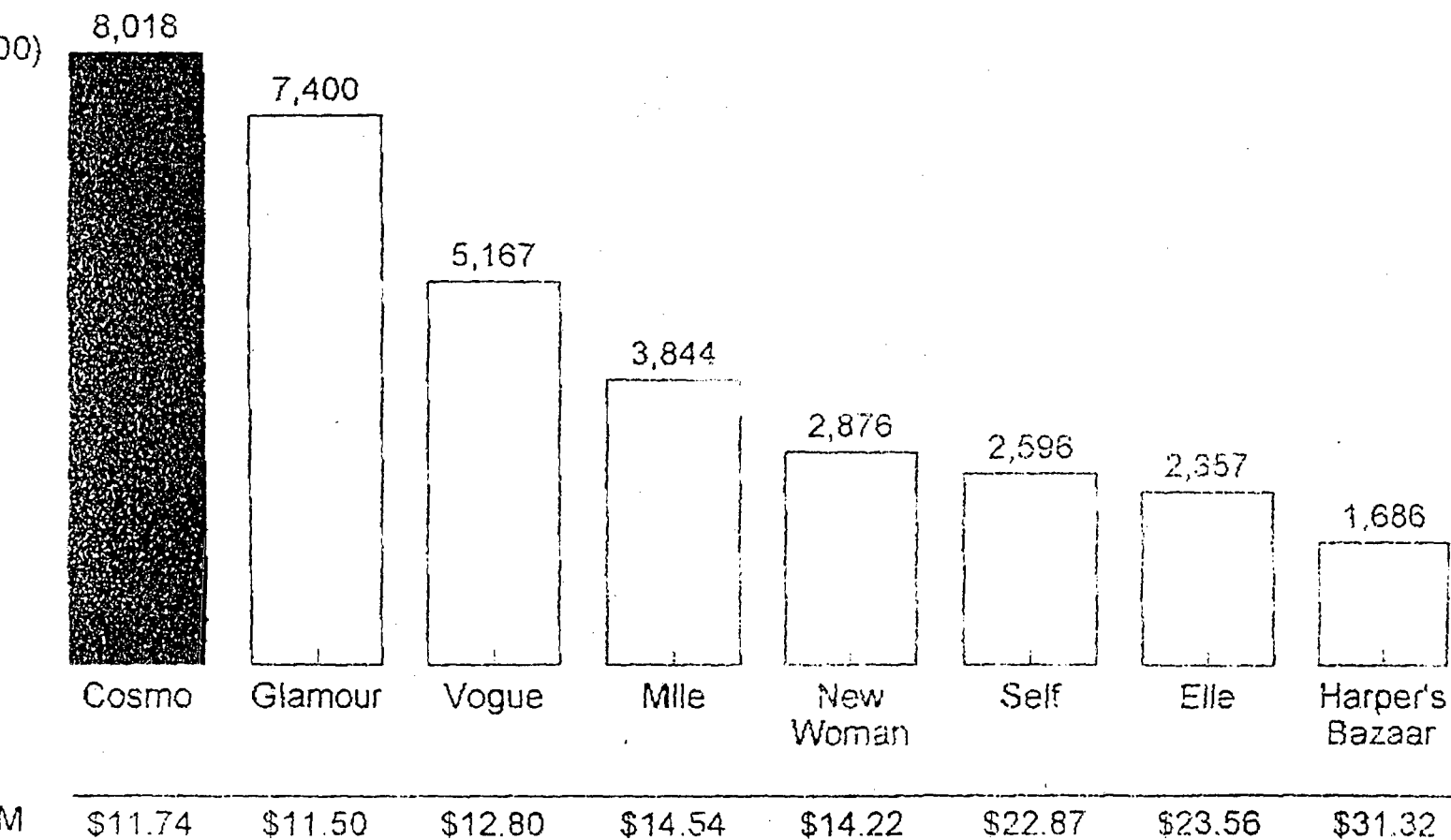
\$26.03 \$26.70 \$35.24 \$42.50 \$31.93 \$47.16 \$65.45

