ACADEMY OF PERFORMING ARTS IN PRAGUE
FILM AND TV SCHOOL OF ACADEMY OF PERFORMING ARTS IN PRAGUE

Elizaveta Gershkovich

The expression of gender characteristics in magazine
on the example of the USA Vogue magazine

Final Theoretical Dissertation Bachelor Project

Prague, 2017

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The author deposes that she based her work only on the sources and literature named in the Acknowledgments and that the Dissertation is original text of his own.

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INTRODUCTION

American Vogue magazine has long been the golden standard in the modern fashion world. For over a hundred years this fashion periodical sets beauty codes all over the world. For my Final Theoretical Thesis, I decided to analyze the American *Vogue* magazine and identify the presence of gender characteristics in the printed editions of Vogue.

The study of this question will be based upon a thorough step-by-step analysis of the 9 recent articles from the May 2017 edition of American *Vogue.*

Object of the study: American version of the *Vogue* magazine.

Subject of the study: gender characteristics in the American version of the *Vogue* magazine.

This issue was chosen as the subject for the thesis because of the importance of gender in the magazine. If viewed through the prism of gender, *Vogue* appears in a whole new fresh light, allowing for a different interpretation, that of gender differentiation. Such approach will enable us to deconstruct the stigma and bias present in the society today, when it comes to fashion and glamour periodicals for women.

Hypothesis: there exists a perception that the *Vogue* magazine is written in "women's language". Such idea may have come from the fact that throughout the history of the magazine all its chief editors but one were women, regardless of their focus and course of action.

Objectives:

1. Evaluate the stages of development of the magazine and its structural changes.

2. Analyze the publication of the *Vogue* magazine and reveal the basic concepts of fashion discourse.

3. Study the expression of gender characteristics in the journal.

4. Summarize the study and recapitulate the findings on this subject.

Though the concept of gender is widely talked about and studied, it is rarely applied to the analysis of fashion periodicals. Therefore, the subject of this thesis is especially relevant and important today.

CHAPTER 1. GENDER

1.1 The notion of "sex" and "gender"

In the scientific world, the term «gender» was introduced by scientists to distinguish two major concepts one from another: "biological sex" and "social sex". The first term implies a set of various characteristics – anatomical, physiological, genetic and biochemical. The choice of the four characteristics is by no means accidental. Instead, it is these categories that allow to differentiate a male body from a female body.

In fact, the second concept, "social sex", can be rightly interpreted as "gender". The term "gender" covers a set of models created by the society for both sexes. In other words, "sex" means only a biological distinction between a man and a woman while "gender" reflects the separation between femininity and masculinity.[1] Thus, gender emphasizes the socio-cultural side of sex and not the biological.

Since being invented in the 20th century, the term "gender" has been used in psychology, history and sociology. The study of relationship between language and gender is directly contingent on changes in the society and the associated distribution of male and female roles. Hence, "gender" has been used to describe and compare social, cultural and physiological aspects of "the feminine" and "the masculine", that is "everything that forms traits, norms, stereotypes, roles, typical and desirable for those, who are defined by the society as male or female" [2]

Maslova said: "Gender is a big system of social and phycological processes, as well as cultural attitudes produced by a society and affecting the behavior of a national language personality."[3] Based on this and earlier statements, we can conclude that the term "gender" encompasses socio-cultural characteristics of an individual, and not biological. The gender factor is one of the key attributed of an individual and has a great influence on hoe one perceives himself or herself. Thus, gender also affects an individual's behavior in the society and the way they are perceived by others.

"Gender" in social relations: the social relationships that emerge between a man and a woman can be, on one hand, narrowly interpreted as "family relationships" or, more broadly as "social relationships" on the other.

"Gender" as a set of individual's roles and characteristics: defines the status of a man or a woman in the society, including universally recognized as well as universally unacceptable norms.

"Gender as a social status: defines personal opportunities that one can pursue both in the family and in the society.

The study of gender enables us to trace back the evolution of the masculinity/femininity phenomena as a result of social development that is prone to social modelling and measurement.

1.2 Gender characteristics of of personality

The notion of "gender characteristic of an individual" includes several aspects. According to scientists, they are gender identity, stereotypes, inherent biases, male and female traits and various behavior models – to name a few.

Let's look at the first component of gender characteristics – gender identity. Gender identity is responsible for a person's relation and response to the culturally appropriate definitions f masculinity and femininity. Based on the process of interaction between the self and the others, this component manifests itself as a subjective experience of psychological internalization of male and female traits. Gender identity is also related to the idea of one's own territory - whether a person feels a man or a woman.[4]

It is worth nebtioning that the interpretation of the concept of "gender identity" is extensive. It also includes the overall physical appearance of a person, namely his/her hair, clothing, body type, etc. Everything that concerns his own sexual perception about him/herself and their sexual behavior is called sexual identity. Thus, parts of both "psychological sex" and "gender identity" are most often interpreted through the categories of "masculinity" and "femininity".

Masculinity and femininity are normative ideas about the somatic, mental and behavioral characteristics typical for men and women.[5] From this definition follows that masculinity and femininity are the main categories, sex-specific characteristics of a personality on which the analysis of gender identity and the psychological sex is based. I. S. Cohn distinguishes three different meanings of the concept "masculinity".[6]

1. Masculinity as a descriptive category presents itself as a combination of various traits typical to the behavior and the mind of men. It is these properties and features that recognize men and separate them from women.

2. If masculinity is to be considered as an ascribed category, then it is worthwhile to understand it as a constituent of the symbolic culture of the society together with its programmed views and beliefs on what a man needs to be, to look like, to act like, to feel like, etc.

3. By representing a perspective category, masculinity is a chain of rules that characterize not an average man, but a male subject represented as a legitimate standard of masculinity, an ideal, an indicator of a "real man".

Thus, masculinity is a set of attitudes, behavioral characteristics, opportunities and expectations that are typical for a given society. It is determined by the way of life of a group that shares the same sex. In other words, "masculinity is what should be added to anatomy in order to get a male gender role".[7]

Characteristics associated with the female sex are known as femininity. In the past, it was firmly believed – in the society and in the world of science – that femininity is determined biologically and is characterized by passivity, empathy, gentleness and softness, desire to take care of others, a certain degree of emotionality, as well as excitement about motherhood. These basic ideas found a correlation with the opinion that females should find their place not in the

public, but in the private, intimate spheres. Perhaps, that is why girls were often condemned if they did not look and behave feminine enough. Feminist studies have challenged this biological conditioning and argued that femininity is not natural. Rather, it is formed since childhood. According to French feminist theorists E. Six, J. Kristeva, though, femininity is an arbitrary category that the patriarchy granted women.

Another way to define feminists is to contrast it to rascality, that is to say that only the opposites of all the characteristics, though in the same proportion, that men possess can be found in women. This concept faces its resistance too. Critics argued that typical "masculine virtues", namely, perseverance, self-sufficiency, courage, etc., apply to all members of the society, including women.

1.3 Gender differences

Gender differences are the disparities between what defines masculinity and femininity, the contrasting comparison between men, women, or representatives of other genders. History and cultures have predetermined different sets of genders. Scientist verify, indeed, that male and female psychology is the result of development of society and culture. The contrast, therefore, takes its origin - and in the future even builds itself up – based on the family and cultural upbringing from an early age, and all the stereotypes that this manner of upbringing implies.

Adhering to the theory of Maltz, Borker, we can see how the groups of boys and girls grow and adapt in completely different ways even if they live in the same environment. For each of these groups, adults use really different approaches to parenting - games, family relationships, clothes, activities, etc. So, the boys' groups, as they become older, develop their own language that later will be responsible for the acquisition a status in the society (Statussprache). In a group of girls, language becomes a means of achievement (sympathy, intimacy, friendly relations) (Beziehungssprache). With age, the languages of these two groups find common contact with each other. But each group will be evaluating the other language through their own gender lenses, unconsciously setting up the ground for misunderstanding and conflict.

