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COMMUNICATION STRATEGIES IN FASHION MAGAZINES
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Formulujte shrnutí a závěr.

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Hatim, B. and I. Mason. 1990. Discourse and the Translator. New York: Longman.
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Prohlašuji, že jsem diplomovou práci vypracovala samostatně pod odborným dohledem vedoucího diplomové práce a uvedla jsem veškerou použitou literaturu.

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Podpis

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1 Introduction

In the recent years, analyses of mass media discourse, especially lifestyle magazines and their discourse, have been gaining an increased interest in linguistic and translation research. Most current linguistic studies provide the researcher with various tools for uncovering the roles language often plays in communication. As Tomášková (2009, 77) mentions, the scope of linguistic studies widens and takes into account various social aspects. Consequently, such studies enable us to recognize the ways, using which one can make use of language to achieve “specific communicative goals”.

As a component of the all-embracing mass media discourse, this study aims to focus on the discourse of fashion magazines and to explore it with respect to communication strategies the editors and the entire magazines use. By the term of fashion magazines I understand women’s lifestyle magazines dealing primarily with fashion and style. For more detailed description of the concept see section 1.3 of this chapter.

A central concept in this study is strategy, more precisely a communication strategy. In linguistics, the concept of strategy has been described for instance by Enkvist (1987, 24), who perceives it as “a goal-oriented weighting of decision criteria”. For the purpose of this study, I construe strategy as a plan or set of plans intended to achieve a specific goal. The second important concept incorporated within this study is a text colony representing a text type whose components “do not derive their meaning from the sequence in which they are placed” (Hoey 1986, 4) and is assumed to represent a dominant communication strategy within the discourse analyzed.

The structure of the thesis is divided into two parts: theory (chapters 1-5) and analysis (chapter 6). The theoretical part deals with the discourse of women’s fashion magazines, the notion of communication strategies, Hallidayan functional linguistics, conversationalization and text colonies, while the analysis focuses on communication strategies and text colonies. At first, the related literature had been studied, in order to compile the theoretical part. Subsequently, based on the theoretical findings, the analysis was conducted.

1.1 Hypotheses

Fashion magazines represent a powerful medium influencing the reader. The research is to be carried out on Czech and English fashion magazines, accordingly, on the discourse of British and/or American magazines and their Czech counterparts. However, the core of the analysis is represented by the British version. Firstly, one of the aims of this study is to characterize the discourse of fashion magazines by mentioning their content and form, and to identify and interpret key communication strategies the editors, as well as, the magazines themselves use to achieve the intended goals. In relation to this, I expect the strategies of conversationalization and especially of text colonies to prove as the most outstanding within the corpus analyzed. Subsequently, the thesis aims to determine to what extent these strategies apply to all representatives of the corpus chosen for the research.

Secondly, the study focuses on the concept of text colonies. A text colony represents a specific text type, supposedly, being used as a textual and communication strategy in the genre of fashion magazines. In order to prove this claim, the study aims to explore the articles in the analyzed corpus comprised of fashion magazines.

Thirdly, seeing that the analysis of this study will take into account British and Czech fashion magazines respectively, the author expects that several culture-based differences might be encountered. Therefore, in the analysis these differences or possibly different strategies identified in the Czech counterparts, with respect to the Czech culture, will be compared to English magazines.

1.2 Analyzed corpus

The research subject of the study is a subgenre of women's lifestyle magazines whose main topic and concern is fashion and style. Fashion magazines could be ranged into a group, that is often referred to as "glossies" (Hermes 1995, 6). *Glossies* are monthly lifestyle magazines printed on high-quality glossy paper, usually counting of more than (the British and American versions) or up to two hundred pages (the Czech versions on average). In order to satisfy the reader, some of them are even accessible in two different sizes of the format, as *Cosmopolitan* or *Harper's Bazaar* for instance. These magazines usually cover a wide range of topics – from beauty and style to traveling, celebrities and more.

However, the corpus of this study will center on a selected shortlist consisting of three main multinational periodicals – ELLE, InStyle and Harper’s Bazaar, particularly their English (British and/or American) and Czech versions. These magazines have been chosen by a reason that they are vastly different from the point of view of their target reader - which goes together with the adjustment of the content, yet they still belong to the same subgenre of women’s glossies dealing with fashion and style. I assume that this choice of the analyzed corpus will bring an insight to the communication strategies and structure applied in contrasting types of fashion magazines.

In brief, ELLE is an extensive first-class fashion magazine presenting prestigious fashion houses and brands. One could say “a sister” of the famous Vogue magazine. Similarly, Harper’s Bazaar seems to be comparable with ELLE, however, it focuses on high fashion and style for self-confident and, apparently, self-sufficient women of all ages. This magazine expects certain knowledge in fashion from its reader. In contrast, InStyle seems to appeal to wider public, it provides the reader with luxurious, as well as reasonably priced fashion shopping tips and stylish outfits. When it comes to price, the Czech version of InStyle magazine is even the most affordable of the three.

In order to make this research up-to-date, the analyzed corpus includes selected 2015 and 2016 issues of the three magazines. Additionally, the complete list of the corpus analyzed or cited is to be found in the Bibliography towards the end of the theses.

1.3 Methodology

This study is inspired by the former research in this discourse by Renáta Tomášková “Communication Strategies in Women’s and Men’s Magazines”, (chapter 3) in the monograph *Communication Strategies in Text and Talk* (2009). However, as indicated above, this study concentrates solely on the topic of women’s fashion magazines.

Most importantly, the methodology of this study is based on the functional approach of M. A. K. Halliday, who perceives the text as multifunctional. At first, it should be specified what is being meant by the term function in this functional approach. Halliday and Hasan (1985, 17) put forward that their representation of the term function of language is nothing more than its use. “The concept of

function is synonymous with that of use.” However, they enrich the concept by saying that within their investigation “function will be interpreted not just as the use of language but as a fundamental property of language itself, something that is basic to the evolution of the semantic system.”

Subsequently, Halliday and Hasan (1985, 23) identify four different components in the semantics of every language – experiential, logical interpersonal, and textual. Experiential and logical components are usually referred to as ideational function, therefore together it makes eventually three functions of language or components of meaning. Thus, I will refer to them as ideational, interpersonal and textual. Further on, Halliday likens the relationship between these components of meaning and discourse to a neatly woven fabric. “These strands of meaning” are seen as “interwoven in the fabric of discourse” (Halliday and Hasan 1985, 23). Essential points here are simultaneity, interconnection and inseparability. As indicated above, the components do not occur in isolation of each other. Halliday (ibid.) perceives language as multifunctional and states, “the meanings are woven together in a very dense fabric in such a way that, to understand them, we do not look separately at its different parts; rather we look at the whole thing simultaneously from a number of different angles, each perspective contributing towards the total interpretation”. This is what he considers to be the nature of a (multi)functional approach. Based on the mentioned approach, I conceive the structure of the analysis in this study. Thus, the communication strategies in this study are to be analyzed in accordance with Halliday’s components of meaning (i.e. the ideational, interpersonal and textual component).

With respect to the topic of text colonies indicated above, the methodology, theoretical and terminological framework are provided firstly by Bhatia’s insight on genre colonies (2004), however, most essentially by Michael Hoey’s approach (1986 and 2001) who compares the specific characteristics of text colonies to a “bee hive” and by current studies drawing upon this phenomenon (e.g. Tomášková 2009, 2011, 2012; Tárnayiková 2002; Dontcheva-Navratilova 2006).

2 The discourse of women's fashion magazines

This chapter describes the terms discourse and discourse analysis, provides with an overview of various theoretical approaches to media discourse and specifies in the discourse of women's and fashion magazines and the discourse participants.

2.1 Discourse

Even though it is not completely my intention in this study to clarify the complex and overlapping distinction between text and discourse (discussed for instance by Brown & Yule, 1983; Tárnayiková, 2002; Widdowson, 2004), for the sake of this chapter I shall at least define what the term *discourse* means. Simultaneously, a simple definition would seem necessary before introducing the issue of media discourse.

According to Dictionary of linguistics and phonetics, discourse is “a term used in linguistics to refer to a continuous stretch of (especially spoken) language larger than a sentence [...]” (Crystal 2008, 148). In linguistics, discourse usually concentrates on language and its use. It is important to notice that this study deals not only with language, but exactly with written discourse – lifestyle fashion magazines – and communication. There are various approaches to discourse by the list of authors mentioned above, who look at this phenomenon from different angles. For instance, one of the points of view is the “process and product” distinction described by Fairclough (1989) who sees discourse as a broad process of social interaction. Similarly, Widdowson (2004, 8) states that “discourse is the pragmatic process of meaning negotiation [and] text is its product”. Adopting the process and product definition for the topic of lifestyle fashion magazines, discourse (the process) include the whole making of the magazines, all the voices that appear in the given magazine and their cooperative communication, the specific language used by the speech community in the fashion industry, as well as the communication strategies that are being used in the magazine and other numerous features altogether leading to the publication of the final product. Text (the product), on the other hand, is represented by the final articles and columns that are to appear in the particular issue of the given fashion magazine and subsequently get to the hands of the target readers.

Moreover, discourse, in the sense of discourse analysis, has been well specified by Norman Fairclough (e.g. 1995, 2003). Discourse analysis is a method employed by discourse analysts when analyzing spoken or written discourse. Fairclough's approach perceives the term as signaling the particular view of language in use (2003, 3). The principal distinction in the context of discourse analysis is between "approaches which include detailed analysis of texts, [...] and approaches which don't" (2003, 2). For those who do, Fairclough uses the term "textually oriented discourse analysis". Consequently, he maintains that text analysis represents an essential part of discourse analysis, however, it is not only the linguistic analysis of texts which constitute discourse analysis (DA). Moreover, Fairclough (2003, 3) sees DA "as 'oscillating' between a focus on specific texts and a focus on what I call the 'order of discourse', the relatively durable structuring and networking social practices".

2.2 Written mass media discourse

Fashion magazines constitute an example of a discourse falling under the media of mass information. The unique language of different media has often been attracting and still attracts linguists to conduct research in this field. Bell (1995, 23) maintains four main reasons for being interested in analyzing media discourse. Firstly, the media represent a readily accessible source of language data useful for research and teaching. Secondly, the media serve as "essential linguistic institutions". Explanatorily, in a speech community, they shape the language use and attitudes, as well as they may function as native-speaker model for second language learners. Thirdly, Bell (ibid.) states that "the ways in which the media use language are interesting linguistically in their own right", i.e. different dialects and languages people use in advertising, TV shows, radio personalities use special language to communicate with their unknown audience, and the like. In fashion magazines, editors use specific language as well. Tomášková (2009, 90) calls the world of fashion "a world of pre-modifiers", I would also point at the frequent use of mostly hyphenated compounds, e. g. *an ultracrisp cat-eye, eco-fabulous empire* (ELLE February 2016; 154, 156) which can be used either as head nouns or as pre-modifiers. Fourthly, the media represent considerable social institutions. They create the formation and expression of culture, politics and social life.

The reason for using Bell's remarks as an introduction is simply the fact that this section aims to characterize various important approaches to analysis of media discourse and this author is one of the representatives. Particularly, I will deal with authors defining and applying written discourse analysis, such as newspaper articles etc. which employ certain text structures, that, I suppose, might be comparable to those in lifestyle magazines.

As Cotter (2001, 417) characterizes, there are three basic approaches to the study of media discourse: discourse analytic, sociolinguistic, and nonlinguistic. However, not every research seems to follow strictly one of these approaches. Researchers in media discourse usually tend to mingle the features of all three approaches within one work. This study is intended to be discourse analytic, analyzing texts from fashion magazines, however it may incorporate features of the critical approach as well. Thus, the following lines will focus on critical discourse analysis.

One perspective from which to look at media discourse is critical discourse analysis. As van Dijk's study (2001) implies, the central relationship in critical discourse analysis is discourse and power. Thus, as van Dijk describes, "critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" (2001, 352). Van Dijk also states that CDA is not altogether a direction, a school or specialization in comparison to other approaches in discourse studies, but it rather offers "a different mode of theorizing analysis, and application throughout the whole field" (van Dijk 2001, 352). Furthermore, one section in the mentioned study focuses on media discourse. Van Dijk (*ibid.*, 359) contends that the power of media has inspired many critical studies in various disciplines such as linguistics, semiotics, pragmatics, and discourse analysis. Among others, he mentions critical study by Fowler (1991), centering on the language in the news, who, unlike other critical analysis on media, focuses more on linguistic tools for such study. Another important later CDA approach named by van Dijk is Fairclough's publication *Critical Discourse Analysis (CDA)* (1995a) where he devotes a chapter to media discourse, i.e. to newspapers in particular.

While introducing the general concepts of the book devoted to CDA, Fairclough (1995a, 7) asserts that he views discourse analysis as "analysis of how

texts work within sociocultural practice”. This type of analysis requires attention to form, structure and organization of a text at all levels of language (e.g. with respect to phonology, grammar, lexis, and higher level such as the structures of argumentation). In relation to this, Fairclough assumes that any level of organization may be found relevant for the purpose of critical and ideological analysis. According to Fairclough (ibid., 23), CDA integrates the three following phenomena: 1) analysis of text, 2) analysis of processes of text production, consumption and distribution, and 3) sociocultural analysis of the discursive event (i.e. the given text or talk) as a whole (ibid.). Even though CDA does not significantly interfere with the methodology of this study, I suppose, this discussion brings an insight into the study of media discourse (and its terminology) to which fashion magazines belong.

Once Fairclough’s approach to CDA has been introduced, I will now move back to the issue of media discourse. In the same book, Fairclough incorporates a paper which identifies tendencies in the representation of spoken and written discourse in newspapers (Fairclough 1995a, 55-69), which I shall briefly describe as an example of critical approach in media discourse analysis. What is more, Fairclough mentions the notion of situationality which constitutes the topic of the following section in this chapter. Particularly, the paper analyzes “discourse representation” (i.e. “speech reporting” in other words) in five newspaper articles. The author distinguishes between primary and secondary discourse. Primary discourse refers to the representing or reporting discourse and secondary discourse is the discourse represented or reported. With respect to the theoretical framework, the author draws upon Volosinov (the mentioned primary/secondary discourse) and Hallidayan terms (ideational and interpersonal meaning which are to be the core of this theses). Consequently, Fairclough’s analysis is based on five parameters: mode, boundary, maintenance, stylisticity, situationality, and setting. In the following section I will deal exactly with situationality as well.

2.3 The importance of situationality in women’s magazines

I consider women’s magazines, as a specialized discourse type, to be situationality-dependent. By the term “situationality” I understand one of the seven standards of textuality (Beaugrande and Dressler, 1981) which altogether

constitute a text. According to Shreve (2001, 774), “a text is a complex linguistic object that reflects certain social and communicative constraints”. In the given way I intend to start the discussion of situationality within the discourse of women’s lifestyle magazines. At first, I will focus on standards of textuality in general by mentioning a short description of each of them. In response to this overview, the present subsection will be devoted to situationality and answering the question in what way(s) this feature of textuality reflects in women’s lifestyle magazines and what its possible implications with respect to fashion magazines are.