careless female

u >

COSMOPOLITAN reaches more potential customers

Women who shop at department stores



Spring MRI

Curless female

U >

Cosmopolitan Reaches the Most Women that are Beauty-Conscious

Past 6 Months:	COSMO	Glamour	Vogue	Self	Mlle	Elle	New Woman	Har
ics	11,366	9,930	6,953	3,700	4,827	3,368	3,893	2,3
o Gloss	10,332	8,952	6,446	3,295	4,307	3,154	3,384	2,1
	9,911	8,988	5,932	3,415	4,414	2,768	3,413	2,0
	8,391	7,981	4,976	2,754	3,507	2,430	2,857	1,8
	9,164	8,355	5,368	3,055	3,895	2,678	3,214	1,7
	8,463	7,535	5,162	2,661	3,463	2,564	3,048	1,8
	7,898	7,373	4,708	2,472	3,642	2,284	2,648	1,5
	7,983	6,873	4,461	2,379	3,486	2,202	2,411	1,4
oducts/Nail Polish Remover	7,500	6,497	4,735	2,255	3,638	2,168	2,492	1,6
ge:								
ics	2,072	2,215	1,491	887	1,295	748	563	4
o Gloss	2,780	2,049	1,702	898	1,053	783	758	5
	2,021	1,583	1,152	580	897	505	726	4
oducts/Nail Polish Remover	2,164	1,429	1,266	623	900	692	698	3
	1,499	1,102	815	275	638	382	401	2
	1,129	1,053	596	273	438	217	318	2
	1,117	903	668	279	448	338	368	1
	1,396	1,175	916	232	582	355	370	2
grance for Men as a gift	3,573	3,331	2,308	1,267	1,942	974	1,214	7
iletries/Cosmetics at...								
nt Store	3,553	3,488	2,319	1,134	1,807	1,333	1,132	7
Drug/Grocery Store		8,068	5,625	3,214	3,992	2,674	3,134	1,8

Spring MRI, Based on Women (000)

Curless female

Cosmopolitan Reaches the Most Readers That Care About Their Hair

Months:	COSMO	Glamour	Vogue	Self	Mlle	Elle	New Woman	Har
Monthly Hair Care Products	12,230	10,657	7,427	3,944	5,266	3,536	4,158	2,...
of Shampoo	7,942	7,081	4,139	2,583	3,457	2,379	2,636	1,...
Conditioner	9,704	8,740	5,960	3,366	4,386	3,079	3,354	1,...
of Hair Conditioner	6,992	6,252	3,778	2,495	3,217	2,348	2,490	1,...
ay	8,669	7,720	5,049	2,710	3,762	2,488	2,979	1,...
of Hair Spray	1,931	1,858	1,080	562	719	732	786	2,...
ousse	4,022	3,804	2,659	1,446	1,975	1,220	1,332	8,...
of Hair Mousse	2,164	2,032	1,348	761	855	571	691	3,...
ing Gels & Lotions	3,873	3,368	2,418	1,399	1,715	1,136	1,250	6,...
of Hair Styling Gels & Lotions	2,164	1,797	1,376	802	918	708	731	3,...
for at Home	3,448	2,644	2,237	1,049	1,715	1,219	1,300	8,...

Spring MRI, Based on Women (000)

ardless female

Cosmopolitan Reaches the Most Women Who Have a Passion for Fashion!

Category	COSMO	Glamour	Vogue	Self	Elle	Elle	New Woman	Harper's Bazaar
Apparel	9,985	9,031	5,787	3,464	4,408	2,015	3,507	2,000
Accessories	8,815	7,842	5,073	3,005	3,702	2,476	3,114	1,700
Beauty	5,888	5,551	3,233	2,153	2,422	1,764	2,315	1,100
Home	4,421	3,977	2,291	1,572	1,992	1,160	1,664	700
Travel	5,409	4,856	3,019	1,922	2,234	1,557	1,678	1,000
Footwear	2,130	2,020	1,119	951	793	632	734	400
Books	8,564	7,451	4,669	2,777	3,621	2,298	2,750	1,000
Magazines	7,473	6,340	4,036	2,403	3,144	1,981	2,247	1,400
Games	6,364	5,881	3,724	2,291	2,972	2,118	2,229	1,000
Canvas Shoes	3,745	3,368	2,193	1,266	1,623	1,230	1,405	600
Handbags	2,915	2,841	1,903	1,093	1,407	1,115	1,135	600
Shoes	4,525	4,287	2,501	1,784	2,137	1,399	1,774	700
Books	4,589	3,909	2,579	1,733	1,883	1,149	1,627	500
Handbags	3,836	3,389	2,036	1,159	1,407	914	1,267	700
Shoes	3,437	3,171	1,748	1,230	1,584	1,056	1,114	600

ing MRI, Based on Women (300)