Critiquing remarks about this theory point out, first of all, that there is too much generalization and underestimation of the entire vastness of women's and men's style.[8] Plus, the very fact that speech commonalities can be a reason for prolonged social interaction with peers even with a different language, is strong and compelling.[9] Based on the statements of Kotthoff and Schweitzer, we can distinguish eight gender differences in communication between the two groups:

1) The studies of two gender groups were launched in the US in the early 1970s. They are divided into two main categories: the linguistic behavior of men and women and the language attitude towards them.

2) The components of gender behavior are social relations (symbols of gender qualification) and cultural relations. These factors lead to social inequality, inequality among genders.

3) Sexism. Sexism is a stereotypical opinion about the female group and their language that leads to social and professional discrimination.

4) The absolute difference between these two groups has not been proved yet. It cannot be said that only a group of girls or boys can understand just their own language. Women can speak both in "female" and "male "language and vice versa, men, in turn, too can speak both "male" and "female". Generally, these changes in behavioral reactions and language depend on the professional position. For example, if a woman has a high executive post, then automatically her "language" can change to "male". These factors depend on the requirements imposed on a person. For example, when a woman has a large group of people under her control. Or, for example, when a man works as a baby-sitter or a tutor, his language will also likely change to "female", especially, in moments tangent to his work.

5) Two of these groups have many special factors that need to be studied separately. In most cases, all factors are considered on the level of social and interpersonal behavior.

6) The behavior of the language of these two groups varies and is borrowed from the other group, depending on the situation or the importance of decision-making. Therefore, one can assert the differences among themselves.

7) The same verbal behavior of a group of boys and girls can be perceived negatively by other participants in their group. This is caused by social stereotypes.

8) Learning the language of both groups allows you to capture personal qualities. For a long time, emotional behavior in the language and gender peculiarities of the language have not been studied at all.

1.4 Gender stereotypes

The concept of "gender stereotypes" can be understood as "widespread beliefs about the typical characteristics of representatives of different genders and their social behavior." Gender stereotypes are directly related to gender roles and are necessary for their strengthening, endurance and recreation. Put more concisely, the "gender stereotype" is a simplified, emotionally charged representation of a man and a woman.

These gender stereotypes lay at the core of formation of public's general understanding of and expectations for gender. It was observed that on biological sex, society can actively welcome some and fiercely reject other characteristics of an in individual.

It is common to distinguish three kinds of stereotypes. The first kind is associated with the establishment of social roles related to family and profession. The second kind is tied to masculinity and femininity. The last kind hinges on gender differences in the context of labor.

Today, women aspire to move away from these stereotypes as far as possible. They step out into new professional fields (that would typically be more fit for a man, ex. business, politics, security), choose to dress differently, prefer career development to than childbirth, stay active and not only in the kitchen. However, it is still hard to bridge the gender gap as even in the 21st century stereotypes continue to rule public conscience. Perhaps, because few are willing to make effort and go against the flow. Following established norms is much easier and more comfortable.

1.5 Gender linguistics

A branch of science that studies the place and role of gender in the language is called gender linguistics. This field is responsible for defining the functions of gender interactions between males and females. It is also aimed at establishing an understanding the essence of the phenomena that's is now taking place in the society and, consequently, in the language, that this society uses to communicate. So, gender linguistics work on two overarching problems:

- reestablishing the place of gender in the language (vocabulary, syntax, generic family, etc.);

- studying speech behavior of males and female.

At the beginning of the 20th century there existed a widespread idea that the language of men is different from the language or women, including that the two sexes speak differently. However, the "female" language was considered as inferior, second-rate compared to the "male" language just because people believed that men are smarter by nature.[10] Notice, that the basis of the language system is androcentric, i.e. dominated by males where they have an advantage. Gender linguistics has focused on the characteristics of female speech. As a result, the studies indicate that the discrepancies are manifested primarily in the appraisal, in emotions perceived from intonations, and the choice of vocabulary.

AV Kirilina didtinguishes 6 branches of gender linguistics:[11]

1) Sociolinguistic gender studies,

2) Feminist linguistics,

3) Gender studies, studying both sexes,

4) Studies of masculinity,

5) Psycholinguistic study of a sex,

6) Cross-cultural, linguistic and cultural studies

Gender linguistics is a part of a complex science called genderology, which also encompasses gender philosophy, psychology, sociology, aesthetics, and, thus, can be rightfully considered as linguistic genderology.

1.6 Feminsit linguistics

In the 1960s-1970s of the 20th century, the new wave of feminist movement emerged in the USA and Germany,. Because of it, the issues of gender studies in linguistics received a new impetus for development, resulting in the emergence of a unique trend called "feminist linguistics" (PL).

The main goal of feminist linguistics is to expose the patriarchy, i.e. male dominion in social and cultural life.[12]

Robin Lakoff's work "Language and Place of Women", which is devoted to the characteristics of female speech behavior, became fundamental in the field of feminist linguistics.[13]

In this work Lakoff argues that the language is androcentric and is a reflection of the male vision of the world that is constantly imposed on a woman. Such approach, through language, makes different sexes to be represented unequally: the male perception of the world and point of view is taken as a norm, while those of a female are considered inferior, defective, deficit and alien. The questions raised by the author caused heated debates in the scientific world and drew attention of a number of disciplines, such as history, sociology, anthropology, psychology and others. Besides, the impact on linguistic policies is an applied goal of feminist criticism of the language.

In her work, Lakoff identifies several distinctive features of the "female language".[14]

1) More precise, detailed color connotation.

2) "Senseless additions"

3) Use of affective adjectives to express emotions, "empty adjectives"

4) Indirect questions

5) Words-intensifiers

6) Overly-polite requests

7) Social vocabulary related to women's interests

8) Words and phrases that soften the categorization and certainty of the statement, "softeners"

9) Hyper-correctness in grammatical forms

10) Lack of jokes in speech

The criteria of the female language, defined by Robin Lakoff, have become the subject of empirical experiments for many researchers. Because of this "inclusive" language (masculine form as a standard noun) female images are missing in the language and, consequently, woman only make sense as the "continuation" of men. Thus, since language is a means to form public mentality, feminists hope that the change and rethinking of the language will directly affect the change in public attitudes toward women, improving their status in the society.

1.7 Characteristics of women's and men's speech behavior

Throughout a long time, speech behavior has been studied in different places and in varying conditions. Plenty of stereotypes still exist when it comes to verbal interactions between men and between women. One of them is that, compared to men, women talk a lot more. Tannen suggests that "the reason for such widely spread opinion lies in the fact that men choose to listen and refrain from talking in the situations when women would have a lot to say" (from the discussion on physical appearance of a friend)[15] The table below was created based on Tannen's study.[16]

|	*Men*	*Women*
Tone and style of the conversation	Conversation needs to have a strict and rationalized tone.	Conversation needs to have a colloquial nature with a discussion of various problems.
Purpose of the conversation	To argue and to prove one's position.	To gain audience's approval and support, though the conversation is valuable in and of its own.
Goal of the conversation	To draw attention to oneself and to gain a foothold once again.	To build a connection; to receive approval and feedback for one's position, that later will become a common opinion.
Nature of the conversation	No need for details and nuances.	The discussion of details becomes the focus of the conversation.
Reaction of the audience	Reassuring to the speaker, insisting that the problem does not exist.	Reassuring and supporting the speaker, showing complete understanding of her problem.
Reaction to the audience	Like to praise oneself and stand out due to jokes and funny anecdotes.	Do not think that jokes are appropriate.
Reaction to the audience	Self-praise is imperative, even necessary with the new acquaintances of the opposite sex or higher status.	Self-praise and assessment of own achievements is suitable only for a small friends' circle.
Reaction to the audience	Modesty is a sign of weakness, unwanted in a public conversation.	Elevation of self and own achievements compared to that of a conversation partner is an inappropriate luxury.