Even though Shreve’s paper (2001) deals with the topic of terminology, I follow his remarks on text and standards of textuality (pp. 774, 775). Text represents social interaction that is usually marked by the conventions of culture in which it occurs. It is not just a sequence of words and sentences. Moreover, the conventions and interactions of a narrowly focused text, here I take a magazine article, for instance, encompass certain social roles of the participants, specific communicative needs and intention, required content information and format. Therefore, as Shreve puts it, despite the fact that “[...] a text always has a linguistic surface (words, sentences), it also possesses other features which, taken together, make it possible for human beings to recognize it and use it as a device for communication in specific circumstances and for specific purposes” (ibid.). These features are referred to as the seven standards of textuality. Before I move to the notion of situationality as such, it might be useful to make an overview of all seven standards. The seven standards of textuality are features which hold the text together. They include intentionality and acceptability, informativity, cohesion and coherence, situationality, and intertextuality. Neubert and Shreve (1992) have defined the seven standards for the purpose of translation practice. Shreve (2001; 774, 775) summarizes them as follows:

1. *Intentionality* is the interaction between the communicative purpose or intent of a text and the reader’s need for the information in the text, that is, texts are designed to do something; they have an interactional aim.
2. *Informativity* comprises the substantive knowledge content of the text, that is, the information units delivered in and through the text to the reader.

3. *Acceptability* is the text's adherence to the conventionalized norms for communication that apply in a particular social circumstance.
4. *Situationality* comprises of the set of conditions that describe the social and communicative context for the text, conditions such as **time, place, audience**.
5. *Coherence* comprises the logical relationships established in the text between information units, i.e., an information structure or global logical or semantic structure.
6. *Cohesion* is the expression of the logical and semantic information structure through linguistic means.
7. *Intertextuality* is the relationship between an instance of a text (that is a particular text), and other instances of texts recognized by readers as being of the same type.

Situationality greatly contributes to a text's textuality, because it influences the interpretation of a given text by its readers. According to de Beaugrande and Dressler (1981), situationality concerns the factors which make a text relevant to a situation of occurrence, i.e. it deals with the communicative setting. As highlighted in 4., situationality represents "the location of a text in a discrete sociocultural context in a real time and place" (Neubert and Shreve 1992, 85). In other words, situationality, in general, embraces the who (character), when (temporal location), and where (spatial location) of the text (Tárnyiková, 2002).

For women's magazine articles to be comprehended and interpreted correctly the situation of occurrence or the communicative setting is very important. As for the texts in fashion magazines, it is even more complicated, I suppose, by a reason that the articles are specified or rather focused in the field of fashion. I agree with Tomášková (2009, 107) who argues that "[t]he meaningfulness and comprehension of women's magazine texts are based on the reader's assumed familiarity with the knowledge, experiences, attitudes and emotions representing the essentials of the female world, or rather on assumptions through which the magazine constructs a female world, with the essentials not only meeting readers' expectations but also being imposed on them." According to my observations and as Tomášková states as well, the readers are expected to be familiar with the issues discussed in the magazines, e.g. fashion, beauty, healthy lifestyle, celebrities, etc. I have stated above that in the case of fashion

magazines, I believe, this tendency is even stronger, since the authors of the specific glossies dealing with high fashion and style seem to count with the reader's previous knowledge of the world of fashion and to some extent with their familiarity with something, which I might call *the discourse of fashion*. The readers are, therefore, assumed to have particular interest in fashion, to know several fashion brands, the most notable fashion houses and designers, be able to understand the shortenings of fashion brands/ designers and their variations in use (e.g. be able to identify *Manolos* or *Jimmy Choos* as referring to shoes made by the designer Manolo Blahnik or Jimmy Choo), and to know certain models, celebrities, kinds of beauty products... A separate category is the knowledge or at least basic familiarity with some TV shows which through the years has become to be seen as iconic (e.g. the TV series *Friends* or *Sex and the city*) and the magazines keep alluding to them. Last but not least, the readers are assumed to be familiar with basic fashion terminology. Tomášková (ibid., 107) calls all of this "shared knowledge" which she sees as a stepping stone of communication.

Another point Tomášková mentions connected to situationality is the use of "vague vocabulary" (ibid.). I find this feature applicable to fashion magazines as well, as the interpretation of this type of vocabulary depends on shared experiential context. Furthermore, the use of more or less vague vocabulary seems to play a double role regarding its purpose. Firstly, the expressions should be "vague enough" to appeal to an adequately wide audience, however at the same time "specific enough" in order to gain a target group of readers that would feel bonded by the principles and attitudes which the magazine represents". As a typical example of vague vocabulary as a communication strategy Tomášková gives the language of horoscopes. Unlike general women's lifestyle magazines, in fashion magazines, horoscopes represent a marginal section, that is often skipped by their readers. However, just to demonstrate how this kind of expressions looks like, I will use them as well:

Your month to: Be peaceful

Near the new moon on the 16th, define your desires, then follow your libido.

Date for your diary: 14th, Prepare for battle.

(ELLE UK July 2015, 36)

Motto of the month: Virtue is not knowing but doing.

(H.B. UK July 2016, 98)

The language of horoscopes uses this vague expressions e.g. *Prepare for battle* (What battle?); *follow your libido* (What libido? In what way? In which activity?), so that every reader born in the given horoscope sign is able to adapt the information they just read to their current and future situation concerning the given month. However, as mentioned above horoscopes is just a marginal issue in fashion magazines. Given the fact that InStyle, for instance, does not feature any within its scope. The proper importance of situationality in the discourse of fashion magazines lies in the shared knowledge of the fashion world.

2.4 The readers

The present section characterizes the addressee(s) and/ or audience within the discourse of women's lifestyle magazines i.e. the readers. The readers play a significant role in the discourse of women's magazines. It is the target readers who influence the choice of communication strategies. Accordingly, the target readers of women's lifestyle magazines will represent one of the subjects of analysis in this study, given that they seem to shape both the ideational and interpersonal components of language semantics and simultaneously the textual one. That is, I suppose, the fact that editors have to adjust the structure and contents of their articles, as well as the whole magazine upon the potential requirements of their prospective target readers.

Joke Hermes (1995) has conducted a cogent research and analysis on the issue of women's magazines described in a publication titled *Reading Women's Magazines. An Analysis of Everyday Media use*. I will now draw on Hermes, in order to explore the discourse of women's magazines from the perspective of its readers (the audience). Furthermore, the author also makes remarks on the characteristics of the overall discourse and genre of women's magazine, which I find suitable and evaluative for the purpose of the present chapter.

Hermes introduces the book by clarifying certain concepts concerning the genre of women's magazines and distinguishes between three main subgenres according to the way using which the readers attach meaning to the magazines they read. This "broad division", as Hermes refers to it, includes: traditionally oriented magazines, gossip magazines and feminist magazines (Hermes 1995, 6). The concern of this study, fashion magazines, fall under the category of the traditionally oriented magazines, since the mentioned subgenre comprise of rather

inexpensive weeklies (e.g. the British *Bella*, the Czech *Vlasta*) and monthly high-priced glossies (e.g. *Cosmopolitan*, *ELLE*, *Harper's Bazaar*, *Marie Claire*, etc.) which are published in various language mutations (ibid). Furthermore, as implied above, the central concept in the book is “making meaningful” by which Hermes (1995, 7) means “the process of making sense of a text by recognizing and assigning it associative signification [i.e. denotative and connotative levels of meaning], as well as giving it a place in one’s knowledge and views of the world”. This representation virtually summarizes the concept of coherence of a text (for the definition see 5. in 2.3).

Anyway, Hermes (1995, 32) uses an apt formulation to characterize women’s magazines with respect to their target readers. Her research shows that readers, in particular women readers, appreciate the possibility of reading women’s lifestyle magazines because they are “easily putdownable” and one copy is usually read by more than one reader. As Hermes (ibid., 34) contends, “women’s magazines constitute a genre that does not make demands: they can easily be picked up and put down again. Since, as readers, we know magazines will not capture us totally or carry us off, they are quite safe to read.” By the expression “safe to read” Hermes means, compared to books, for instance, magazines do not require much time and attention while reading. Subsequently, she adds that the magazines are to be read not merely for their content, but rather for their “adaptability”(ibid.). This adaptability refers to the fact that lifestyle magazines can be read while doing something else, watching TV for instance. The reader can browse the magazine, choose the order of reading, find an article or its part that interests them and read in the moment when the other activity bores them or does not require their attention. Similarly, the next and supposedly the most obvious reason why do people read lifestyle magazines identified by Hermes (1995; 35, 36) is relaxation. With a help of a magazine the reader can forget about their stress from work. However, all the reasons and representations by the readers are not within the scope of this thesis. Nevertheless, the discourse participants of women’s fashion magazines constitute an inseparable part of communication strategies applied in fashion magazines, therefore the following chapter focuses on the theoretical background of Hallidayan functions of language.

3 Halliday's functions of language in women's lifestyle magazines

This chapter describes the approach that is central to the methodology of this study (as seen in 1.2). Thus, it is rooted in Hallidayan structural-functional linguistics (e.g. 1985, 2004) and in systemic-functional linguistics, an approach which perceives language as social semiotic system. As stated in the methodological part (1.3) above, in this study I aim to conceptualize and interpret communication strategies in fashion magazines according to Michael Halliday's three functions of language: ideational, interpersonal and textual. In response to this, communication strategies include the ideational component (field of discourse), the interpersonal component (tenor of discourse) and the textual component (mode of discourse). However, before explaining this theoretical approach, it should be primarily clarified what exactly is being meant by the related "communication strategies".

3.1 The notion of communication strategies

Introducing the topic, it is vitally important to remind that a central concept in this thesis is strategy, more precisely a communication strategy. Most research papers in discourse usually explain the meaning of the term strategy by using its traditional definition. Thus, for the purpose of this study, I see strategy as a plan or set of plans intended to achieve a specific goal as well. Hopkinson et al. (2009, 9) suggest that "communication is fundamentally a goal-driven activity, so strategies are central to any analysis of communication and discourse: a communication strategy is a plan for achieving a communicative goal."

3.1.1 Communication strategies in lifestyle magazines

The whole volume on communication strategies in text and talk by Hopkinson et al. (2009) rests on the assumption that there is always a certain hierarchical relationship between the three components. With respect to the discourse of fashion magazines, I agree with the authors saying that the interpersonal function and therefore interpersonal strategies are superordinate to the other two: "Communication is above all an interpersonal activity, and so the ideational and textual strategies are viewed as being ultimately subordinate to the requirements of the interpersonal component." (2009, 11). In a broader sense, as interpersonal

strategies they consider those of persuasion, manipulation, managing conflict, building consensus, etc. Following this approach, Tomášková organizes her chapter devoted to communication strategies in lifestyle magazines.

Tomášková's corpus includes different types of women's glossies and their comparable men's counterparts. Based on the analyzed corpus she presents the essential features of ideational, interpersonal and textual components. Subsequently, she identifies and describes the prevalent communication strategies. As Tomášková (2009, 130) remarks, lifestyle magazines usually intend to achieve three goals: "to inform, to persuade and to entertain their readers". With respect to these goals she distinguishes and discusses five salient communication strategies to be applied both in Czech and British or American women's and men's magazines. These strategies are personalization, generalization, conversationalization, advertising with its manipulative tendencies, and "unified discontinuity" which refers mainly to the use of text colonies (ibid., 131). An essential aspect of these strategies is the fact that they are often mutually interdependent. Consequently, I suggest, some of them might fade into one another, for instance conversationalization seem to share certain characteristics or techniques with personalization (see 4.1).

Except for the three Hallidayan components of language use, I will focus on analysis of two key communication strategies identified by Tomášková, namely, conversationalization (see chapter 4), being incorporated within the interpersonal component of the analyzed magazines (as seen in the analysis 6.1), and text colonies (discussed in chapter 5 and in the analysis 6.2).

3.2 The functional approach to language and discourse

In the previous section I have sought to introduce how functions of language relate with the notion of communication strategies in the discourse of lifestyle magazines. The present section, on the other hand presents the theoretical approach used as a base of the analyzed phenomenon. It will focus on language multifunctionality. Michael Halliday studies the language from a social-semiotic perspective, specifies in the above-mentioned structural-functional linguistics with respect to text linguistics. There are two main theoretical aspects to be explained and seem to be markedly interconnected. The first are the three features of the

context of situation and the second aspect are functions or components of language semantics.

3.2.1 Features of the context of situation

According to Halliday and Hasan (1985, 12), text is related to its situational context. As a suitable explanation of the term context of situation I am referring to this statement from the Dictionary of linguistics and phonetics: „In its broadest sense, situational context includes the *total* non-linguistic background to a text or utterance, including the immediate situation in which it is used, and the awareness by speaker and hearer of what has been said earlier and of any relevant external beliefs or presuppositions” (Crystal 2008, 109). In other words, Halliday assigns it to all those extralinguistic factors, which have some bearing on the text itself.

Consequently, situational context comprises of three individual features, the tenor, the field and the mode that are related to the functions of language. I will comment on this in the following subsection devoted to functions of language. Halliday maintains that these features (parameters of context) together are called to interpret the social context of a text, “the environment in which meanings are being exchanged” (Halliday & Hasan 1985, *ibid.*). The field of discourse represent the topic of the communication – it refers to “what is happening”. The tenor of discourse is engaged in those, who are taking part. It is related to “the nature of the participants, their statuses and roles”, for instance the relationship between the author and the reader. Eventually, the mode of discourse represents “what part the language is playing”, what the participants expect the language to do for them in that particular situation. It represents the channel through which the language is communicated (i.e. whether it is written or spoken or a mixture of both) and the rhetorical mode (what the text tries to achieve, e.g. in terms of persuasion etc).

To illustrate this concept in the discourse of women’s magazines, I will draw on an extract of an article taken from *elle.com*, as seen in example (1) below. It is a headline, a sub-headline and introductory lines to “shopping tips” article. When encountered with this type of text, I suppose, the prospective reader can easily recognize that it is an article from an online version of a fashion magazine. In comparison to printed version, this example shows the date of publication (*APR 26, 2016*) which is an inherent feature of online magazine

articles. In the comments below the example (1) I apply the analysis with respect to parameters of context (field, tenor and mode).

(1)

10 EAR CUFFS THAT WILL HELP YOU FAKE A CARTILAGE PIERCING

For those who love the look, but can't stand the pain.

BY JUSTINE CARREON APR 26, 2016

Unlike magnetic nose rings, the earring cuff survived the '90s poser stereotype and is back in full force. Fake the pierced look with these pain-free ear cuffs and no one will be the wiser.

(ELLE 2016)

Field: An online magazine article giving style guidelines and shopping tips on accessories, on earrings in particular.

Tenor: The author explicitly communicates with her prospective readers by using personal pronoun *you* and advice in imperative *Fake the pierced look*.

Mode: Written to be published and read online. The text is informative and persuasive. It informs the reader about the fact that 90s fashion is coming back and it is persuasive, because it tries to imply that the reader should adapt to that and should buy and wear the accessories (without the necessity to have their cartilage pierced) the rest of the article shows images of the accessories promoted and their prices (for a complete image see the link to the given website included in the bibliography). The mentioned properties also indicate the advertising character of the text. Formally, the text is structured to a headline, sub-headline and introductory lines. It provides the reader with bibliographical information.

3.2.2 Functions of language

As indicated earlier, communication strategies in this study are to be interpreted in accordance with Halliday's semantic functions of language. I agree with Tomášková (2009, 79), who states that these strategies focus on text structure and organization on one hand, on the other they concentrate on the way the text is linked to context.

Following Hallidayan view (1989, 2004), the ideational function is the one of constructing representations of the world (e.g. the content, the topic or simply the message of the communication). The interpersonal function constitutes social interactions (specifies the relationship of the discourse participants), and finally the textual function concerns the creating of cohesively structured texts and communicative events. Referring back to the previous subsection where I described the parameters of context, it is now suitable to comment on the connectedness between features of situational context and functions of language. Thus, having stated both the meaning of each parameter of context and of each function of language above, it is becoming clear that the ideational function relates to field of discourse, the interpersonal function to tenor of discourse, and the textual function to mode of discourse.