Survey: to verify Tannen's position, the following survey was conducted: I identified six situations in which a person needed to either explain their own position or simply contribute to the conversation. The results from this survey will allow to either verify or _____Tannen's theory.

Topic: "When and under what conditions do men and women choose either to speak up or to refrain from talking". The data provided below was composed as a result of an open survey of 147 participants (69 men and 78 women). The participants were asked to select one answer to the following question: in what circumstances would you be most comfortable to talk and express your own thoughts and opinion?

Given answer options:

a. at home,
b. at a meeting with friends,
c. at the first meeting (date) with a person of an opposite sex,
d. at the personal meeting,
e. at a job interview,
f. at a conference or a work meeting in the role of a speaker.

(These answer options are placed randomly. The order of the answer options does not carry any significance).
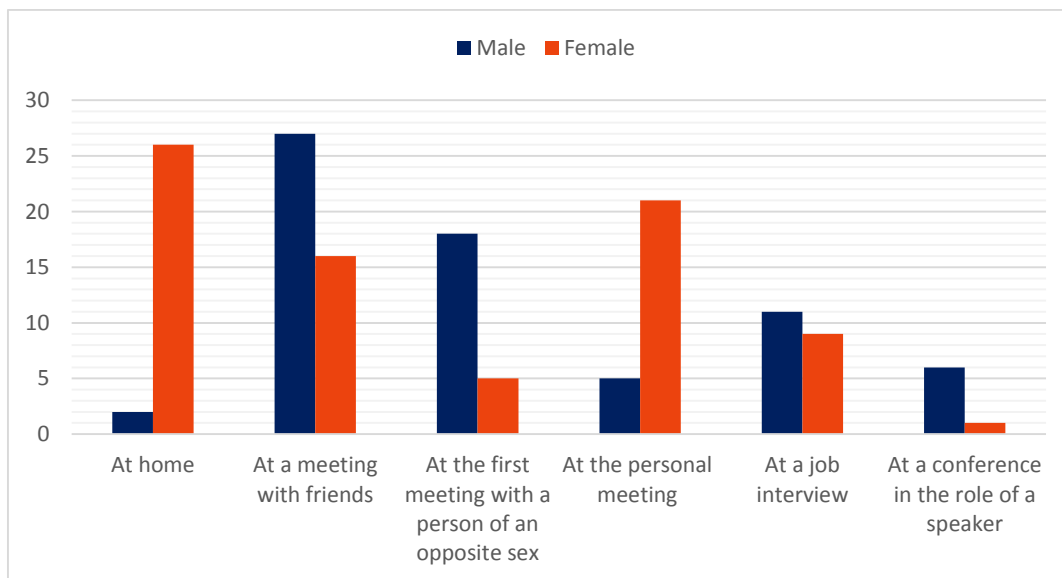
This survey revealed that the majority of men prefer talking in public, especially in a large company, and in the role of a speaker at major events. It is easier for men to express their opinion when they are surrounded by a large number of people, as well as in a situation where the goal of a meeting is a talk or a conversation. Men enjoy being in the center of attention and they are not bothered by an elevated public interest in their person. This is in line with Tannen's statement number 3 (see the table above) that it is important for men "to draw attention to themselves and to gain a foothold once again". In the first encounter with a person of an opposite sex, men also prefer to take initiative and play a role of an orator who seeks to gain woman's attention. Once again, this corresponds to Tannen's statement (see number 7 from the table) that

"self-praise is imperative, even necessary with the new acquaintances of the opposite sex or higher status". Most of women, in turn, prefer private conversations where they can discuss certain things one-on-one. Preferably with a person who are they well familiar with or even have a friendly relationship. In situations like these, the attention of those participating in a conversation is centered on each other and they can talk freely without being restrained or distracted by others. Besides, it allows women to discuss topics of an intimate nature and to have, so to say, "an open dialogue". This data is in agreement with the statements number 1, 3 and 7 from the table above. Women prefer to converse with those who they know or with somebody who shares the interest for the same topics. In addition, it becomes clear that the majority of women talk at home. This emerges from women's emotional and expressive nature while men are considered to be more reserved. For example, after a long day of work men tend to rest quietly, but women are more likely to share their emotions, gathered throughout the day, which are often found to be in excess. This finding can be tied to Tannen's statement umber 4 on women that talks about the importance of detail in women's conversation. The survey results in the section about the job interview were almost on the same level. Thus, we can conclude that both men and women are willing to have a conversation despite any factors or emotions if it comes to the things that they strongly desire or need, such as a new job position or promotion.

Al things considered, we can confidently state that the conducted survey has met our expectations and serves as a proof for affirmation of Tannen's theory. Speech behavior, indeed, depends on gender and the circumstance where men or women find themselves talking.

1.8 Discourse and text

The concept of discourse is the foundation of the terminology of modern linguistic theory. Since we are studying discourse in the same way as we would study any other natural phenomenon, it is important to determine the types and varieties of this phenomenon. To date, the main contrasting categories are spoken discourse and written discourse. This distinction is justified by a channel through which the information is transmitted. The oral form is based on an acoustic channel, the written uses the visual channel. Sometimes the contrast between the oral and written form is equated with the difference between discourse and text. However, such a connection is not justified.

Furthermore, let us go deeper into the concepts of "discourse" and "text". Discourse in its content is complex form that is still difficult to define for modern linguistics. So far, this term has not yet acquired one single meaning. On the contrary, it has quite a few. One of them is the understanding of discourse as an organized system of speech regulated by the society. Another - the supremacy of certain principles, depending on which reality is subjected to classification and representation during certain time intervals. In other words, discourse is speech "immersed in life".[17]

In turn, a text is a sequence of sign units united by a semantic connection, the main properties of which are connectivity and integrity ".[18] Text too is a complex phenomenon, performing a variety pf functions: it is a means of communication, a way of storing and transmitting information, a product of a certain historical era, and a reflection of socio-cultural traditions.

In the early 1970-ies, there was an attempt to differentiate the categories of text and discourse. Discourse was supposed to be interpreted as "text plus the circumstances", and the text, respectively, was defined as "discourse minus the circumstances".[19]

The properties that define discourse as a specific unit in a higher-level language are the following:

1. The phenomenon of discourse is unique in its structure. It differs from other units upon which the language is built.

2. Discourse acts as a wholesome phenomenon, that is capable to be represented either fully or partially in a language.

3. When translating a discourse from one language system to another, it appears as a whole unit. However, not only lexical lacunae emerge in this process, but also stylistic blanks. In other words, if finding the required style in the translation language is impossible, then one must refer to a stylistic transposition.

4. If we talk about the poetic aspect, the discourse is marked by linguistic and ethno-linguistic peculiarity. It is found in the metrics, rhythm and rhyme of poetic works. Here linguistics become relevant for a discourse. It is also wort to mention various applicability of discourse in linguistic cultures, as well as genre characteristics.

5. Discourse is likely to act as a model of a specific situation with a structural specificity in a given language. Thus, it can stand in the same row with a language "stemma" and have unified texture, which has a matrix systemic significance.

Thus, discourse is an intermediate phenomenon that lies between speech, communication and linguistic behavior, on the one hand, and a fixed text of communication, on the other hand.[20]

The concept of "glossy discourse" is a "mentality that is typically characterized by formation of the audience's value orientation. This is achieved by presenting material in a way that constructs the image of a "beautiful life," belonging to which is declared by the journal as a necessity "[21]

CHAPTER 2. GENERAL INFORMATION ABOUT VOGUE MAGAZINE

2.1 History and development of magazine editions

Vogue comes from a French word that means fashion.

The magazine has been in print since 1892 when it was first published by the *Condé Nast Publications* press. During its long history, the magazine experienced many upgrades and structural changes. It was founded by Arthur Turnur, who had already had journalistic experience and was appointed as a publisher, and Harry McVickar, who received European education in arts and became the artistic director of the magazine.

Originally, *Vogue* was also called a "weekly" since it was printed every week and included 16 pages. It was intended for the New York elite and contained information on exhibitions, upper class social events, news and, of course, fashion. The magazine was well illustrated, with many new fashion trends. In particular, readers could find inside the *Vogue* information on theaters, concerts and art exhibitions. Despite the lack of pomposity, *Vogue* quickly gained popularity among the New York audience.

Soon, in 1909, under the appearance of a new publisher *Conde Nast*, *Vogue* changed its concept and turned into a publication that had become the arbiter on "taste and fashion for successful and active people".[22] The magazine began to appear less frequently – every other week – but grew in the number of pages. The year of 1909 was also marked by the transition from traditional black-and-white cover pages in drawing to artistic covers in color. However, because of the events of the First World War, it became difficult to issue magazines across Europe. For this reason, the publication started to be printed in England, with the first issue of French *Vogue* being released in 1920. Later, in the mid-1920s, *Vogue* came up with several new sections that talked about travelling as well as original interior design. Besides, the magazine started to offer rubrics on weight loss and various diets. In 1932, a true landmark in the history of *Vogue,* a colored photograph appeared on the cover for the first time. In the aftermath of this event, photography had eliminated completely drawings and sketches from the magazine's pages. Since then, *Vogue* started to partner and collaborate with some of the most well-known photographers of that time: Irving Penn, Richard Avedon, Helmut Newton and others.

Its distinctive style, which is known to us today, the magazine developed in the late 50's. As many newspapers fairly observed in those days, "*Vogue* is a first-class style guide with an unforgettable charm and excellent photo quality." For a long time, *Vogue* had been positioning itself as a magazine for 30-35 years old housewives. However, starting from the 1960s it changed its focus and direction. The magazine a reflection of extraordinary journalism geared towards confident, stylish and energetic women. All these changes took place under the direction of a new editor, namely Diana Vreeland. Besides, in this period *Vogue* became one of the most influential fashion magazines as such models as Suzy Parker, Twiggy and others started to appear on its covers. It is interesting to mention that these models had only become popular after their shooting for the magazine. Before their work for *Vogue* they were quite infamous, but once the issue came into print, they literally "woke up as celebrities".

Photographers that collaborated with *Vogue* throughout history were truly turning fashion into a piece of art. At all times the magazine was dictating its views on contemporary beauty and fashion. The proof of that - scandalous photos of the model Twiggy, whose pictures shifted the ideals of femininity and beauty. The photography of Twiggy with short-cropped hair made a

splash in the community. In the 1970s the magazine changed its publishing frequency for the third time - with issues coming out once a month – and once again changing most of the subject areas. The next turning point in the life of *Vogue* was the appearance of Anna Wintour as a new editor, who has been in charge of the magazine from 1988 until nowadays. The ambition and drive of this influential woman is portrayed in an American film "The Devil Wears Prada".

Today *Vogue* is published in 23 countries. This monthly magazine covers fashion and beauty, dictating new trends in the fashion industry and standards that are always sought-after in the higher society. In addition, *Vogue* features the shows of famous fashion houses, secrets of modern cosmetics and perfumes. During its more than a century-long history this glamorous magazine became the most influential fashion periodical as well as a "golden standard for style and taste. Based on a time in history, the magazine changed its target audiences: from liberal elites in 1920s and housewives in 1950s, to working women of 1970s and the women of the 21st century. Today *Vogue* is elaborately decorated by the works of famous photographers and contains various practical suggestions and recommendations.

2.2 Editorial board, journalists and internal structure of *Vogue* magazine

Throughout its existence *Vogue* has always been destined for female audience, regardless of the changes happening within the organizations. Even Anna Wintour, the editor-in-chief of American *Vogue,* said that "in our magazine it was always women who worked, and they worked exceptionally for women".[23]

In total, American *Vogue* had five dedicated chief editors who worked tirelessly on the development and modernization of the magazine. Each of them contributed a part of herself into *Vogue¸* developing her signature style that is trackable across the shift from one editor to another. Nevertheless, there was a couple of very first editors before the prominent five: Josephine Redding (1892-1901) and Marie Harrison (1901-1914). These two names are rarely mentioned in the industry-related literature (articles and footnotes) since under Redding and Harrison the magazine had a slightly different purpose compared to that under the five chief editors: Edna Woolman Chase (1914-1951), Jessica Davis (1952-1962), Diana Vreeland (1963 - June 1971), Grace Mirabella (July 1971 - October 1988), and Anna Wintour (November 1988 - present).

With all that being said, we know that there is an exception to every rule. There was, indeed, a man, but only one, in the history of *Vogue* that became the chief editor. His name was Main Rousseau Bocher who started working for *Vogue* in 1924. Two years later, in 1929 he finished the career of an editor-in-chief. Though Bocher had worked in the magazine for only 2 years, he was honored with a bronze plaque on the alley of fame «Fashion Walk of Fame» in Manhattan.

2.3 The concept of positioning in the market and the influence of chief editors on *Vogue's* development

One of the first editors of the magazine, as well as its style setter, was Edna Chase who came to Vogue in 1914. Today, many people know her famous statement: "Fashion can be bought. Style, you must possess". The main requirement of Edna as chief editor for the photos was that they would «show the dress». This requirement is used even to this day as one of the most important factors for fashion photographers, who still try to maintain their own sense of style and fashion.

After Edna Chase, in 1952 Jessica Davis became the new editor-in-chief of *Vogue.* She stayed as such for 10 years, but, unfortunately, during her work the journal did not see any major changes.

In place of Jessica Davis came Diana Vreeland, that started her role as an executive director of *Vogue* in 1963. It was after her arrival that the magazine began its modernization. A reform took place not only in the image on the cover, but also in the ideology of the magazine. Diana began to highlight the "stars" of the 1960's: Suzy Parker, Twiggy, Veruschka, Marisa Berenson, Penelope Tree and Jean Shrimpton. With Vreeland's help, *Vogue* starts to become a magazine that dictates the trends in the world of fashion. During this season, it was not the people who made the name of the magazine, but the magazine that made the name for the people, made them famous.

In July of 1971, the post of chief editor was taken by Grace Mirabella and the "beige period of *Vogue*» began. She stubbornly pushed the edition to become closer to the audience of "common Americans", and though these efforts had allowed to increase the circulation, overall they negatively affected the reputation of the journal. One resigned, Mirabella attempted to to create her own journal. She wrote about her work in *Vogue* magazine in her autobiography *«In and Out of Vogue»*.

Currently, the chief editor of the American *Vogue* is Anna Wintour, who came to office in 1988. As the leader of the organization she continues to work strategically on the magazine's reputation. According to the statistic, *Vogue* became the number one fashion magazine in the world. In addition, she has tried to expand the audience of the magazine to the maximum, believing that "high fashion should be available to all, not just for the selected few."[24] Wintour's first innovation was a renewing of the general form of the cover. A lot of her predecessors placed just the face of the model on the cover, but Anna Wintour decided to portray the photo model's full body. And this was not the only change that she made. The model that the was presented on the new cover was wearing faded jeans and a jacket from Christian Lacroix, embroidered with precious stones. This gesture was aimed to attract new readers, combining elements of high fashion with casual wear, that is available to everyone.

Today *Vogue* is being in published in 23 countries: Australia, Brazil, China, France, Germany, Greece, India, Italy, Japan, Republic of Korea, Mexico, Portugal, Russia, Spain, Taiwan, Turkey, United Kingdom and the United States. In addition to the main magazine, *Vogue* has its side magazines such as *Vogue Living* and *Vogue Entertaining + Travel* (issued only in Australia), *Men's Vogue* (magazine about fashion for men) and *Teen Vogue* (magazine aimed at teenagers).