In addition, the Hallidayan multifunctionality of language with respect to text and discourse i.e. the multifunctional view of text has been clearly summarized by Fairclough (1995a), who finds it important because texts, in his view, “are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world, and social interaction” (Fairclough 1995a, 6). Although, I have already referred to this phenomenon above, it might be useful to reiterate with the help of Fairclough’s summary in order to conclude the present chapter. In accordance with systemic-functional linguistics, Fairclough assumes that “language in texts always functions ideationally in the representation of experience and the world, interpersonally in constituting social interaction between participants in discourse, and textually in tying parts of a text together into a coherent whole[...] and tying texts to situational contexts[...]” (ibid.). On top of that, Fairclough maintains that any part of any text can be analyzed with respect to the co-occurrence and interaction of the “constitutive processes” mentioned above (ibid.).

In relation to Fairclough’s claims, the texts within the discourse of fashion function ideationally with respect to the topics discussed in the magazines and how they are presented; interpersonally in constituting relationships with the target readers, by the voices encoded in the texts and by the ways in which the magazines communicate with their readers, what specific strategies they use (e.g. conversationalization discussed in the following chapter 4) and textually by

applying specific textual strategies in their articles in order to make them cohesive and coherent communicative wholes.

4 Conversationalization

4.1 Defining the term

Fairclough (1994, 1995) defines conversationalization as a current tendency in public, mass media discourse. It is a specific technique or a strategy used in public and media discourse in particular, which tends to have an increasingly conversational character, leading to a more frequent use of informal language. Based on this view, it may be explained as written discourse displaying features of spoken conversation. Following Fairclough's sociolinguistic approach and later researches (Hopkinson, Tomášková 2009), I would say that this strategy highly corresponds with the interpersonal function of language, tenor of discourse. In media discourse the author adopting this strategy explicitly communicates with the reader/audience or creates the illusion of this, which enables them to establish a relationship with their prospective reader. Conversationalization, however, seem to behave as a pervasive phenomenon across various discourses, it may affect political or professional discourse as well. In political discourse, for instance, conversationalization can be used as a special manipulative ingredient of speech. Which is usually done by simple change of register from the formal one to its informal conversational character, e.g. Fairclough (1994, 243) cites Jamieson, who mentions Ronald Reagan's simulated intimate face-to-face interactions on TV.

Referring back to written discourse analyses, that aim to define the term, Fairclough (1994, 235) illustrates conversationalization as "the modeling of public discourse upon the conversational discursive practices" and further on he adds that not only does conversationalization include restructuring of the boundary between public and private requirements of discourse, but also shifts boundaries between written and spoken discourse practices. Similarly, Tomášková (2009, 99) claims that the term conversationalization reflects the tendency of infiltration "of features of orality into written genres of printed media language". However, Zhu (2015, 92), for instance, puts it again more openly that it "[s]hifts from the generic feature of writing to the genre of speech".

More specifically, the notion of conversationalization disposes of several characteristics. As indicated above, this strategy directly appeals to the reader, this fact by itself represents an important feature for its explanation. Fairclough (1994,

242) describes that conversational features manifest themselves on the level of vocabulary (colloquial), and by simulated dialogue/s (e.g. the use of questions, imperatives). At the same time, conversationalization seems to be interconnected with personalization. Based on the type of public discourse in which it occurs, personalization can be comprehended either as an integral part of conversationalization or as an independent communication strategy, that tends to co-occur with conversationalization. Tomášková (2011, 1) explains personalization based on her previous study (2009) as the tendency to personify the topics presented in the magazines by introducing them through the authentic experiences of specific persons. The last important characteristic of the concept once again combining with personalization is the spoken character of text itself. The features of orality make the text more friendly and personal.

Mentioning the term above, I further include the concept of “secondary orality” described by Ong (1982). The author perceives secondary orality as “essentially a more deliberate and self-conscious orality, based permanently on the use of writing and print” (Ong 1982, 133) and assigns it as being used in various types of media and in the discourse of modern technology. All in all, the piece of written media discourse in which conversationalization is used seem to show conversation-like structure i.e. the use of questions, informal vocabulary, familiarity, repetition, shared experience with its connection to personalization.

As for the terminology used in the next section, I shall refer to Hopkinson (2009) who deals with options for encoding discourse participants, that might be suitable for the explanation and illustration of conversationalization. In his study (Hopkinson 2009, 29) within the volume on communication strategies in discourse, the author shows a well-arranged table displaying options for encoding participants. There are four options how the text producer and its reader may be represented. It is either third person, first person i.e. the “exclusive we” both referring to the producer only, or first person “exclusive we” for the producer and second person “you” (singular or plural) for the reader or they can be “implied via hortatory speech acts” (e.g. imperative forms). The fourth option represents first person, the “inclusive we”, and it refers both to the producer and the reader at once.

4.2 Features of conversationalization in fashion magazines

In the study on women's and men's magazines Tomášková interprets conversationalization “not only as the penetration of lexical or syntactic features typical of informal spoken interaction into the written language of lifestyle magazines, but also as a specific way of organizing the magazine as a whole and structuring individual contributions – as an intentional implementation of conversation-like features on the higher levels of discourse structure” (Tomášková 2011, 2). I agree with this statement, as well as I consider it applicable to fashion magazines as one representative of Tomášková's analyzed corpus has been Harper's Bazaar which, actually, is a fashion magazine. By means of this section, I intend to give examples of conversationalization throughout the selected articles in fashion magazines. Following the mentioned research in this field, I assume that the linguistic features of conversationalization will probably prove in the headings of the given articles, in the use of questions, in frequent use of inclusive (or exclusive) personal pronouns *we* and *you*, and in the use of imperatives.

At first, let me take an example from ELLE magazine. The interpersonal strategy of conversationalization is most visible in the *trends* or *how to wear* pages. The *how to wear* pages usually feature a large picture across the whole page presenting one current trend (one piece of clothing) on a model surrounded by short tips with what else and how the particular piece should be worn. Simultaneously, the article provides the reader with reference where to buy the mentioned products and with its price.

In the article “How to wear Coloured leather” (ELLE UK 2015, 57) as seen in Figure 1, I have identified nearly all of the features assumed above. Starting with an elliptical question, followed by an imperative advice the article says: *New to wearing colour? Start with one bold piece and wear with this season's grown-up denim.* Or similarly, in *Introduce a second block colour with your bag. Think clash, not match* one can see the inclusive imperative and possessive pronoun *your*.

Figure 1: Conversationalization



To summarize, the analyzed article shows the structure of a text colony (see chapter 5 for the concept) which comprise of a heading and three separate textual parts. Each part of the small colony starts with a conversationalized opening. The text, that is to be read at first, opens with an elliptical question [Are

you] *new to wearing colour?*, where the omitted beginning *Are you* represents the characteristic of orality. Whereas, the other parts open with a second person imperative form.

Similarly, Tomášková (2009, 91) mentions the conversationalized openings in Harper's Bazaar (H.B.) by stating that they appear typically in "advertising-oriented texts, whether short-copy advertisements or [...] articles with references to shopping offers". The article I have illustrated above belongs to the latter group. To give an example of this kind from H.B., I would show, for instance, the regular section *why don't you?*, in which, I suppose, conversationalization is used. This page closes the whole issue by showing a fashion tip, that is expected to give certain impression of flamboyance. *Why don't you?...WEAR JEWELS OVER YOUR GLOVES? The traditional etiquette of jewellery and evening gloves is arcane – but may we suggest casting caution aside and displaying your favourite diamonds for all to see? And yes, you shall go to the ball...* (H.B. UK July 2016, 178). The present example shows the presence of discourse participants. The sender (the editors) explicitly communicates with the addressee (the reader) and is represented in the text by the first person "exclusive *we*" (Hopkinson 2009, 29). While, the reader is represented by exclusive second person *you* and a possessive pronoun *your*. Again, there is a question in the opening, which at the same time constitutes the heading of the article. Additionally, there is a discourse marker *And yes*, in the last sentence of the example, that would normally be used in spoken conversation.

In order to make a more comprehensive view of the "conversationalisms" within the analyzed corpus, I incorporate an example from InStyle as well. This example combines features of conversationalization with personalization. The article as a whole (see 8.3.1) shows personal view and style guidelines on so called "Mom jeans" by InStyle's fashion assistant Hannah Lewis: *We originally fell in love with them [Mom jeans] when we girl-crushed on Rachel from Friends. Personally? I was always a bit afraid of them as, to me, they felt unflattering and heavy – that was until the Mom jean was repackaged for this season with new, chicer cuts.* (InStyle May 2016, 57) I have included this example because the author uses the "inclusive *we*", the fourth option for encoding discourse participants mentioned by Hopkinson (2009, 29) above. The "inclusive *we*" has not been mentioned in the previous examples yet. In the first sentence of the

example the inclusive pronoun *we* encodes the author and the readers at once, making them all a community with shared knowledge around the TV show *Friends*. The author not only assumes the reader's knowledge of the sitcom but she even seems to take for granted that in the 90s and on all InStyle readers passionately watched it and therefore know what cut of denim trousers *Rachel* wore and is assumed to like it as the author and InStyle did. Compared to the other two, "the inclusive we" is a feature of conversationalization mainly inherent with InStyle magazine for the sake of its friendly attitude. Another feature in this example is again the use of question. Here the question *Personally?* is, in my view, semi-rhetoric. Basically, this short question makes the text special and interactive. It addresses the readers by implied question "Are you interested in my opinion?" and encourages the readers in further reading. Further on, the author induces the reader by styling hints in imperatives, e.g. *do the 'half tuck'*. Eventually, the structure of the article from which the example was taken is the one of a complex text colony which constitutes the topic of the following chapter.

5 Text colonies

The term *text colony* and the related concept has been described by Michael Hoey in his study *The Discourse Colony: A Preliminary Study of a Neglected Discourse Type* (1986). Hoey (1986, 4) defines a text colony as a discourse type whose components do not derive their meaning from the sequence in which they are placed. For the whole definition see section 5.2 where I describe the theoretical concept in greater detail. As indicated in connection with the examples showed in chapter 4, the concept of text colonies is important for the structure of fashion magazines. Tomášková (2009) designates *text colony* (Hoey 1986) as “a dominating communication strategy” and states that all of her analyzed corpus form “a large, hierarchical colony organized in columns with embedded articles, which are further divided into relatively independent components or even sets of components” (Tomášková 2009, 117). That would, possibly, be the impulse for looking at this phenomenon in broader sense, and then studying its implications regarding fashion magazines.

However, before going into discussion of text colonies as such, the present chapter will at first focus on the explanation of genre colonies which might be considered as superordinate point to this overall phenomenon. The following part of the chapter will be devoted to Michael Hoey’s approach to text colonies with a summary of the key features he states to be characteristic for this text type.

The rest of the chapter will focus on the idea that text colonies might be used as a textual communication strategy and organizational strategy in fashion magazines, as well as the whole genre of women’s lifestyle magazines displaying features of “unified discontinuity” in its structure and of a text colony in particular.

5.1 Genre colonies

Genre theory deals with various topics, one of them are genre colonies. I believe that lifestyle magazines themselves both represent a genre colony and they are as well a sub-genre of one large journalistic genre colony. The term genre colonies has been used and elaborated on by Vijay K. Bhatia (2004) in his publication *Worlds of Written Discourse*. First of all, Bhatia opens the chapter devoted to genre colonies with the idea of so-called “super genres”. Super genres are said to

incorporate “a constellation of individually recognized genres that display strong similarities across disciplinary and professional boundaries” (Bhatia 2004, 57). Bhatia later contends that most super genres, as for instance news reports, can be considered as “colonies of related genres” (ibid.). This is what takes us to the concept called *genre colonies*. More precisely, Bhatia (2004, 59) summarizes the definition of the concept as “genre colonies represent groupings of closely related genres serving broadly similar communicative purposes, but not necessarily all the communicative purposes in cases where they serve more than one”. In response to the definition, I am of the view that this really characterizes the case of magazines. Subsequently, communicative purposes within genre colonies can differ with respect to contexts of use, the relationships between participants, focus on the target audience, etc. Bhatia claims that on this count genre colonies resemble Hoey’s (1986; 2001) notion of discourse colonies, at which this chapter will have a closer look in the next section. With respect to Bhatia’s claims, lifestyle magazines seem to show characteristics of a genre colony. Probably all magazines, whether lifestyle focusing on fashion and style, or specific men’s and women’s, etc., tend to serve similar communicative purposes. They all are written to entertain the reader, to inform, to advise, “to entrap” the reader to buy the next issue and so on, however they may differ in their content, and above all in the target group(s) of readers. For instance, if there is going to be a special enclosure or a gift in the next issue, both ELLE and InStyle always promote it in advance i.e. they devote a separate page to this information in the current issue, together with including the date on which the promoted issue will be on sale. This particular advertising strategy is typical for all lifestyle magazines regardless their focus.

It should be pointed out that boundaries between genre colonies are not always obvious. They might be rather questionable and mostly overlapping. However, Bhatia (2004, 59) distinguishes three groups of genre colonies, these are colonies of promotional genres, academic introductions and reporting genres. For the sake of this study, I will deal merely with promotional and reporting genres. In order to present Bhatia’s view on promotional genres and by a reason that fashion magazines are penetrated by advertising as well, I include the author’s figure showing genre colony of promotional genres (Bhatia 2004, 62), see Figure 2 below. It is a mixture of specific genres used in advertising put into bubbles

which altogether constitute a genre colony which may overlap and give rise to numerous hybrid forms.



Figure 2: Bhatia's colony of promotional genres

Consequently, I suggest that from a broader perspective fashion magazines can be included into a specific genre colony which I will call *a colony of journalism genres*. Based on Bhatia's diagram representing the versatility of promotional genres (2004, 59), I suppose that journalism genres have its own hierarchy of sub-genres with specific communicative purposes. As an example of this I am using the table (Table 1) below.

However, before describing the table, I shall mention one specific term - "generic value", that appears in the table and has not yet been discussed. Bhatia explains that genres are identified in the communicative purposes they serve. Among others, these communicative purposes can be realized by a combination of rhetorical acts, to which he refers to as "generic values". Generic values, for instance arguments, narratives, descriptions and instructions are usually used in a variety of combinations in order to realize different professional genres (Bhatia 2004, 60).

IDENTIFICATION CRITERIA	GENRE SPECIFICATION				GENRE LEVEL	
Rhetorical Act	description, arguments, narration, evaluation, instruction				Generic value	
	↓					
Communicative Purpose	Journalism Genres				Genre Colony	
	↓↓↓					
Communicative Purpose (specific)	Newspapers	Journals	Magazines		Genre	
	↓↓↓					
Medium	Printed edition	On-line	Digital edition		Sub-genres	
	↓↓↓↓↓					
Product	Lifestyle	Women's	Men's	Hobby	Decor	Sub-genres
	↓↓					
Product (specific)	Fashion magazine		Food magazine		Sub-genres	
	↓↓↓					
Participant or special orientation	For self-confident women; for women at every age; affordable tips for everyone...				Sub-genres	

Table 1: Versatility of journalism genres

This table represents the frame of Bhatia's diagram now applied on journalism genres. In other words, it displays a simplified view of versatility of journalism genres. This table does not aim to show all different genres of journalism. It serves as an illustration of the claim that fashion magazines are part of a great genre colony. First of all, the parts in bold represent the genre and sub-genres chosen for the research and the darts lead to their further subdivision.