CHAPTER 4. REPRESENTATION OF GENDER VOCABULARY IN VOGUE

3.1 Methods and subject of analysis

Robin Lakoff distinguishes the following characteristics that are typical for the texts authored by women:

- use of intensifiers;
- softening of the statements (the "hedges");
- detailed designation and description of colors;
- vocabulary related to women's interests;
- «empty» adjectives;
- markers of politeness.

As we were studying the texts of *Vogue,* we set off to estimate the amount of articles' vocabulary that matched Lakoff's theory. Besides, we decided to find out whether there is an inclination for texts, written by female authors, to have an inclination toward a more emotional tone. For this reason, we have identified an additional set of parameters:

- nouns conveying feelings;
- verbs of emotional perception and verbs conveying feelings;
- exclamations;
- questions.

In total, we have analyzed 9 articles from the May 2017 edition of *Vogue USA* that ranged from 334 to 3115 words in length. The average length of an article was 1771 words with a total length accounting for 15 941 words. The length, sex of an author, rubric and genre were designated for every article.

Each text was prepared for a quantitative analysis by classifying it according to the 10 parameters mentioned above. We estimated the frequency with which every parameter was used in each article as well as in the articles altogether. The obtained results were organized into a table and processed with the help of ta able-analyzing software LibreOffice Calc.

Further, we analyzed the results that we had grouped by each parameter beforehand. In each of these categories we studied how the use of these parameters varied depending on the genre of the text and sex of its author.

3.2 Vocabulary from women's interests

The term "women's" interest was used to define all life domains and activities that a traditional society would ascribe to women. In this manner, the words referring to home and living spaces like *kitchen* or *bedroom*, family ties, romantic relationships, physical appearance and clothing, cooking, decorative plants and flowers – all were categorized as "women's" vocabulary. Words related to these spheres were found in the texts 739 times which comprised 4.6% of all words. This gender parameter proved to be the most frequent out of all parameters examined which was quite anticipated.

The frequency of usage of this kind of vocabulary ranged from 1.6% in the editor's letter to 16.1% in the article on crab dishes. Thus, the difference between a minimum and a maximum was 10 times.

In the article «Shell Game» most of the "women's" vocabulary was related to cooking. The author was describing types of crabs that are used in dishes, the meal preparation process, ingredients, courses and the locations where they can be tasted:

[1] *But the decadent <u>crab</u> classics have an undeniable allure. Julia Child suggests you <u>serve</u> them in <u>aspic</u>, as a <u>souf-flé</u>, or <u>chaud-froid</u>, <u>enveloped</u> in a sort of <u>white jelly</u>.*

[2] *The Junior League of Charleston's famous <u>cookbooks</u> offer <u>crab dip</u>, <u>deviled crab</u>, <u>crabmeat casserole</u>, and <u>crab imperial</u>, among other <u>crustacean-based party dishes</u>, for which accompanying <u>ingredients</u> tend to include <u>mayonnaise</u>, <u>cheddar cheese</u>, <u>chopped pimiento-stuffed olives</u>, and <u>Ritz-cracker crumbs</u>.*

In the memoir «March with Me», family and appearance themed vocabulary is dominating. The author is reminiscing her youth and her participation in a protest-march, the way she looked and what her parents thought about it:

[3] *Back then I thought I was the essence of cool in my <u>bell-bottoms</u>, <u>black turtleneck</u>, and <u>light-blue work shirt</u>. The summer before, working as a typist in Manhattan, I'd spent a large chunk of my salary on a <u>Villager dress</u> (<u>white with a light-green floral print</u>) and <u>Pappagallo flats</u>.*

[4] *My <u>mother</u> was appalled by my new <u>look</u>, and she saw no reason not to let me know. "You're supposed to be <u>dressed</u> like a college girl, not a longshoreman."*

In addition, family and kinship vocabulary can be used to talk about solidarity: [5] *Tears come to my eyes when I think of the <u>mothers</u>, <u>daughters</u>, <u>granddaughters</u>, and <u>lovers</u> who were there with me.*

Interestingly, "women's" vocabulary was employed not only directly, in its literal sense, but also metaphorically as a tool to achieve a more comprehensive and graphic description:

[6] *Yende says her generation is more interested in friendship than in rivalry, comparing their situation to that of a <u>rose</u> and a <u>tulip</u> in a <u>garden</u>: "Each <u>flower</u> doesn't think about the other <u>flower</u>; all it knows is to <u>bloom</u>."* («Passion Players»)

A detailed description of physical appearance, family, house and garden can be seen in «Collision Course», the article dedicated to the mayor of Los Angeles Eric Garcetti:

[7] *At the center of the action is Mayor Eric Garcetti, a <u>fit</u>, <u>square-jawed</u>, <u>gently graying</u> 46-year-old <...>. <u>Dressed</u> in a <u>crisply tailored blue suit</u> with a <u>pin</u> promoting the city's 2024 Olympics bid...*

[8] *The <u>couple</u> has <u>fostered</u> seven <u>children</u> over the years—"It seems so natural to take care of <u>children</u> who don't have a safe place to live in our city," she says—and are now devoted to Maya. <...> These are the two things he cares about most in <u>parenting</u>.*

[9] *We step <u>outside</u>, through the <u>drought-tolerant garden</u>, and take a seat at a sun-dappled table. Across the <u>lawn</u> is a splendid row of <u>blooming purple irises</u> that she loves, she says, because they remind her of her <u>grandmother</u>.*

Such usage of detail facilitates the creation of an image-portrait that is not only political, but also personal.

It is also worth to mention, that besides "typically women's" interests, the authors of the articles and women they feature, often mention socio-political and professional experiences. We chose not to analyze the professional vocabulary because it is profoundly specific to a field, of which there are plenty. However, we did count the share of socio-political vocabulary in the articles. It comprised 0.64%. Most of this kind of vocabulary was contained in the article about Eric Garcetti – 2.7%. Not a single time a word related to socio-political domain was found in a review of a detective novel, an abstract from it or an article about the crab dishes.

We noticed that current political events – election and policy of the president of the USA, Brexit and women's march – have the largest mention in the articles:

[10] *Following <u>President Trump's immigration crackdown</u>, <u>second-term Los Angeles mayor</u> Eric Garcetti has vowed to defend his city's undocumented.* («Collision Course»)

[11] *"I don't think you have to shout it from the rooftops," she says of her <u>political views</u>— she performed at the <u>Democratic</u> National Convention and <u>campaigned</u> for <u>Hillary Clinton</u> during the 2016 <u>presidential campaign</u>...* («Very Perry»)

Another interesting particularity lies in the fact that aside from family and romantic relationships that were included in "women's" interests, friendship and cordial ties also appear on the scene, to the point that they were alluded to 20 times, representing, evidently, their crucial part in the life of articles' characters.

In this manner, the analyzed texts, indeed, portray the world through a lens of women's interests in a patriarchal society: food, clothing, flowers, love. What matters to a woman is on one side beautiful, stylish and tasty, and on the other - very dear and home-style cozy. At the same time, the latter does not make up an entirety of woman's interests as a typical reader of *Vogue* leads active life outside of family and relationships. She too participates in a political life of the society and manages to devote her time to friends as well.

3.3 Expression of feelings (empty adjectives, verbs and nouns of feelings, exclamations, questions)

If we were to unite all indicators of emotions and feelings - "empty" adjectives, nouns and verbs conveying feelings, questions and exclamations - into one group, we would find the vocabulary from this group appearing in the articles 642 times, which equals to 4% of all words used.

"Empty adjectives" (they are also called affective adjectives) are marked by the absence of any concrete semantics: they do not describe a real quality of an object but rather the attitude of the one describing it. For instance, if we use an adjective "amazing" to describe a film, the reader will only be able to perceive that we liked this particular film, not much more about the film itself.

In the texts of the magazine, "empty adjectives" were found 199 times which comprised 1.5% of all words. Most of all they were used in the review "Eyes Wide Open" where 3.1% of used vocabulary were "empty adjectives":

[12] *Her debut thriller, The Girl on the Train, went <u>stratospheric</u>, selling eighteen million copies and becoming a film starring a <u>wonderfully</u> boozy Emily Blunt.*

[13] *In this era of <u>nasty</u> women and alternative facts, there's a certain solace to a <u>dark</u> escape, in the promise of submerged truths coming to light.*

As can be seen in the example sentence number 12, adverbs formed from the "empty adjectives" were included into the same category with "empty" adjectives. In any case, their function remains unchanged – to provide an emotional assessment and express author's attitude towards the object. An especially frequent use of such adjectives in the book review and in the editor's letter can be explained by the fact, that in the texts of this genre it is of the highest importance to the author to express their opinion on the subject, to reinforce the statements with emotions and to convince the audience to keep reading.

This major group of verbs that signify emotional perception contains the verbs *recall, love, hate, admire, hear, see* as well as other constructions similar in meaning to the afore mentioned verbs (ex. *to be frightened, to be happy.* In the articles studied by us, the verbs of this type were used 307 times which equals to 1.9% of all words. Most often they appear in the article-memoir (2.9%), Katy Perry's interview (2.5%) and an extract from the novel (2.4%). Here they help to transmit the feelings of a character, creating the "presence" effect, and, thus, triggering an emotional response from the reader:

[14] *As he reached out, I <u>noticed</u> he had a slight tremor. His skin <u>felt cold</u> and <u>papery</u> against mine, as though it belonged to a much older man. "I'<u>m</u> very <u>sorry</u> for your loss."* («The Deep End»)

[15] *We <u>were determined not to look scared</u>, because no one marching <u>looked</u> the slightest bit <u>worried</u>.* («March with Me»)

The nouns that convey feeling and emotions are significantly rarer in the texts. They appear only 77 times which corresponds to 0.495% of all words. Their relative scarcity can be connected to the fact that they are typically used to represent deeper feelings and stronger emotions and are usually expressed more vividly:

[16] *Maybe these are the <u>worries</u> of a woman who is, whatever else, older, grayer, and far more foot-sore than she was a half century ago.* («March With Me»)

[17] *I can still feel what I felt that night, the <u>terror</u> and the <u>fascination</u>.* («The Deep End»)

Interrogative constructions and questions were employed 42 times in 7 out of 9 texts (0.26% of all words. Most frequently they appear in the extract from the novel and Erik Garcetti's interview. In the first case, questions help to imitate the flow of thoughts, accounting for a part of characters' dialogue:

[18] *In the kitchen, an oak table was pushed up against the window. <u>The same one?</u> It looked similar, but it couldn't be, the place had changed hands too many times between then and now.*

[19] *"<u>What are you doing?</u>" she asked again.*

"I'm sorry," I said. "I'm Jules. We haven't met, but I'm your aunt."

"I didn't ask who you were," she said, "I asked what you were doing. <u>What are you looking for?</u>"

When it comes to political reports, the open-ended questions tend to appear in addition to interrogative phrases. The rhetorical phrases are used here to address the audience directly, stirring their interest for the topic:

[20] <u>*What is he doing about President Trump's crackdown on undocumented immigrants, of whom Los Angeles County has more than a million?*</u>

Exclamations, on the contrary, are far from appearing in every text – only in the culinary article and two interviews. They correspond to only 0.005% of all words and appear 17 times where 14 times fall on the interview with Katy Perry. There they convey Perry's lively and upbeat personality, as well as comic nature of her answers:

[21] *"I have had this body for a very long time," she says, "and I would pour into those clothes very well—so it worked!"*

[22] *"You're my hot date for to-night!" she trills playfully. "I hope you live up to all my expectations. I hope we take it all the way!"*

Thus, with the help of techniques explained above, the authors of *Vogue* appeal to readers' feelings. They utilize a range of "emotional" vocabulary to provoke readers' empathy towards the characters, to transmit character traits and to imitate live communication

3.4 Intensifiers

Intensifiers are the adverbs that either mark the extreme state of a certain quality (*so, very, such, too*) or tits minimal magnitude (*hardly*). Intensifiers appeared in the articles 108 times and comprised 0.68% of all words. Most of the intensifiers were located in the editor's letter and the two interviews. On the other hand, intensifiers are practically non-existent in the memo «Life on the Edge» or an extract from the novel. We explain this by suggesting that in the memo it is more important to provide actual information rather than appeal to feelings. In fiction, to which a novel belongs, the use of intensifiers instead of the direct peach can be simply inappropriate. The genre of an interview implies more of a personal, heart-to-heart connection, exposing one's feelings in return. Therefore, intensifiers make them seem more real and convincing:

[23] *"You <u>really</u> need someone you can depend on, someone you feel safe with when you make that first entrance," says Costello. "Pretty dives into the role but doesn't make it about herself. She is <u>very</u> genuine, no airs."* («Passion Players»)

[24] *Katy is <u>enormously</u> likable because she is always herself — and even here, where sometimes she is <u>barely</u> visible from beneath the layer upon layer of Rei Kawakubo's deeply conceptual clothing, what you see is what you get.* («Speaking Volumes»)

All in all, intensifiers magnify the emotional content of the article and increase the influence that it will have on the audience. This is especially effective for and appealing to women-readers as they are likely to be more emotional and empathetic.

3.5 Softening of the statements (the "hedges")

This category unites the words that express the uncertainty of the speaker (*guess, think, wonder, probably, maybe, kind of,* etc.). Words and phrases that "soften" the statements in such ay appeared 61 times which equals to 0.38% of all words. Most of all they were found in the interviews with Eric Garcetti and Katy Perry, as well as in the article-memoir. In the short story, though, they do not appear even once – the author does not need to alter anything as s/he is presenting actual information. To the interviewees though, they allow to convey their position to the audience without raising it to the absolute:

[25] *She was not, for instance, "allowed to interact with gay people," she remembers, and "there is some generational racism." («Very Perry»)*

[26] *"What drives us," she tells me, "is a set of shared values."*

My heart sinks a bit, for her words sound like a press release for a foundation. («Collision Course»)

In the first example [25], the heroine is reminiscing about her childhood. Though it was not rid of difficulties and challenges, she does not want to deny her relatives or call them racist, only mentioning that there was "some generational racism". The character in the second example [26] discerns insincerity in the collocutor's words but chooses not to accuse her of lying, appropriately using the "softener' here again.

Therefore, the use of "softeners" allows the author to express their own opinion without seeming too critical or harsh. Because of the "softeners", writers can avoid making someone mad or and protect themselves from taking additional responsibility for any positive or negative response that their words will trigger. On one side, such style of communication is common for women in the traditional society that do not necessarily like taking initiative or stating their opinion directly as it is. On the other side, "softening" is equally common for those speaking publicly and to big audiences, where every word needs to be properly weighed.

3.6 Markers of politeness *(super-polite forms)*

To the markers of politeness belong all verbal constructions that include such modal verbs as *would, could, should* and *might*. Polite forms and expressions appear in the studied articles 56 times which accounts for 0.5% of all words. In fact, they do not appear often enough for us to make a supported claim about patterns of usage. More likely, the frequency here depends on speech peculiarities of the person who is speaking and/or on his/her upbringing. Out of all authors of the articles that we studied, the one who writes about her participation in a protest-march (a more elderly person) as well as an opera singer seem to use polite form more than the others do so:

[27] *I <u>wouldn't</u> have even been able to say vagina. If we had a conversation where such words were necessary, we <u>would</u> have said private parts.* («March With Me»)

[28] *Sierra, who will in fact perform with Leonard at the Met in Figaro later this year, adds, "It <u>wouldn't</u> feel like work at all."* («Passion Players»)

In the given examples, the characters put their statements in a conditional case with the help of a modal verb. They want to convey a hypothetical nature of the situation, as seen in the first case, or to show a desirable/unlikely outcome, as in the second case. Besides, the use of modal verbs can indicate speaker's lack of confidence or the desire to protect themselves from hurting someone else's feelings.