In the table I suggest that generic values of the genre colony of journalism genres could be basically all means mentioned by Bhatia (ibid.). These are description, arguments, narration, evaluation, instruction. With respect to the topic of this study, I have divided the colony of journalism genres into three general genres: newspapers, journals and magazines. According to medium, using which the particular magazine gets to the reader, it might be divided into printed or digital edition, or you can read extra articles on-line, that do not always appear in the two other mentioned versions. Further on, magazines have different sub-genres. The ones this study is interested in are lifestyle magazines which, as illustrated in the table, split into sub-genres as well. Consequently, in the very bottom of the table you can see that, unlike Bhatia's diagram, I have changed the last cell of the identification criteria column. I call it participant or special orientation, because lifestyle magazines seem to either adjust their content

according to its target readers or it can specify itself on a narrower topic within the main branch. For instance, the publisher of ELLE and Harper's Bazaar, promotes ELLE magazine as "Get full fashion coverage for the stylish, sophisticated woman[...]" (Hearst magazines 2016) and they call Harper's Bazaar "a fashion authority", that brings us the latest tips and trends.

5.2 Text colonies as a specific text type

Once it has been clarified what genre colonies are and what the related concept is about, we shall now explore the roots of the notion of text or discourse colonies in greater detail. As mentioned at the beginning of this chapter, text colonies as a neglected text or discourse type have been first described by Michael Hoey (1986) using the already mentioned term *discourse colony*. His later contribution to this phenomenon (2001) will represent the core of the present subchapter.

Text colonies, colony texts, as Hoey himself (2001) and other writers (e.g. Tárnayiková, 2002b, 2009; Dontcheva-Navratilova, 2006) later call it, represent a specific text type whose most important and defining characteristic depends on its discontinuity. Essentially, Hoey (1986, 2001) distinguishes between "mainstream texts" (continuous texts) and colonies ("peripheral texts"). He successfully illustrates the characteristics of text colonies by taking a metaphor of beehives and ant hills as follows. "[i]n beehives and ant hills, all the individual creatures serve a superior end; it is not the survival of the individual that matters, it is the survival of the colony." (2001, 74) However, mainstream texts are being compared to people, who, as Hoey contends, consist of interconnecting parts (for instance chapters, sections and paragraphs) and usually have a single author (*ibid.*). Regarding this distinction (mainstream text vs. colony text), Tomášková (2011, 2) sees it as a key to the description and interpretation of lifestyle magazine structure.

As for the definition of text colony, Hoey (1986, 4; 2001, 75) mentions the following: "a colony is a discourse whose component parts do not derive their meaning from the sequence in which they are placed." Further on, he states that if the parts are jumbled, the utility of the text may be slightly changed but the meaning remains the same. Hoey (2001, 75) also gives the answer to an essential question, what discourse types can be comprehended as colonies. According to his research, colonies are represented by shopping lists, dictionary entries, statutes,

exam papers, minor types of ads, academic texts, bibliographies of written papers or books and footnotes, encyclopedias, cookery books, TV listing programs, etc. With respect to the analyzed topic and discourse of this study, he mentions for instance newspapers, journals, horoscopes, letter pages, lonely hearts columns. In addition, Tárnyiková explains that in newspapers, for instance, a colony placed within another colony can be noticed, e.g. a letter in the section of letters to the editor (Tárnyiková 2002b, 62). Other similar colony text types and issues related to women's lifestyle and fashion magazines, in particular, will be illustrated in the following section (5.3).

Otherwise, the two remaining subsections of the present subchapter will give space to a discussion of the specific properties of colonies and special sequencing or ordering used within colonies again defined by Michael Hoey.

5.2.1 *The properties of a colony*

Together with defining the term Hoey distinguishes several properties of colonies, claiming that he had identified nine of them. The nine points summarizing properties of colonies below, therefore, draw upon pages 77 - 85 in Hoey, 2001. Some properties are to be explained using a comparison with mainstream texts.

1. The first property has been mentioned already in the definition above ("bees enter the hive in no order").
2. The **adjacent units** (neighboring texts or components) of a colony **do not form continuous prose**, they are not semantically related. However, there are some exceptions when two or more components are intended to be read together. As in two related dictionary entries in the following example. The definition of the first one serves for both entries, therefore in the second case it is omitted.

eccentric (ik'sentrik) *adj.* (of a person, his behaviour *etc.*) odd; unusual: *He is growing more eccentric every day; an eccentric old man; He had an eccentric habit of collecting stray cats* - an eccentric person: *Children often laugh at eccentrics*

eccentrically *adj.*: *She was dressed very eccentrically.* (2001, 78)

3. "Bees need a hive." A **framing context** is needed to enable the interpretation of the colony. Especially, interpretation colony's content seems to be dependant on its title, while the content of a mainstream text

can be easily deduced without its titles. Explanatorily, component parts of a colony relates to each other via framing title.

4. Unlike mainstream texts, most colonies are rather **anonymous** (have no explicitly named author(s)). This also affects the way colonies are regarded by the readers/ users. This is particularly visible by common saying illustrated by Hoey (2001, 82) “It says in the newspaper...” which gains more credibility than “so-and-so says”.
5. The next property Hoey considers as an important one. “An individual may be separated from the hive.” Thus, a component of a colony may be exploited with **no necessary need to refer to other components**. As an example of this we can take journals or newspapers. This type of colony is often scanned prior to close attention being given to a particular article.
6. “A bee may join a new hive.” In other words, as Tomášková (2009, 116) summarizes, **“the components may be reprinted or reused in subsequent works”**. (For example an arts report in a newspaper may be reprinted in a collection, letter to the editor may appear in several editions, items on one shopping list may be rewritten to a new one...)
7. “The population of a hive changes through time.” In some colonies, **the components can be added, removed or altered** after first publication. As, for instance, newspapers which go through several editions.
8. Apparently, **many of the components of a colony serve the same function** in that particular colony. Explanatorily, most entries in a dictionary serve the function of defining words; most sport pages in a newspaper serve the function of providing the reader with well-arranged reports from certain matches.
9. An important point has been made in the description of the last property concerning sequence links. The concept of ordering systems seem to make certain colonies cohesive for the reader. In order to make this property clear, I decided to put it in a separate section below.

5.2.2 Ordering systems of colonies

According to Hoey (2001, 86) there are two systems of ordering in text/ discourse colonies. This is what might seem to oppose the claim concerning the first defining property of “no order needed”. However, Hoey reiterates that “jumbling

a colony's components might affect its utility though not its meaning” (2001, 85) and stresses that “[...] if utility is affected by jumbling, some property of the colony is being lost.” (2001, 86) Therefore, to preserve their utility, colonies often employ some form of sequence to ensure the possibility of making selection and reference. (ibid.)

Consequently, as Hoey distinguishes, there are two arbitrary ordering systems – alphabetic and numerical. The non-arbitrary one, on the contrary, would be ordering by time or date. As for the alphabetic ordering, it can be said that it is primarily the case of dictionaries, bibliographies, encyclopedias, etc. This type of ordering is often used to facilitate access to an entry, word which is being searched for. Interestingly, Hoey gives different examples which do not use alphabetical ordering, although they are dictionaries.(2001, 86) Similarly, I would use another example within this group and those are special terminological glossaries. A glossary does not have to be ordered alphabetically, but according to its content (e.g. divided into labeled sections). On the other hand, numerical ordering system holds for examination papers, exercises, constitutions, statutes and the like. (ibid.)

Additionally, Hoey points out that some colonies do not employ these systems at all, especially newspapers, shopping lists, cookery books and certain ads. As Hoey explains (ibid.), newspapers, which are closest to the subject of this research, are colonies including “sub-colonies, and these are referred to by page number in an index or list of contents”. Explanatorily, a page of columns or a specific rubric, a sports page for instance, can be considered as a sub-colony of newspapers. Alternatively, any other page in newspapers showing different smaller text headed by one connecting topic represents a sub-colony and each of the mentioned minor texts as well. All these sub-colonies are not usually numbered, nor ordered alphabetically, but one may refer to them using page number in an index or list of contents.

5.2.3 Recent analysis of text colonies

So far, the present section (5.2) as a whole followed M. Hoey’s description of text colonies (1986, 2001). Accordingly, more recent views and approaches of other authors devoted to this phenomenon would be now worth considering as well. The recent researches in text colonies analyze different examples of text in which

colonies occur, at the same time they intend to add extra properties of this text type. In response to Hoey's basis, Renáta Tomášková argues that his selection of examples is not fully homogenous (Tomášková 2009, 117). Even though Hoey mentions newspaper articles as examples of colonies, more emphasis is put on analyses of shopping lists, dictionaries and statutes which are not very comparable to texts intended to be analyzed in this study. On the other hand, Tomášková (ibid.; 116, 117) suggests that recent types of text colonies, e.g. FAQs, evaluative reports (BA, MA, PhD theses) and CVs, whose discontinuous character is a matter of choice, can simultaneously reflect "the author's intentions and the target reader's expectations which the author wants to meet". This claim might, actually, mean that recently developed text colonies (text types designated as text colonies) combine features of both continuous "mainstream texts" and discontinuous colonies. Thus, both the author and the reader can make use of them (and/or their separate components) in their own perquisite way in order to satisfy their needs.

Additionally, other authors recently engaged in analyzing text colonies are Jarmila Tárnyiková 2002, Olga Dontcheva-Navratilova 2006, 2007, 2009, and Renáta Tomášková further develops her contribution to this concept in 2011 as well. Particularly, Tárnyiková (2002a) specifies her paper in personal advertisements as text colonies. Furthermore, in the textbook (2002b) she explains the notion of embedded colonies I have already tapped into above. I will come back to this issue in the analysis (6) of this study. However, Dontcheva-Navratilova's analysis (2006) focuses on matching clause relations in a UNESCO resolutions colony text with respect to coherence and cohesion in discourse. I would like to point out that Dontcheva-Navratilova's (2006) main claim is that in such texts the reader can choose in which order and which particular elements they want to read. This characteristic seem to apply in the context of fashion magazines as well.

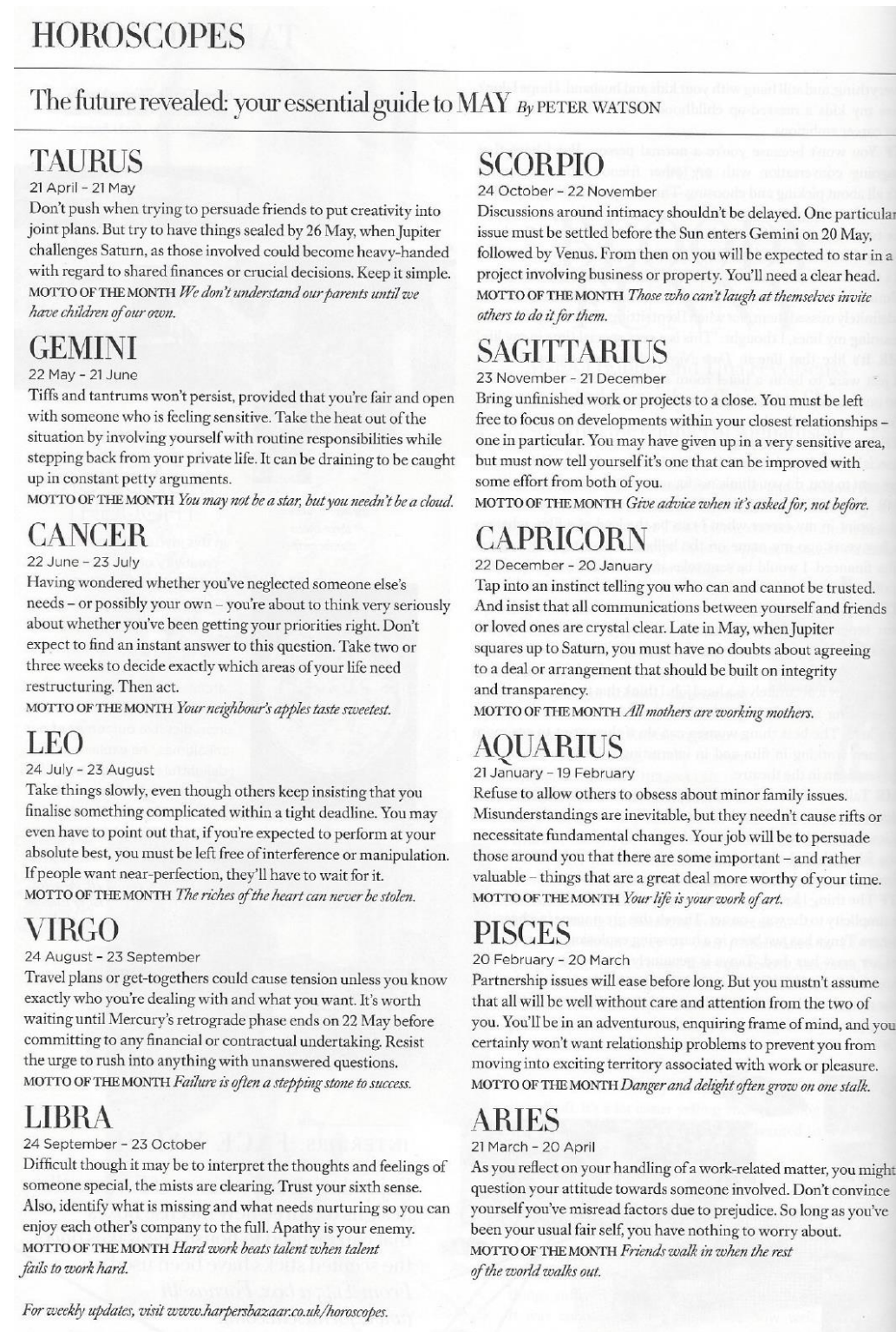
Nevertheless, I have placed Tomášková's contribution (2011) in the listing above, because I will draw on this particular research in the following section (5.3) below. The study draws upon the previous research on communication strategies in women's and men's lifestyle magazines and specifies in text colonies and hypertexts.

5.3 Text colonies as a communication strategy

In the introduction of the present chapter I have already mentioned that Tomášková (2009) considers lifestyle magazines to function as complex text colonies. Recently, the author has conducted more research on the topic of text colonies in lifestyle magazines discourse (Tomášková, 2011) and on the issue of structural stereotyping in women's magazines (Tomášková, 2012) which goes hand in hand with text colonies as well. Both in 2009 and 2011 paper, she uses the term “unified discontinuity” which represents a specific communication strategy employing the colony text type in the structure of magazine articles. Based on her previous study (2009), Tomášková (2011) views this “discontinuous and yet unified” structure of certain texts in lifestyle magazines in a critical way and considers the whole strategy as the most challenging of the group, especially in saying that the readers may find the structuring chaotic and uneasy to read.

In relation to Hoey (see 5.2.1), as well as with reference to the later researchers mentioned in the previous section (5.2.3), Tomášková (2011) distinguishes between two types of colony texts which are both combined in the structure of lifestyle magazines, primary and secondary. Primary colonies represent the case when independent textual components have been designed as a colony and “cannot be transformed into a coherent and acceptable mainstream text” as for instance in horoscopes or letter pages that are framed by a headline or title (2011, 3). In the case of horoscopes, the reader can choose their preferred order of reading, or they can just quickly search for their sign. This type of text colonies can be seen in the following example Figure 3.

Figure 3: Primary colony



The components of secondary colonies, in contrast, “could be easily integrated both semantically and formally and realized as a mainstream text” (ibid.). Secondary colonies have been designed intentionally by the authors and/or editors. As Tomášková states (ibid.), majority of articles in women’s magazines

are organized as secondary text colonies. Subsequently, the author describes the usual structure of secondary colonies within the discourse of women's lifestyle magazines, which I assume to be similar or possibly parallel to the one applied in fashion magazine articles. Let me, thus show the following quote: "The text is introduced by a headline, sub-headline and a mainstream, continuous text of varying length, and subsequently disintegrates into several colony components, parallel in structure and coherently contributing to the topic specified in the introductory parts. [...] The majority of secondary colonies are opened by a mainstream text, which provides either the necessary context or arguments for the presentation and comprehension of the colony components" (Tomášková 2011; 3, 4). In fashion magazines, it is either the type mentioned in the quote or versions which do not include any larger mainstream text, however, the structure of a headline and sub-headline or a sentence serving as a framing context that leads the reader in the presented text is maintained. Subsequently, the text is divided into several colony components, further introduced by parallel sub-headlines. As seen in the example Figure 4 presenting an extract from ELLE's fitness tips below.

Figure 4: Text colony framed by the main headline and sub-headline

Be your own Words **Amy Lawrenson** and **Natalie Lukaitis**
Fashion **Anne-Marie Curtis** Photography **Bjarne Jonasson** Starring **Stella Maxwell**

PERSONAL TRAINER

In a quest for better abs, strong arms or killer legs? ELLE gives you a perfect workout for every fitness level and mood. Over to you

ABS

THE PRO
ANYA LAHIRI
MASTER TRAINER AT
BARRY'S BOOTCAMP

FOR THE HIIT FIT
Try: Mountain climbers.
Why: Works abs - upper and lower.
How: Start in a high plank position (as though you're about to do a press-up), with your palms flat on the floor. Make sure your back is flat and your abs are engaged. Bring one knee in to your chest, then back to being outstretched. Repeat with the other leg. Once you have the correct form, pick up the pace.
Do: Alternate doing 30 seconds of climbers with 30 seconds of plank, as many times as you can.

High Intensity Interval Training (Short bursts of fast cardio exercises)

For the yogi
Balance on your sitting bones (in your bum) with a straight back; exhale and lift your feet off the floor, bending your knees so your shins are parallel to the ground. For a challenge, straighten out your legs so you're in a V shape. Inhale and return to your start pose. Repeat three sets of 10 reps, with a short rest between sets.

For the gym-goer
In a high plank position, walk your feet back as far as you can, raising your hips and bringing your head and chest towards the floor, with your arms extended in front of you. Hold for five seconds before returning to the high plank position. Repeat three sets of 10 reps.

FAKE IT
A good dose of fake tan will help abs (and the rest of your body) appear more toned. ELLE loves Bondi Sands Self Tanning Foam Dark. £14.99 - it's a cult brand from Australia, and those Aussies know a thing or two about fake tan.

@ANYALAHIRI

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Wool mix sweater, Hermes Elastic sunglasses, Fresh by Thornton Bregazzi



Although the structure within the strategy of text colonies is referred to as discontinuous, there has to be some sense of unity (hence the designation unified discontinuity). According to Tomášková (2011 and 2012), there are three types of unifying the discontinuous form of text colony: by graphic realization of the colony, by cohesive ties operating between the components of a colony and by applying parallel syntactic structures. Adopting Halliday and Hassan's terminology, the cohesive ties between colony components are realized almost exclusively by lexical cohesion and syntactic parallelisms (Tomášková 2011, 4).

Furthermore, Tomášková comments on the topic of cohesion via a comparison of secondary colonies with hypertexts which belong to the online discourse. With respect to lexical cohesion and the links between the “root text and destination text” in particular, Tomášková cites Jucker’s terminology of a trigger and an anchor which represent the two members of a lexical cohesive tie (Jucker 2002 in Tomášková 2011, 11). Concerning the secondary colonies, the hypertextual links correspond with the headline and sub-headline division and the mentioned triggers and anchors with the lexico-semantically related expressions involved in them, as Tomášková (ibid.) contends. In the analysis of this study (see 6.2.1 and Annexes 8) I will illustrate the cohesive mechanisms on the related examples.

Eventually, Tomášková (2011, 12) summarizes that secondary text colonies prevail in the discourse analyzed and the secondary colony organization of text depends on the choice of its author. These points together signify that text colony structuring could be perceived as a productive communication strategy. Consequently, the author identifies three ways using which the unified discontinuity of text colonies profiles the discourse analyzed. Firstly, it ensures the interactive character of the discourse of women’s magazines. Secondly, despite the fact mentioned in the introduction of Tomášková’s study, the text colony structuring contributes to the possibility of quick and easy reading that does not require much attention, without the coherence of the message being destroyed. And thirdly, the graphic segmentation of colonies makes the text more visually attractive.

The presented chapter on text colonies is intended to close the theoretical background of this study. The implications of text colonies are further described and analyzed within the Analysis (chapter 6) that is to come below.

6 Analysis

Based on the concepts and terminology described in the theoretical part of this thesis, I compile the present analysis. The analysis focuses on two main parts: on analyzing communication strategies in fashion magazines in accordance with Halliday's components of language semantics, and on text colony structure as a dominant strategy.

6.1 Communication strategies in fashion magazines

The present section analyzes the selected titles *ELLE*, *Harper's Bazaar* and *InStyle* with respect to Halliday's components of language semantics, its ideational, interpersonal and textual component. Each magazine is to be analyzed separately, in terms of their topics discussed, their target readers and the linguistic features of the texts.

Particularly, in the interpersonal and textual components emphasis is put on the analysis of conversationalization. In view of the fact that the analyzed magazines belong to the same subgenre, the analysis seeks to focus on certain characteristics, that distinguish the given magazine from the other two, however, concurrently, it shows characteristics that are common to all of them.

Bearing in mind that a rather synthetic approach should be used when analyzing this phenomena (i.e. the ideational, the interpersonal and the textual component), the further subdivision into indents a) and b) serves merely for the sake of clarity of the presented text in this section.

6.1.1 *ELLE*

a) Ideational component

ELLE is an international women's fashion magazine of French origin often compared to its older sister *VOGUE*. The title "elle" in French means "she" or possibly "her" which might easily imply that it is a fashion magazine for women. As its motto has it, *ELLE* is *the world's biggest-selling fashion magazine*. The same says every issue of the Czech version (*ELLE nejprodávanější módní časopis na světě*). *ELLE* magazine has a relatively long tradition in the Czech republic. The Czech *ELLE* is being published since 1994.

The magazine's main concern are fashion trends, beauty and style, however, it belongs to the general stream of fashion magazines covering wide range of topics, therefore, it also discusses the issues of healthy lifestyle and entertainment. Recently, the British version of the magazine has adopted a new look in graphics as well as in the topics discussed. As Hearst magazines UK asserts, starting from September 2016 ELLE provides the reader with a new section *ELLE Collective* focusing on music, culture, art, inspiring women and special interviews with celebrities (Hearst 2016). In relation to this, I have incorporated the September issue to the analyzed corpus in addition to the prior, older issues selected initially.

The target audience of ELLE magazine are preferably young women, aged between 18-49, that are young enough to enjoy life blithely and mature, self-contained enough to afford its best. Thus it aims both at very young and middle-aged women interested in fashion and adapts its topics discussed and the way of expression accordingly to serve this age groups. Additionally, as seen in b) of this section below, ELLE also assumes its reader to be at least partially versed in modern technology and the use of social media which currently accompany the modern lifestyle. As *team ELLE UK* states: *Put simply, ELLE is for women who love fashion – by women who love fashion* (ELLE UK 2016).

Apart from the word *fashion*, which appears in the magazine as a rather general overwhelming term e.g. *all you need to know about fashion's new season...* (ELLE July 2015, 45), the most frequently used expressions are *style*, *look*, and *trend*: *If you're one of Courtney Adamo's 100,000-plus Instagram followers, you'll already be familiar with her effortless bohemian style, wrapped up in rustic charm* (ELLE 2015, 91). This example shows the first sentence of an article inspiring what to wear at work. The expression *style* reappears twice throughout the following continuous text of the article and twice more in the accompanied column. Similarly, all of the three expressions mentioned above also often appear in the magazine as short sub-headlines e.g. *Street Style*, *Micro Trend*, *Shop my look* (ELLE 2015, 99), the term *fashion*, on the other hand, is used as a title of one separate section. As seen in the example above as well, the main idea behind ELLE as a fashion magazine stems from what women wear, how they look, what is it they are interested in, and supposedly what influential job they do. Above all, the magazine offers the latest trends and guides the reader how to wear

them, informs about the particular season's trends and beauty tips taken right from the catwalks of the first-rate fashion houses and brands. This is, basically, what distinguishes a modern fashion magazine.

Otherwise, the magazine incorporates articles or columns that are based on personal views of external contributors, fashion or beauty editors and influential personalities. These personalized texts do not share personal problems as it might seem, but provide the reader with the person's ideas, thoughts and opinions as in the regular editorial *Donna's Details* (see 8.1.1): *there's plenty to smile about this season, says Accessories Editor Donna Wallace*. The editor picks three trends and shares her views with respect to each for the reader to identify with: *When I look at the tie-dye alone, I see filter-free sunsets, while the prints and faux-fur are like your best festival ever. It's a lot to pin on a bag, but hey, I'll run with it* (ELLE July 2015, 66). As for the external contributors and topics different from fashion, the magazine asks writers and other influential personalities to share their beloved books: *Judy Blume, her books have probably shaped your life. Now the author; 77, shares the one that shaped hers*. The author recalls memories from her life connected to the selected titles: *When I was a child, my mother took me to the public library every week. I sat on the floor pulling books off the shelf and that's how I found Madeline*[by Ludwig Bemelmans]. The personalization used in ELLE's articles serves as a tool for the readers to orientate and identify themselves with the topics discussed. Simultaneously, it adds originality and credibility to the presented texts.

b) Interpersonal and textual component

The ELLE magazine presents itself as modern and innovative. It incorporates all possible kinds of editions to its overall *ELLE brand*, so that the readers can choose its preferable version; have the opportunity to surround themselves by the *ELLE Team* and to have ELLE at hand at all times, wherever they go. In relation to this, the reader can read either the printed, digital, mobile or online version and follow the magazine's profiles on social media (e.g. Facebook, Twitter, Instagram, Pinterest and specific applications as Youtube or Spotify). These possibilities are reminded to the reader in almost every article throughout the magazine by providing the reader with numerous links either to the magazine's website usually introduced by one of the following headlines: *style it, shop it,*

read it, watch it and the like (e.g. *STYLE IT From the Editor-in-chief to the interns, find out what Team ELLE wears to the office every week at elleuk.com/street-style; STYLE IT For more Donna's new-season picks, go to elleuk.com/fashion; for the life feed go to elleuk.com*) or to Twitter profiles of the contributors and/or to the ELLE's (e.g. @VICTORIACOREN; HAVE YOUR SAY *What do you think about Victoria's column? Tweet us @ELLEUK*). There are two implications of this strategy. Firstly, it "boosts" the interactive communication between the magazine and its prospective readers and helps to establish a close relations. Secondly, the magazine uses it for its own promotion in order to attract more readers, buyers, followers, etc. Likewise, there is further reference to social media by the co called *hashtags* seen in the titles of ELLE's sections (e.g. the regular #ELLEFASHIONCUPBOARD showing trends worn by the editorial staff) which simply follows the current trend in social.

As for the magazine's representation, ELLE sees itself as an independent entity incorporating the editors and authors. Not in all articles and columns is the author mentioned, instead it seems as they have been written by ELLE itself. The magazines personifies itself in the headlines and sub-headlines of its columns as for instance *ELLE styles, ELLE loves, ELLE's guide*, as well as the magazine's name appears in some of the titles of its section (*#ELLEinspire; ELLE promotion; ELLE offer*). Furthermore, the magazine represents itself in first person plural "we" that refers to the *ELLE Team* – a team of experienced editors, fashion directors, stylists and creative directors (Hearst 2016). Other voices in the magazine are represented by the individual editors, interviewers, models, celebrities, inspiring women, and artists.

Furthermore, it is important to discuss the way the voices represented in the magazine "speak" to the reader. I have already mentioned the communication via social media, however, the linguistic features the editors and the whole magazine use are given priority. Firstly, ELLE is characteristic for the use of informal language in order to be closer to the readers. The expressions are often colloquial resembling spoken conversation up to date as for instance *channel your inner hipster*. Even though the texts are written, they show features of orality, as mentioned in 4 on conversationalization. In texts that concern fashion tips, the editors tend to use contracted forms regularly, phrasal verbs and specific vocabulary and phrases (e.g. *but hey, I'll run with it* from the example mentioned

above in a)). This strategy is distinguishable especially in the headlines and sub-headlines of ELLE's articles and columns e.g. *add pattern to monochrome – it's an easy way to power up your work* (ELLE July 2015, 95). For further instance on conversation-like structure, ELLE's beauty team asks questions directly to the reader and answers them immediately: *How did the lip balm make the cut, you ask? Kate Moss created it, that's how* (ibid., 191). On the other hand, the *style guidelines* in ELLE which, I suppose, pride on a catch phrase "it's not what you wear, it's how you style it" (ELLE September 2016, 134) advise the reader using imperatives or by a combination of declarative sentences and imperatives: *Goth, punk, grunge.. You want your clothes tough and your leather studded. Take a cue from the woman at Marc Jacobs [...], and finish off the look with a heavy stomper boot* (ELLE September 2016, 141). Eventually, the use of informal, colloquial language is interconnected with the textual structure in ELLE. According to the issues analyzed, articles structured as text colonies and their mixed genres (Bhatia 2004) tend to be expressive and spoken-like, whereas the longer mainstream texts as such are written in a more decent way.

Applying Ong's (1982) terminology further on the account of conversationalization, one feature that is typical for fashion magazines' discourse and proves in InStyle, Harper's Bazaar as well as here in ELLE is the aggregative character of discourse. In ELLE this refers to the use of parallelisms e.g. *See it, buy it, wear it* or *harder, better, faster, stronger* (ELLE July 2015, 99, 123) but most preferably in the multiple use of specific pre-modifiers, e.g. *filter-free sunsets, all-over neutral palette, fashion's most-shoppable collections, pull-out personal trainer, appealingly subversive*. These expressions appeal on the reader's eyes and balance the overall repetitive structure of the magazine.

As for the genres in ELLE, at first, it should be referred to the issue of fashion stories. For the purpose of this analysis they represent a marginal topic, however they are a mandatory genre of all fashion magazines and the term appears further in 6.2.1. Fashion stories, or editorial fashion photography are used to illustrate a story with almost no written text (Sheeba magazine 2015). Fashion stories in ELLE altogether cover approximately 20 pages (as stated in 6.2.1.) of the particular issue and the textual components accompanying the photos comprise of a headline and a sub-headline only, e.g. *BAD EDUCATION Dreamers, dress for trouble* (ELLE September 2016, 240) or sometimes described

by a couple of introductory lines. Consequently, each photographic page or double page includes information about the price, material and brand relating to the outfits worn by the model(s).

Secondly, the majority of ELLE's articles is realized by text colonies and their combinations with mainstream texts and image material (see also 6.1.2 b) for the concept I call *text-image colonies*). ELLE, in particular, is markedly additive (Ong 1982) and, as Tomášková (2009, 87) calls it, "complicated by the patchwork-like realizations of the texts" and I would also add an attribute of mixed structure. For instance, an article on three music festivals showing a structure of text colony, unified by numbering and surrounded by a four-image collage with the main headline and sub-headline implemented to the largest picture is further enriched by a graphically separated frame showing another smaller colony with *festival fashion essentials* – necessary "fashion equipment" for festivals accompanied by pictures, the price and brand of the products. Finally, the page is complemented by link to ELLE's website to see their *best festival moments* and a graphic stamp saying *LOVE IT* (ELLE July 2015, 79). At first sight, this kind of text structuring may appear as chaotic and partially distractive, however, it allows for selective reading and the additive character strengthens the overall informativity of the text.