3.7 Connotations of colors

The use of color in the language of the texts was recorded 41 times which correlates to 0.26% of all words. In most of the cases, the base colors ((*red, blue, black, white,* etc.) are sufficient for the author. However, when it comes to more complex genres – like fiction, for example - or a professionally narrow theme (like apparel design and fashion), the writers switch to more composite and elaborate color connotations. If a writer names the color of an object directly, we perceive that it was important for him/her to draw reader's attention specifically to the color:

[29] *Sitting on the other side of the wall, scratching at the plaster with your fingernails, painting symbols on the back of the door in <u>blood-red</u> nail polish.* («The Deep End»)

[30] *In an echoing studio in Brooklyn's hipster Red Hook neighbor-hood, Grace Coddington and a team of earnest Comme des Garçons minions are fastening Katy Perry into something that resembles a child's toy car fashioned from <u>jade-green</u> fake-Astrakhan fur with a many-tentacled faux–ostrich feather boa shimmying at her hips like an Elizabethan life preserver.* («Very Perry»)

Among other color connotations mentioned in the texts are *biscuit–colored, turquoise, neon, lilac* — all of these shades reflect the exceptionality of the objects described, their peculiar attributes, and uncommonness that ranges from noble and gorgeous to blatant and shocking. Thus, a rich color variety like this makes it possible to create images – and communicate them to those reading the magazine - that are not merely bright, but also more unique and more real, revealing in themselves author's viewpoint as well.

3.8 Identification of differences based on a rubric, genre and sex of the author

The comparison of relative frequency with which the gender themed vocabulary described above is used, shows that almost half of such vocabulary is comprised of words that relate to women's areas of interest. Nearly one fifth is represented by verbs of feelings and almost one eighth by "empty adjectives". The share of other gender markers found in the texts is significantly lower.
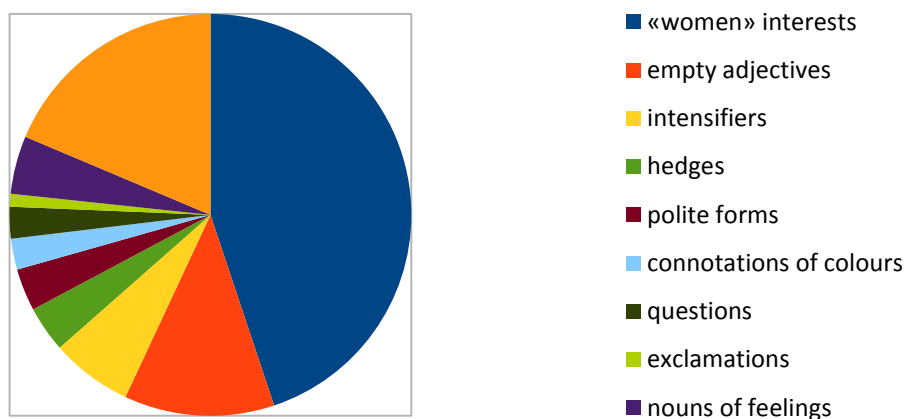
Percentage ratio of gender marker in the articles of *Vogue*

But we were interested not only in the relative importance of gender markers, but also in their presence based on a type of the text. The articles examined by us came from the rubrics like *Letter from the Editor*, *Excerpt, Lives*, and *Nostalgia* (all located in the introductory part of the magazine without a name). Other articles were a part of *Fashion & Features* cycle. Having divided the articles into two big categories, we received the following diagram:
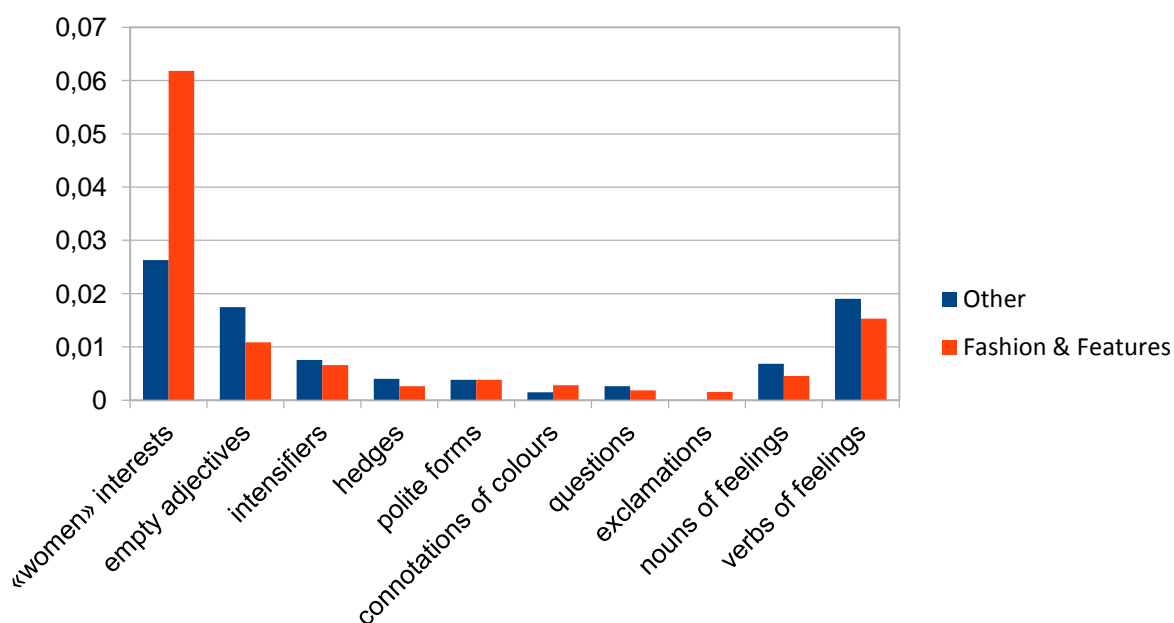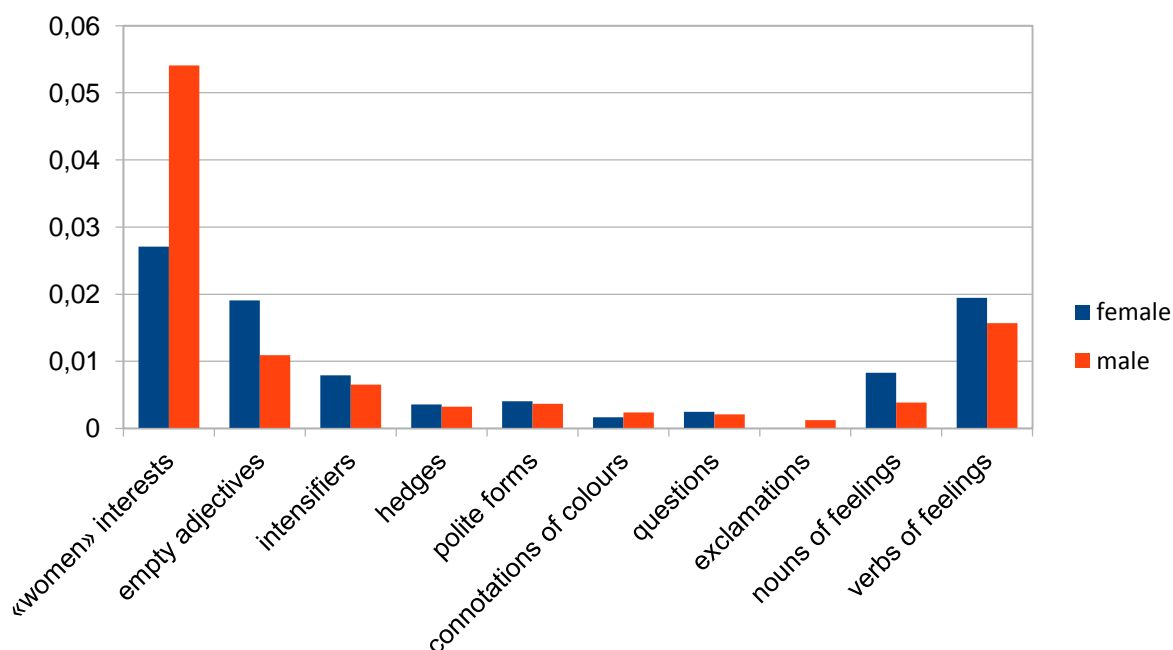