Briefly to the structure of Czech ELLE, it is visible that the Czech counterpart adopts some of the topics and the structure of its "British mother". For instance, I have identified that the main fashion topic of UK July issue *Pre-fall* (see 8.1.3) reflects in the Czech August issue being realized by half-translation, half-adaptation, as well as the whole textual structure is maintained – an introductory text colony plus assorted tips following a repeating template (e.g. *trend, buy now, wear now, how to wear it for winter - trend, kup ted' a nos ted', jak to nosit v zimě*).

6.1.2 Harper's BAZAAR

a) Ideational component

Harper's Bazaar is said to be the most prestigious women's fashion magazine which has the longest publishing tradition within its category. It is a sophisticated women's fashion magazine. In the UK versions analyzed its motto says *Thinking fashion*, which makes the magazine a certain stream among fashion magazines. It

is their “consistently thoughtful understanding of fashion” (Hearst UK, 2016), the sense of luxury and elegance that is recognizable right from the magazine’s cover. The magazine aims particularly at self-sufficient women in their thirties of the upper middle and upper class which have a proper taste and interest in luxurious fashion and afford to buy it. The Czech version of the magazine does not follow the British motto, however, it specifies itself by mentioning their assumed or requisite target reader: *Časopis pro sebevědomou ženu*, in English *A magazine for a self-confident woman* (my own translation).

Unlike ELLE and InStyle which seem to focus mainly on ready-to-wear fashion, from time to time, Harper’s Bazaar offers reports featuring haute couture (high fashion) collections as well: *Exquisite, seductive and fantastical, the latest couture collections are inspiring a new generation of wealthy young women from London to Beijing. We step inside the ateliers where fashion fairy tales come true* (H.B. May 2016, 63). In the May issue the image report is accompanied by quotes of the famous designers themselves viewing their collections: *‘We are in the middle of nowhere, in a dream house that should be reality. I like the idea of taking ecology one step further and making it high fashion, elegant and luxurious. To do beautiful embroidery in wood and straw... we had to create the material because those things don’t exist.’ Karl Lagerfeld* (ibid., 65). By incorporating haute couture, Harper’s Bazaar enhances its position between fashion magazines, as well as, it uncovers the whole fashion industry and wants the readers to join, to become part of it.

The British Harper’s Bazaar’s sophistication is greatly provided by its editor-in-chief (Justine Picardie) who gives the magazine a sense of both literary and fashion expertise. I am mentioning this because I suggest that the examples of the related discourse that are to come aptly summarize the idea of fashion, style and beauty behind the Harper’s Bazaar magazine. What is more, how the text from *editor’s letter* may attract even more discerning readers is outlined in the following examples as well: *I am writing this in Paris on the final day of a month of fashion shows, having witnessed dozens of catwalk collections and the surreal traveling circus that now accompanies these events* (H.B. May 2016, 51). *‘Fashion rests upon folly,’ wrote Oscar Wilde in ‘The Philosophy of Dress’ in 1885 ‘A fashion is merely a form of ugliness so absolutely unbearable that we have to alter it every six months.’ [...] Yet Wilde – a great dandy, as well as a*

*brilliant author – was also aware of the power of fashion and its ability to confer a sense of identity on those outsiders (like himself) who might find themselves exiled to the margins of society. Indeed, then as now, the fashion industry could offer a sense of belonging to people who in other circumstances would be dismissed as transgressive or ugly. Using the reference, the editor leads to a contention that she hopes we [H.B.] give our readers – as well as our contributors – the opportunity to consider different notions of beauty, whether in fashion, writing, photography or art (H.B. May 2016, 52). In addition, the Czech version of Harper’s Bazaar is similarly edited by a famous professional novelist, essayist and journalist (Barbara Nesvadbová) who shapes the magazine’s outlook. Her editor’s letters (titled *Editorial*) resemble short stories and to my mind are a good read adding value to the magazine and influencing the target readers in a beneficial way.*

Accordingly, the reader’s and woman’s identity in Harper’s Bazaar is assumed based on what they wear and how they look from general point, however, their own independence and freedom coming with age is being advocated as well: *I had assumed the actress who played Daenerys – the Khaleesi – in HBO’s Game of Thrones would be too glacial, too poised, too blonde (it turns out it’s a \$7,000 wig). But Clarke, in person, is quite different: a brunette with a palpable warmth and a megawatt smile, a girl who swears like a trooper and has a keen sense of the absurd. [...] The servers do not register the identity of the brunette in the cream jumper (H.B. July 2016, 108), or else where our cover star, Daria Werbowy, is a legendary beauty – but at 32, she has also broken free of the confines of a conventional modeling career, stepping away from the relentless schedule of catwalk shows, and discovering the freedom to do what she most enjoys (sailing, surfing and photography) (H.B. May 2016, 52).*

As well as in ELLE, as mentioned above in 6.1.1 a), in Harper’s Bazaar the fashion editors use special linguistic features characteristic for the discourse of fashion magazines. The most perceptible is again the use of complex adjectival or compound pre-modifiers. In order to demonstrate this feature clearly, some of the following examples taken from *accessories tips* pages show the pre-modifiers with their relevant head nouns: *embellished emerald tones; floral fantasy; peacock blue; present-day princesses; absolutely fabulous; effortlessly elegant colour-block tote (H.B. July 2016, 78-83). This strategy is used as well when describing*

fashion collections e.g. *Taking an evocative image of Romy Schneider as her starting point, Wickstead translated it into voluminous silhouettes and bold prints, with billowing gowns awash with colourful florals and dresses featuring gathered hems for a puffed-sleeve effect* (ibid., 72).

Apart from fashion trends, *style guide* pages with *shopping tips*, *fashion stories* and other topics concerning fashion and a sophisticated style, Harper's Bazaar deals with beauty, traveling and arts and all of the topics seem to be interconnected in the world of Harper's Bazaar. The feature that ties this world together is precisely the just mentioned art. I agree with Tomášková (2009, 89) who opines that in Harper's Bazaar "building one's image through clothing and appearance is generally presented as being closely related to arts". Almost everything in the magazine is seen and presented through the eyes of professional artists (e.g. photographers, fashion or product designers, make-up artists, sculptors or painters, writers...) or at least supported by them e.g. *the latest liquid and gel bronzers blend into the skin, imperceptibly tinting It a couple of shades deeper. 'It's about boosting the face with a very minimal veil of colour, not covering it with base,' says the makeup artist Val Garland* (H.B. July 2016, 151). These people appearing in the magazine are not always present just as part-time interviewees and the like within articles featuring their work but they are often seen as *contributors* involved in the making of the magazine as well. Alternatively, they appear in both roles, as for instance the performance artist Marvin Gaye Chetwynd in the July issue. The artist is introduced here in the *Contributors* columns at the beginning of the issue, as well as featured in the article about Tate Modern gallery as one of four women-artists exhibiting: *'When I walked into the new Tate Modern building it felt like a thrill. It was like "Oh wow, I want to get lost in here, this is amazing." I think the public will own it quickly and say, "This is ours, this is our space."'* (H.B. July 2016, 142).

b) Interpersonal and textual component

Even though Hearst magazines insists that Harper's Bazaar's reader is "a discerning, style-conscious, intelligent 30+ woman" (Hearst UK, 2016), based on the British and Czech issues analyzed, I would rather say that the age of the prospective readers varies between 20+ and 50+. At first, what seems to mirror Harper's Bazaar's sophisticated, partially conservative approach combined with

their preferable target readers is the fact that it uses hardly any links to social media. Even though each issue always incorporates an advertisement promoting its website for reading the online version with further articles and tips, there are no such links to social media as commonly advocated in ELLE and InStyle providing communication with the readers.

Otherwise, with respect to the mentioned age groups of assumed target readers, the magazine's most discussed beauty issue is the endeavor to slow down and cope with aging. Firstly, this aging issue penetrates even into beauty articles where aging is not on the first place, e.g. *does anyone really want to look tanned anymore? A glowing tint is one thing, but a homogenously bronzed complexion looks both passé and ageing, especially if achieved using a deep self-tanner and bronzing powder, which all too often result in a mottled, obviously made-up finish. Thankfully, the new generation of tanning cosmetics have been carefully calibrated to make you look healthy rather than fake* (H.B. July 2016, 151). Obviously, the main topic in the example extract is the utmost natural-like tanning, however, the threat that some badly-chosen products could make the reader look older, which is considered undesirable in the world of Harper's Bazaar, is present as well. Secondly, tips for coping with aging often emerge in promotion: *For a multi-tasking skincare solution with an advanced anti-ageing formula, try the new Super Active Cream, available exclusively at Harrods. Wild indigo and peptides relax facial muscles for a Botox-like effect, while marine ingredients including rock samphire and porphyra seaweed energise cells and protect the skin from environmental damage* (H.B. July 2016, 158).

As indicated above in a), the voices in Harper's Bazaar are represented by the individual editors, artists, designers, influential professionals, reliable experts, as well as celebrities. However, based on the magazine's distinguished outlook, focus and target readers celebrities are viewed in different way. Unlike in InStyle which is a celebrity focused fashion magazine, as seen below in section 6.1.3, Harper's Bazaar does not present celebrities as style icons the reader should follow but rather as specific personalities valued and respected for their achievements. For instance, in the article *Double Life* the editor shows celebrities as examples why it is great to experience multiple careers steamed by "effort-driven reward": *It is not, after all, financial necessity that has inspired Gwyneth Paltrow to add food writer and businesswoman to her CV, driven Angelina Jolie*

to tie a humanitarian string to her bow, nor, I suspect, induced Yana Peel to become the new director of the Serpentine gallery, as well as an investor, philanthropist, children's author and CEO of the debating forum *Intelligence squared* (H.B. July 2016, 86). At the same time, each issue presents one celebrity to be interviewed and to feature in one of Harper's Bazaar's fashion stories e.g. Helena Bonham Carter wears cotton dress, £2,135, *Stella McCartney* (H.B. June 2016, 111).

Furthermore, it is noteworthy as well how Harper's Bazaar represents its own voice. Unlike ELLE, Harper's Bazaar does not personify itself as much. The magazine mediates itself by the particular group of editors and contributors in the exclusive first person plural, e.g. *10 things we love* (H.B. July 2016, 61); *our favourite destinations* (ibid.,162); *we step into the looking-glass world of Helena Bonham Carter* (H.B. June 2016, 109); *we celebrate four female artists breaking the mould* (H.B. July 2016, 140) but even so, the magazine's name appears in the titles of its sections i.e. Beauty *BAZAAR*, *BAZAAR at work*, *BAZAAR accessories*, etc.

For all, this magazine tends to mingle informal and formal language together, Harper's Bazaar is characteristic for its conversationalized openings as mentioned in chapter 4 on conversationalization. In comparison to ELLE and InStyle, one could say that in Harper's Bazaar conversationalization will represent a marginal strategy because it acts as less informal. It is not true though. Most articles in Harper's Bazaar open using a spoken conversation-like question e.g. *Holiday packing can be a stressful experience: just how many different outfits should you bring, and how many airport-regulation-size beauty products can you squeeze into your cosmetics bag?* (H.B. July 2016, 155). Moreover, the communication strategy of conversationalization is employed in *style guidelines*, *shopping* and *beauty tips* which is comparable to both ELLE and InStyle and which I consider as inherent with all three fashion magazines analyzed: *Ultra-modern tailoring and bags to die for? We're sold* (H.B. May 2016, 98). The editors compiling the articles in Harper's Bazaar create an illusion of speaking directly to the reader. In *style guidelines*, *beauty tips* and *fashion trend* pages they address the reader using personal pronouns (second person *you*) and by asking them questions; they urge, challenge, encourage, persuade and manipulate the reader by giving them imperative advice and orders how to wear certain outfits,

how and why to use certain beauty products and finally to buy the luxury products advertised. Despite using this communication strategy, Harper's Bazaar still presents itself as admiring and valuing its readers, considering them to "fit in" the world of fashion adequately taking into account their own self-sufficient individuality.

Textually, image material dominates in Harper's Bazaar's articles as well as in the magazine as a whole. As for the genres, I suppose, there is the largest use of advertisements compared to the other two magazines analyzed for the purpose of this study. For instance, the editor's letter that is supposed to open the issue is usually placed around page number 50 (e.g. p. 51 in the May issue and p. 52 in July), the foregoing pages feature only the contents of the issue and the rest (approximately 47 pages) is represented by fashion brands, photographic advertisements displayed mostly on double page. Simultaneously, based on this huge incorporation of image material comprised of the mentioned advertisements, multi-page fashion stories, and articles accompanied by multiple pictures, when browsed through, the magazine Harper's Bazaar may resemble a fashion catalogue.

Image material also penetrates into text colony structure applied in this magazine. According to the issues analyzed, there tends to appear one specific sub-genre within the genre (or discourse type) of text colonies. Text colonies in the *BAZAAR style* section verge on an image collage supplemented by the individual textual parts as in the style report *10 things we love* (as seen in 8.2.1) that appears both in June and July (2016) issue analyzed. By a reason that image material is the key point here, I will call this sub-genre *text-image colony*. Text-image colonies in Harper's Bazaar usually spread over more than two pages where the portion of image material overpowers the portion of textual components. Furthermore, another independent genre is something which could be seen as *image colony* seen for instance in the *accessories shopping tips*. This pages are composed as image collage of selected fashionable accessories with just a headline followed by a short, i.e. one-sentence long, suggestion: *SIREN CALL Pillar-box red and playful leopard spots for high-octane glamour* (H.B. July 2016, 79). For the related page see annex 8.3.2. The remaining textual genres are represented by secondary text colonies, some mainstream text articles and their mixed or "hybrid genres" (Bhatia 2004). Rather surprisingly, in Harper's Bazaar

the editors produce, however, more mainstream texts than in ELLE and InStyle (see 6.2.1 for the quantification of the July 2016 issue).

6.1.3 InStyle

a) Ideational component

InStyle is the youngest representative of the three fashion magazines analyzed. Furthermore, it seems to be the most informal and the most variable one as well. It is a celebrity style fashion magazine, presenting itself as a guide, advisor in style. The celebrity style in the world of this magazine, particularly, means the fact that celebrities (mainly actresses or singers) always appear on its covers instead of models. As opposed to ELLE and Harper's Bazaar, which typically alternate between both models and celebrities. InStyle features their celebrities as follows: *She's been acting since the age of five yet, 44 films later, Kirsten Dunst still hasn't got used to the limelight* (InStyle May 2016, 92). The cover star of a given issue is subsequently present in the body of the magazine in an article based on interview and as a model in one of its fashion stories. *Wearing just a flick of mascara and dressed in high-waist jeans with a grey cashmere Burberry sweater, she [Kirsten Dunst] comes across as someone who wakes up awash in confidence. She's smart, funny and self-aware in a way that belies her 30 years in show business. 'I am not a big talker, to be honest,' she admits* (ibid, 99).

Unlike ELLE (*The world's biggest selling fashion magazine*) and Harper's Bazaar (*Thinking fashion*), InStyle magazine does not assert itself by any specific motto to be displayed on its spine. Instead, there is put the name of the particular cover star, which supports the cover, as well as it shapes the magazines focus (on celebrity style). Simultaneously, since the magazine is called InStyle, of course, there is no necessary need to further explain anything by such motto. Moreover, the celebrity focus of this fashion magazine may attract a great variety of readers of various age groups.

Except for the *catwalk* fashion and beauty trends typical for fashion magazines, InStyle focuses on providing the reader with suggestions on complete day-to-day outfits for different occasions. These outfits are to be worn everyday and therefore represent the everyday style for everyday women: *Teaming your 70s polo top with a relaxed pair of wide-leg trousers allows you to earn your stripes with minimal fuss. TIP A backpack makes it extra preppy* (InStyle May 2016, 60).

The expressions used in this *style tips* have to be eloquent enough in order to support or disprove the first impression the picture of the given outfit may give on the reader, and simultaneously vague enough so that as many readers could relate based on their situational context. As a result, the central concept of this magazine constitute the style of its readers, who can get inspired from celebrity style and are willing to be mentored by InStyle, their affordable personal stylist who is always at hand.

b) Interpersonal and textual component

InStyle magazine takes pride in a close relationship with their readers. Fashion trends are presented almost exclusively on celebrities, not merely on perfect models. Thus the readers can easily identify themselves with the presented trend, while they see it on such body types that are comparable to theirs. Using this strategy, the magazine aims at all age groups of readers. InStyle appeals on the reader by showing them step-by-step style guidelines. What is more, they recommend stylish outfits in different price ranges, so that every prospective reader has the opportunity to choose. InStyle also presents their articles in an amusing, readable, witty and catchy way.

What is yet different from ELLE and H.B. is the way InStyle presents its voice throughout the magazine. For instance, except for the regular editor's letter included at the beginning of the magazine as typically found in ELLE and H.B., there is also a relatively short yet original report from the whole InStyle family supported by a multiple image collage which is to encompass the making of the particular issue titled *#INSIDEINSTYLE*. It is usually written in plural as "we (InStyle)" and it lets the reader peek behind the scenes of the InStyle family consisting of the editorial staff, photographers, fashion assistants and the like.

Furthermore, InStyle adapts their texts to the target readers in an educational way. This relates, for instance, to the omnipresent links to and the everyday use of social media which nowadays represents a part of modern lifestyle. While in ELLE, aiming mainly at young women, the editors expect their readers to use social networks as *Facebook*, *Instagram* or *Twitter* and assorted applications on daily basis, InStyle, in contrast, counts with different age groups of their target readers or with less proficient users willing to learn news in this field. Therefore, InStyle is not only full of "hashtags" etc. but it also

communicates with the reader by incorporating articles that are supposed to teach about the language currently used in text messages: *A 'K' instead of an 'of course': This is the text equivalent of sticking up your middle finger. 'K' is not an 'OK'. It's a one-letter symbol of 'Please piss off'; Orders masked as questions... It's got a '?' but it's definitely not a '?'. It's a reminder you haven't done something. Again. Get it?* (InStyle May 2016, 31). Alternatively, such texts for instance introduce several types of today's "typical instagrammers". The following example comes from a set of columns about "going social" when eating out with friends. The reader can have fun reading that the *#foodporn posse* instagrammers feature *an Insta following that features a K (that stands for thousand, not for Kardashian...)* and use *at least ten hashtags below an Insta post, including #foodgasm*, as well as they can learn at which locations these people usually eat (InStyle May 2016, 170). Moreover, this teaching strategy together with the strategy of giving advice to the readers seem to permeate the InStyle magazine as a whole.

As mentioned above in a) and seen in the examples showed above, InStyle is characteristic for the use of informal spoken-like language, and therefore it is assumingly "the most conversationalized" i.e. it seems to apply the strategy of conversationalization the most, compared to H.B. and ELLE. In their articles, InStyle tends to address the reader directly by personal pronouns and imperatives as in informal spoken conversation. While presenting the trend pages, the editors commonly use contracted forms, eye-catching headlines and a mishmash structure of sub-headlines combined with image material. All of this can be seen in the article with a rhyming headline *in there like swim wear* (see 8.3.3): *So here's a story from A-Z – you want to look sassy in the sea you gotta listen carefully... ikat: Go get your Aztec ON! Denim: It's like taking casual Friday to the beach; One shoulder: Who needs two shoulder straps anyway? Rash vest: Yeah man, that wave was rad. Our surfing knowledge ends here; Ultimate suit: Throw on a skirt and it's to the bar you go!* (InStyle May 2016, 74-78). First of all, a blatant "conversationalism" is represented by the instruction *you gotta listen carefully*. Obviously, the prospective reader of this article is not listening, they are reading. The mentioned sentence is written as being said e.g. to a friend in a spoken conversation which is further supported by the use of shortened colloquial expression *you gotta*. The other extracted textual parts of the example separated

by a semicolon represent headlines and assorted brief suggestions based on the type of swimwear advertised. All of them show features of orality. Taken in the same order as the extracts go, there are contracted forms, the use of a direct question, an allusion to surfing slang and an imperative advice.

The informal, colloquial language and conversation-like structure leads to InStyle's main goal. The magazine makes itself the reader's close friend, fashion advisor or roundly their personal stylist as I mentioned above as well. Friendly and lively conversationalization penetrates throughout the whole InStyle magazine. This strategy can be identified in almost all articles featured and therefore represents the dominant interpersonal strategy applied in this magazine.

Consequently, image material as such represents a topic worth discussing. Images play an important role in the discourse of fashion magazines (as seen in the two previous sections), as well as, in the fashion industry as such. Image material dominates in fashion magazines, whether it is advertisements, advertising-oriented texts or articles focusing on a specific topic, images are always largely present.

InStyle embodies a type of fashion magazine where separate extensive continuous, mainstream texts (for longer reading) are reduced to minimum. The majority of texts, on the contrary, is represented by text colonies, image material and their combinations. For quantification of the May (2016) issue see section 6.2.1. To my mind, the texts in InStyle can be viewed as hybrid genres. As Bhatia (2004, 25) advocates, "although we often identify and conceptualize genres in pure forms, in the real world they are often seen as hybrid, mixed and embedded forms". Especially the trend pages which can be seen as a type of promotional genre usually accompany the structure of a complex secondary text colony (for the concept see chapter 5, for the analysis the following section 6.2) comprising of a headline, sub-headline and the individual textual components, each marked by its own sub-headline with images and references to the brand or boutique where to buy the given item plus information about its price and all of this sometimes complemented by separate column(s).

With respect to the outfits mentioned above that are inherent with InStyle, I suggest that the editors tend to use a certain template (or a stereotype) that repeats. Figuratively, this template serves as a skeleton which is to be covered by different flesh based on the requirements of the particular issue, on the products

that are to be promoted, the overall recommended outfits and on the occasions on which the outfits are to be worn. Taking the *instant style* pages (InStyle May 2016, 59-64) as seen in the extract page in annex 8.4, the headline says *Fashion eccentrics*, each of the stylish outfits has an assigned headline with a parallel nominal structure (e.g. *The GRANNY KNIT*, *The DISCO SUIT*, *The ARTFUL DRESS*, *The FRINGE JACKET...*), below the headline there are altogether three lines introducing the outfit featuring *WHY IT WORKS* and *TIP* giving further advice. The texts tend to use special terminology e.g. *to add a tomboy edge* and features of intertextuality *add some specs for playful nod to Diane Keaton* being again interconnected to celebrity style (ibid, 59). The template *why it works* and *tip* repeats regarding all the presented outfits in the article. By a reason that it is an advertising-oriented article there is again a reference to brands and price of every item the outfit includes, e.g. *Trousers £145, Zadig & Voltaire (zadig-et-voltaire.com)* (ibid.). This mixed genre also appears in the Czech version of InStyle. Czech InStyle tends to copy the style of these texts, as well as, a similar text structure template is being used. However, instead of *WHY IT WORKS* the magazine features *Jak na to - How to do/wear it* (InStyle 2015). A subtle difference in the Czech version is the way of styling. There are usually two different outfits on one page presented with the help of one piece of clothing playing a main role. Together with the brand and price, Czech InStyle also informs about the materials of which the presented clothes, shoes and accessories are made. The above mentioned textual structure plus the assorted images again show the features of text-image colony identified in ELLE and H.B. This mixed genre seems to prevail in the structure of InStyle's articles.

6.1.4 Summary

This part of the analysis illustrating three different types of fashion magazines shows that all three magazines pursue four specific goals: to inform, to guide, to entertain and to advertise. Whereas, ELLE, H.B. and InStyle aim at different target reader groups, all of them present themselves as a fashion authority i.e. as style guides, offering their services to the reader. All three magazine tend to use conversation-like language and structure and to deploy the text colony genre which makes the strategies of conversationalization and text colony dominant within this discourse. Simultaneously, the analysis observes features of

personalization uses in the magazines' articles. Further on the account of conversationalization, all magazines show additive and repetitive character of discourse (Ong 1982) both in its micro and macrostructures (van Dijk 1980) adding further similar textual parts (e.g. advice) into an exiting column or an article and using repetitive expressions and textual templates or stereotypes in other words.

In addition, the discourse of the analyzed magazines is penetrated by advertising, which is visible in the advertising-like character of its articles (e.g. in the style guidelines, beauty tips, shopping tips, etc.), in the links to social media (in ELLE and InStyle), and in the amount of advertisements incorporated.

6.1.5 Remarks on the Czech versions

Even though the Czech magazines usually incorporate their own copyright editorials, present both Czech and international celebrities, differentiate themselves in graphics, according to the corpus analyzed, they also tend to copy the structure and topics from and advertise the same products as in their British and/or American mother editions. Those texts are introduced to the Czech culture as translations or adaptations (e.g. *When in Rome – Prázdniny v Římě*). It has been observed as well that the adopted texts appear in the Czech version with a certain lag as opposed to their originals in English versions (e.g. an article about Gwyneth Paltrow's beauty tips *Natural selection* appearing in the US ELLE February issue reappears in the Czech April issue). The key communication strategies analyzed in this study were found to be applied in the Czech versions of fashion magazines as well, thus no significant cultural differences have been observed.

6.2 Text colonies in ELLE, InStyle and Harper's Bazaar

The present section of the analysis focuses on text colonies as a prevailing communication strategy in fashion magazines. Fashion magazines is a discourse type organized as a combination of primary, secondary and complex mixed text colonies that often function as embedded (Hoey 1986, 6). This term represents the case, when one colony includes several other sub-colonies, some of which may also contain "a set of relatively independent components" (Tomášková 2009, 117). At the same time, in a broad sense, the magazines seem to comprise of a combination of colonies and continuous mainstream texts. Text colonies represent

a dominant text type in fashion magazines, their formal structure principle, graphic tool and a communication strategy as well.

6.2.1 Fashion magazines as text colonies: selected issues quantified

This section selects three issues of the magazines analyzed, i.e. one issue of each and illustrates their incorporation of text colonies in numbers in order to approximate the magazines' contents with respect to the amount of text colony articles used.

ELLE magazine (ELLE July 2015) provides its readers with seven main sections (On the cover, First look, Street, Fashion, Features, Beauty, and Travel) plus a section they call "regulars" which appears in every issue and is represented by minor, usually one-page long articles (e.g. Astro, #ELLEInspire, Address book, Final say). Each of the seven sections contains several articles. The sections in the issue of ELLE analyzed vary between 2 and 13 articles for each. The issue analyzed with 214 pages disposes of 47 articles in total, of which 9 are represented by continuous, mainstream texts. Each of the mainstream text articles range from 1 to 3 pages in their scope, whereas the articles altogether cover 16 pages. The remaining contributions are realized as text types, which are more or less satisfying terms of the definition of text colonies, including 22 pages of fashion stories.

Similarly, Harper's Bazaar (H.B. July 2016) offers ten main sections (On the cover, Features, Fashion, Style, Accessories, Bazaar at work, Talking points, Beauty Bazaar, Escape, and Flash) plus regulars (e.g. Contributors, Editor's letter, Horoscopes, why don't you?) as well. Unlike ELLE, Harper's Bazaar offers smaller amount of articles. Each of the main sections of the issue of Harper's Bazaar (H.B.) analyzed contains only 1 to 6 articles. The issue with 178 pages, therefore, includes 30 articles altogether. Likewise, 9 of the mentioned articles represent mainstream text, including two showing mixed character – one continuous text accompanied by a colony of shorter textual components, which is obviously more, in comparison to ELLE, if we consider the fact that H.B. has lesser amount of pages in total. Each of the mainstream text articles range from 1 to 4 pages, while the articles cover 17 pages altogether. The rest of the contributions in this magazine seem to comply with the definition of text colonies, including 26 pages of fashion stories.

In contrast, the fashion magazine InStyle (InStyle May 2016) provides the readers with six main sections (On the cover, What's now, Your look, Features, Beauty, Lifestyle) plus "Every issue" section putting together four articles similar to ELLE's and H.B.'s regulars (e.g. *the Trophy* page placed at the very end of the magazine which is parallel to ELLE's *Final say* and *why don't you?*). Interestingly, there are no horoscopes in InStyle magazine. This fact, I suppose, even strengthens the distinctness of InStyle from ELLE and H.B. and its narrow focus as a fashion and style advisor. Anyway, each of the sections of the issue analyzed contain 3 to 7 articles. The most prominent sections are Beauty and Your look, both represented by 7 articles. The issue analyzed with 178 pages, that includes, all in all, 33 articles, has only 3 articles realized as continuous, mainstream texts. Each of the mainstream text articles range from 1 to 3 pages, therefore, they are altogether covering 5 pages. Except for the three mainstream texts, I have identified two articles which show mixed characteristics of mainstream texts and colonies (one of them 2 pages long and the other one covering 3 pages). As a result, the majority of articles in InStyle advocates the structure of a text colony, including again more than 20 pages of fashion stories.

6.2.2 Text colonies in ELLE, Harper's Bazaar and InStyle: an evaluation

Based on the analyzed corpus composed of the three representatives, I have identified several types of text colonies appearing in fashion magazines. When selecting the articles for the analysis, I have taken into account the magazines' main focus, therefore the text colonies analyzed feature fashion and style, beauty, women at work and traveling, as well as general lifestyle issues. Selected examples of the texts analyzed can be seen in the annexes (8) of this thesis.

The main types of text colonies include: the proper ones referred to as central or primary colonies, or secondary colonies that are either introduced by continuous, mainstream texts or express a mixed structure when a colony is added to a mainstream text. Another type of colony texts, that is typical for the structure of fashion magazines are *text-image colonies* often realized over more than two pages which are preferably used in style and beauty trends sections. Eventually, all three analyzed magazines show a specific genre I call *image colonies*. Image colonies constitute the structure of advertising-oriented texts (e.g. *accessories* section in H.B.) that present only a small portion of written text. The analysis of

image colonies, however, is not within the scope of this study but may be analyzed in future research. For an example of this text type see annex 8.2.3.

Expressed in Hoey's terms (1986, 2001), primary colonies in ELLE and H.B. are represented for instance by horoscopes. Horoscopes represent the case where the headline or the section title serves as a framing tool for the independent colony components. Whereas horoscopes usually follow the sequencing of signs in zodiac based on months of the year, the reader treats them as a text colony, as illustrated in 5.3 (see also Figure 3 in the same section).

Another type are rather peripheral secondary colonies that combine with mainstream, continuous texts. In my view, there are two main forms in fashion magazines.