The ratio of gender markers relative to a rubric

Generally, the differences across articles remain minor. However, there are two noticeable exceptions. First, the words related to "women's" interest were used almost three times more in the *Fashion & Features* category, which is rather logical and consistent. Second, "empty

adjectives" appear a lot more often in the articles from the introductory part of the magazine. It is in this section where we find texts expressing authors' personal views and attitudes.

The articles analyzed by us over the course of this research were authored by 4 women and 5 men who wrote one article each. The use of gender markers based on the author's sex (male or female) is depicted in the diagram below:

The ratio of gender marker relative to the sex of the author (female/male)

As illustrated in the diagram, it is nearly impossible to determine whether the author of the article is male or female just by looking at their use of "women's" gender markers – though the is a slight difference in the bars, the numerical difference is close to zero. However, a remarkable difference is observed in relation to "women's interests" vocabulary which was caused, we believe, merely by the article on crab dishes that was highly saturated with culinary terms. A more likely factor that determines the sex of the author can the use of "empty adjectives', though, once again, it is not clear whether the genre has a stronger influence on the language of the article or its author. Thus, we conclude that gender markers point to the recipient of the text, rather than the sender, the audience and not the author of a text.

Articles of the following genres were analyzed by us: letter, review, novel (fiction), report, story, memo, interview and an article. Because of the small volume of material, comparison across all genres does not deserve consideration, but will be beneficial to at least compare those genres where articles were greater in length. Therefore, we chose two interviews (5 099 words in total) and a story to which we added that extract from a novel which was narrated from the first person (4517 words in total).
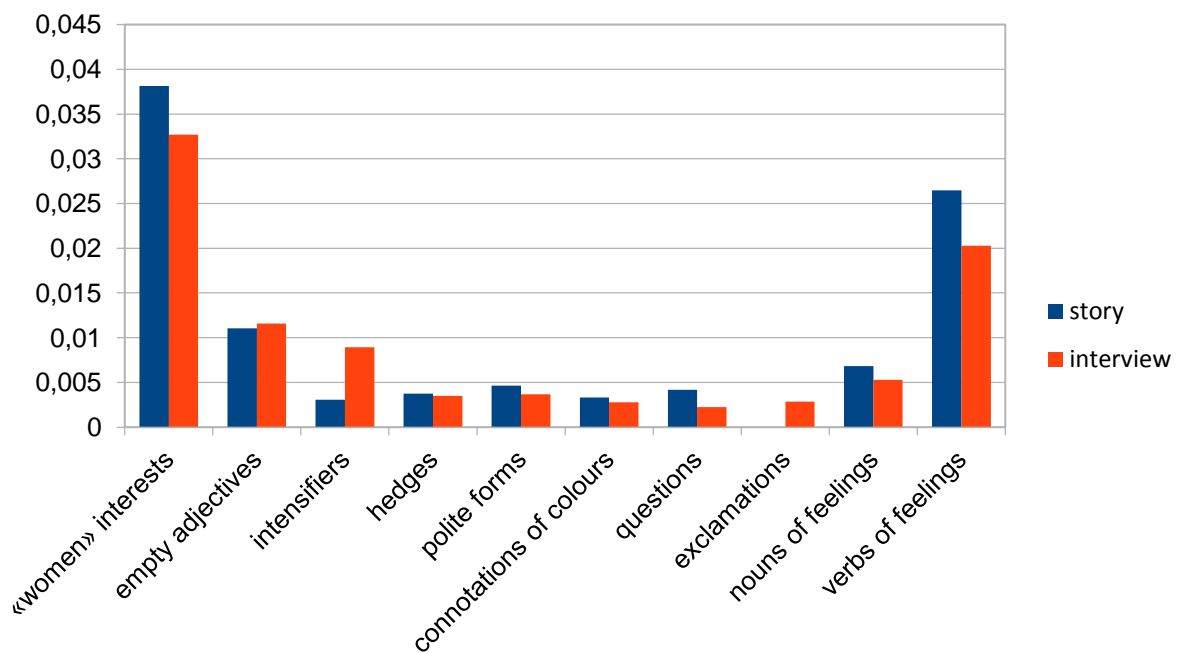
Ratio of gender markers in the articles in relation to genre

Two significant variations in relation to the markers are notable here. Intensifiers are used more often in the interviews verbs of feelings in the stories. Basically, this is the same tendency that is present between oral speech and communication in writing. Thus, in interviews the dialogue is here and now and interlocutors can directly express their emotions with more freedom, while in the text that is written, the author-interlocutor is distanced from the reader and has to convey his emotions through calculated verbal description.

For the same reason of insufficient amount of material it is impossible to track any correlations or patterns in the usage of gender markers. It can only be helpful to look at the techniques used in the text with the largest and the smallest percentage of gender markers.

Title	% of gender markers
Shell Game	19,67%
March With Me	11,06%
Very Perry	10,88%
The Deep End	9,21%
Speaking Volumes	9,04%
Eyes Wide Open	8,14%
Passion Players	7,87%
Collision Course	7,14%
Life on the Edge	6,29%

Gender markers were used the most in the article «Shell Game». Typically, those were words related to women's interests, then "empty adjectives", intensifiers, "softeners" and color connotations. In the memo «Life on the Edge» where gender markers were used the least, there

are, nevertheless, two polite forms used per three hundred words which is rather significant considering that, in general, polite forms are used less widely. In this memo, such gender markers were used to retell the words of others and for the sake of greater imagery.

CONCLUSION

The analysis of *Vogue* articles based on the rubrics, genre and author's sex leads us to the following conclusions:

1. Out of all women-specific gender markers, most common are the words related to the traditional areas of women's interests. Most frequently they appear in the *Fashion & Features* section of the magazine. This tells us that Vogue's target audience is women who both take care of their physical appearance and style, and invest their time into family and relationships. At the same time, topics covered in the magazine are not limited to only stereotypical understanding of women's interests.

2. Second most common marker is "verbs of feeling" which are words expressing the action or state of feeling. These verbs are especially important in the texts where - unlike in the interviews- the direct exchange of emotions with a conversation partner (collocutor) is impossible.

3. The proportion of other gender markers such as the presence of color connotations, polite forms, "emotional nouns", softeners of certainty or the "hedges", questions and exclamation is fairly small. Though the authors occasionally used them to increase the emotional impact on the audience, we cannot state a significant importance of these gender markers.

4. More research is needed to confidently declare whether the use of gender marks depends on the sex of the author or not. But we are inclined to suggest that gender markers are defined more by the audience rather than a writer.

There is a hypothesis that advertising as well as magazines written with a focus on women's themes have a feminist overtones and are written in "female language". In this thesis, I analyzed gender characteristics in the Vogue magazine. In the course of the study, it was found out that the statement about the use of the "female language" in the printed edition is not unique. Thus, today it is impossible to speak unambiguously about the "female" / "male" text, because in the modern world, in connection with the unification of the social roles of men and women, differences in language behavior are erased.

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