The first form is a text shaped by a headline and a sub-headline followed by and an introductory mainstream text of varying length which further splits into a text colony whose components are framed by their own individual headlines. This structure is often complemented by a frame of a minor colony adding further information to the previous text. An example of this are, for instance, the interviews with influential celebrities in ELLE, as seen in the *Q&A* column interviewing Ethan Hawke in 8.1.7. Interviews in general may be seen as an interactive continuous texts, however this example shows the structure of a secondary colony. The text starts with a headline and sub-headline and Hawke is introduced in a continuous text followed by questions and answers. The questions asked serve as headlines for the answers. Going further, there is just partial visible continuity between some of the questions, i.e. there are pairs of questions reacting on the previous answer (e.g. the cohesive tie *the best photography – who featured in them*). Otherwise, they have been chosen randomly, based on the topics in the introductory text which together with the answers makes them individual textual parts of a colony which could be read regardless the rest of the textual parts. The feature connecting the questions is the fact that they are interviewing a famous actor recently developed into a director, thus the topics are the common denominator. The example I have just analyzed might seem questionable, however, these interviews become colonies especially while read, because they allow for selective reading based on the components framed by the questions asked. The reader has the opportunity to choose which question interests them most, what they are willing to learn about the interviewee and the same strategy

can be used especially when reading the added colony frame *the quick-fire round* below the interview where the questions show completely no connection.

In addition to this form, a more central example of secondary colony can be seen in Figure 5 below, concerning the column *My World Jane McFarland*. The colony features a headline with a sub-headline specifying the purpose of this column: *we like stylish people who fill their worlds with meaningful stuff...*, and an introductory mainstream text putting the reader into the topic. The colony further disintegrates into five independent textual components showing the views of the influential editor introduced, that are graphically deployed around the main framing headline and the picture in the middle.

Figure 5: Secondary colony

ELLE COLLECTIVE

MY WORLD Jane McFarland

Cashmere jumper, £450, Razy Menswear. Wool-mix trousers, £295, Razy. Leather boots, £845, Saint Laurent

WE LIKE STYLISH PEOPLE WHO FILL THEIR WORLDS WITH MEANINGFUL STUFF. SOME OF IT BRINGS THEM JOY, SOME OF IT IS JUST FASHIONABLE CLUTTER. EITHER WAY, IT MAKES THEM WHO THEY ARE

Chatting with Jane McFarland, Fashion Features Editor of online retailer matchesfashion.com (predicted to hit £425m in sales by 2019*), in her home in London, you get an overwhelming sense of wanderlust. She's filled her two-bedroom Peckham flat with artisan crockery, vinyls and handmade slippers, all sourced from her many trips to visit family in South Africa. 'One of my favourite brands is Brother Vellies, which makes traditional footwear within African communities,' she says. The clothes hanging in her closet, however, are classic and pared back, from a navy Loewe puzzle bag and Hillier Bartley jeans to Saint Laurent menswear boots. She talks us through her eclectic style.

MY JEWELLERY DISCOVERY I love picking up trinkets when travelling. On a work trip to Los Angeles I discovered fine jewellery brand Gabriela Artigas which was founded by two sisters, Gabriela and Teresita. I love the Mitre pendant (pictured, left); it's the right balance of architecture and minimalism. Now I'm saving for her Infinite Staple ring. gabrielaartigas.com

MY EVERYDAY EARRINGS I love these uncino earrings by old Italian family jeweller Paola Grande. Dainty pieces don't suit me and my hair is usually messy and scraped back, so a graphic pair of earrings is a way to look more pulled together. artemest.com/artisans/paola-grande

MY RETRO RECORDS I'm always hunting for good car music. One of my all-time favourite songs is Harvest Moon by Neil Young.

MY VINTAGE VERSACE Pelicans & Parrots in Dalston is my favourite vintage shop. Chuko, the wondrously bonkers owner, has a gimlet eye for vintage Moschino and eclectic interiors. He made me buy this Eighties Versace blazer (pictured, above) with Lion-embossed buttons. It reminds me to stop wearing black. pelicansandparrots.com

CERAMICS I NEVER USE My sister and her family live in South Africa where they run a charity, Sports Academy George. I've been a few times and while I'm there, I always visit the Wonki Ware Workshop. Local artisans have preserved their craft and I go there to pick up pottery for the dinner parties I never end up hosting (pictured, below). wonkiware.co.za

*Thepersonnel.com 2016.

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The second form is a mixed structure applied mainly in H.B.'s articles. It is the combination of a mainstream text and an additive colony. This type of structure concerns the articles within the regular column *Bazaar at work* as seen in 8.2.4 and 8.2.5. Taking the article *Money talks*, it is a longer mainstream text introduced by a headline and a sub-headline. Within the article, there is another small column embedded displaying tips *how to ask for more money*.

Subsequently, below the mainstream text, there is a numbered colony on *five essential products for boosting confidence* whose components show parallel headlines unified by the definite article (e.g. *the fragrance, the shoes, the lipstick*) and relevant pictures. The mainstream text serves as an information base of the article and the additive colony, I suppose, further enhances the topic by giving related tips.

Moreover, a substantial type inherent with fashion magazines represent such text colonies, that do not feature any introductory mainstream text. Instead, there is just a headline and a sub-headline followed by the individual textual components, each marked by a separate headline conveying different message contributing to the main topic as stated in the leading headline and sub-headline. In fashion magazines, the beauty pages, travel reports and similar genres providing special tips are realized using the mentioned type of colony texts. For instance, with respect to ELLE, it is the example on fitness tips *Be your own personal trainer* mentioned in 5.3 (Figure 4) and *the tanning report* as seen in Figure 6 below. In contrast, H.B. uses this type of colonies in *travel reports* where the structure into headline, sub-headline and independent textual components is the same, however the visual site differs (see 8.2.6). The texts are longer, put into an image background and the report extends across multiple pages slightly resembling the structure of a text-image colony described below. Additionally, one of the properties of text colonies is that “a bee can enter a new hive” as mentioned by Hoey in 5.2.1, which I find applicable in these travel texts. Each of the represent an independent text, for instance, they could be easily put together and reprinted as a travel booklet.

As indicated above, the next, rather peripheral type are text-image colonies. I call them *text-image*, by a reason that certain articles or columns resemble a mixture of image collage with text colonies. Particularly, I have identified two forms, those extending over several pages and one-page text-image colonies. This strategy usually structures the trend pages, whether fashion or beauty. InStyle tends to incorporate both forms. The extensive one can be seen in *beauty trends* (see the extract in 8.3.4) where the colony components accompanied by images spread over six pages, each providing one or two trends realized as separate textual components with parallel componential headlines unified by the definite article (e.g. *the girl gamer, the new gymstagrammer, the*

gold digger). In contrast, the one-page text-image colony applies in the article *Hannah's denim diaries* (8.3.1) which shows the characteristics of a secondary colony (there is a short continuous text), disintegrating into three individual components, while it can be seen as image collage accompanied by text colony as well. For further examples from H.B. see e.g. 8.2.1 and 8.2.2 and for a combined structure of a text colony on first page and a text-image colony on the following within one style report from ELLE see 8.1.3.

6.2.3 Cohesive devices in text colonies

In the previous section I have illustrated various types of text colonies identified in fashion magazines. Consequently, in the present section the analysis of selected colonies will focus on the instances that unify these discontinuous texts i.e. it demonstrates the cohesive devices in text colonies and between their individual textual components. Simultaneously, the analyses presented in the present section aim to illustrate the types of colonies identified above.

First of all, let me reiterate to the fact that in fashion magazines applies the following rule: the most essential feature regarding cohesive devices in text colonies are the headlines and sub-headlines. As Hoey (1986, 11) admits, while the mainstream, continuous texts can be comprehended even without a headline, in discontinuous text colonies the headlines are the core that creates meaning of the components, as well as of the text as a whole. According to my observations, in the ELLE and H.B., all headlines are specified by sub-headlines, whereas InStyle exceptionally features text colony articles unified by a headline only.

Secondly, a cohesive device that repeats in the text colonies of the magazines analyzed are parallelisms, more precisely parallel headlines and parallel functions of the components. Thus the parallelisms are used with respect to the texts' micro- and macrostructure (van Dijk, 1980) at once. In ELLE's column Summer mood board (8.1.2), I suppose, the colony structure applied here fully complies with the intention stated in the headline, by a reason that mood boards, from the general artistic view represent an inspirational collage and this text seems to be presented this way. Furthermore, the sub-headline says to the reader *however you're feeling, here's what to see, read and listen to this summer* which further disintegrates into four independent textual components with a parallel headlines chosen according to ways the reader might feel (realized as

adjectives of feeling or emotion *happy, inspired, tired, sad*). Each of the frames feature a further embedded colony comprised of four parts and show the same function – to inform about a film, TV show or a performance to see, music to hear, and a book to read.

The tanning report *The right TAN programme* seen in Figure 6 below, in contrast, represents a complex embedded text colony extending over a double page. The structure is again introduced by a headline and a sub-headline disintegrating into three separate sub-colonies framed by the pinkish headlines (*Fake better tan* on light tanning products, *The real thing* on sunscreen, and *Discover the best tan for your skin tone* showing tips based on readers' skin tone). The first two follow the structure of a secondary colony, because their headlines are followed by short introductory mainstream texts and the latter one resembles primary colony. The first colony splits into five independent textual components showing syntactic parallelism on the level of their component headlines. All of the five components are introduced by *how to:* plus an infinitive phrase. Subsequently, the second colony features six components, each marked by a parallel headline starting with a preposition *for*. As for the third colony, it is designed as a vertical column unified by a headline with no introductory text. Cohesion between the three components following the headline is again realized by parallel adjectival headlines referring to skin tone (*porcelain, olive, dark*) and by the *Best for you:* tip contained in each component. The parallel function of all components of the three colonies is to recommend, specify and to advertise the products displayed in the assorted images. The article as a whole shows the additive character of ELLE's texts by incorporating three separate additive texts: a *made a mistake?* tip by an expert within the first colony and *dermatologist's rules for sun protection* towards the end of the second, each relating to the to the topic of the respective colony. The third text is added to the article as a whole. It is a graphically framed, numbered, additive text colony *The ELLE edit* unified by a headline *Best bronzing make-up* and a sub-headline *wipe on, wash off*.

Figure 6: Text colony framed by headline, sub-headline and parallel componential headlines

TAN

The right programme

From the three-minute in-shower fake tan to an oil that protects your skin as you bronze, the latest tanning products are as pioneering as they are good for you. Gillian Brett (naturally alabaster, always golden) tests them all

Photography **Enrique Badulescu**

1 **2** **3** **4** **5**

1 *Clarins Radiance-Plus Golden Glow Booster for Body (1), £26*

2 *St. Tropez Gradual Tan In Shower (2), £14.50*

3 *James Read Day Tan SPF 15 Face (3), £22*

4 *Aerin Gradual Tan For Face & Body (4), £42*

5 *He-Shi Overnight Ageless Tanning Balm (5), £22.50*

Fake better tan

Rejoice, for the days of orange streaks and tide marks are over. The new breed of self-tans are subtle, stylish, easy to apply - and guarantee a natural-looking glow, no sun required. Simply exfoliate all over to ensure an even colour, then follow with one of these genius products.

HOW TO: CUSTOMISE YOUR COLOUR

Clarins Radiance-Plus Golden Glow Booster for Body (1), £26

The face version had a waiting list - and the body tanner is a game-changer. Think self-tan, not fake-tan: pipette a couple of drops (or three, or four) into your body moisturiser for a bespoke colour you can

build. No offensive odour, stain-free clothes and a convincing colour. Use daily for a 'fortnight in Tulum' effect, or weekly to feign a long weekend in Cornwall.

HOW TO: GET A TAN WHILE YOU SHOWER, IN THREE MINUTES

St. Tropez Gradual Tan In Shower (2), £14.50

Take note: mess-free, fuff-free tanning now takes place while you shower. This is the first of its kind: switch the water off, lather on, then rinse three minutes later. Almond oil nourishes the skin so you can skip moisturiser, too. The only drawback is that the three-minute wait can get a bit chilly, but there's no smell and application is easy. You won't step in one shade and emerge another - three applications achieve a built-up colour (which also means less chance of streaking). Kate Moss loves it and so do we.

HOW TO: ANTI-AGE AND TAN IN ONE

James Read Day Tan SPF 15 Face (3), £22

The first gradual face tan to also boast anti-ageing ingredients (such as aloe vera and hyaluronic acid) and UV protection. Substitute this non-greasy cream for your 'normal' moisturiser every other morning (or more, depending on the desired depth of colour). Just add mascara and bronzer.

MADE A MISTAKE?

Tanning expert James Read says: 'Soak a flannel in lemon juice, microwave for 90 seconds, then rub over patchy areas.'

HOW TO: GET A SUBTLE, STYLISH TAN

Aerin Gradual Tan For Face & Body (4), £42

Light floral scent, transfer-resistant formula, super-moisturising skin benefits and a pretty batik-print bottle: this is the sophisticated way to tan. Pop it in your suitcase to discreetly enhance your holiday glow. Apply morning or night in lieu of body moisturiser. The results are subtle but buildable - the haute version of hot.

HOW TO: GET A TAN WHILE YOU SLEEP

He-Shi Overnight Ageless Tanning Balm (5), £22.50

A true wonder product: fight wrinkles and tan overnight with this ingenious face mask and tanner in one. Apply post-cleanse, instead of night cream (go lightly around the hairline and eyebrows).

A super-hydrating, plant-based antioxidant absorbs into the deeper layers of the skin to plump and replenish moisture while the tan develops. Feel an instant firmness and wake up with a soft, radiant complexion.

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ELLEUK.COM



The real thing

Want a real tan but without the skin-ageing, sun-damaging side effects? The good news is SPFs have ramped up their USPs, offering specialised skincare benefits and boosting tan acceleration. These are the products the experts will be packing this summer.

FOR SENSITIVE SKIN

Bioderma Photoderm Mineral SPF50+ Spray (1), £13.50
At last, mineral protection without a thick and chalky white residue – sensitive, reactive or allergy-prone skin needs this chemical- and fragrance-free sunscreen. Zinc and titanium filters form a physical UV barrier that sits on the skin instead of soaking in, meaning no irritation. Share it with normal skin types, too.

FOR FULL BODY PROTECTION

Aesop Protective Body Lotion SPF50 (2), £27
More like a moisturiser with high-level sun protection, this super-nourishing formula counteracts the skin-drying effects of sunbathing with its vitamin-E rich ingredients. The delicious citrus and spearmint scent makes us want to top-up regularly.

FOR THE FASTEST NATURAL TAN

Lancaster Dry Oil Fast Tan Optimizer SPF 50 (3), £24
Unlike old-school tanning oils, which sizzle the skin, this comes with equal measures of high-level SPF protection and tan-accelerating ingredients. Pile on for an immediate sun-kissed glow and a speedier, deeper tan – safely.

FOR YOUR EYES ONLY

SkinCeuticals Mineral Eye UV Defense SPF 30 (4), £26
The vulnerable skin around the eyes is 20

times thinner than elsewhere on the face, making it one of the first areas to show signs of sun damage and premature ageing. This mineral UV-blocker is essential for the discerning beach goer.

FOR A MATTIFYING MAKE-UP BASE BONUS

Chanel Sublimage La Protection UVSPF50 (5), £80
Perfect for city dwellers thanks to its anti-pollution protection, stop your make-up sliding off in hot weather with this anti-ageing, protective primer. Antioxidant-rich vanilla planifolia pinpoints pigmentation and stimulates circulation for a super-radiant complexion.

FOR A BEAUTIFUL SKIN FINISH

Sisley Super Soin Solaire Milky Body Mist SPF30/PA+++ (6), £83
Specifically formulated to protect skin from the photo-ageing effects of UV rays, the key ingredients are edelweiss extract (a free-radical scavenger) and camellia oil (which improves skin tone and texture). Spray on and wave buh-bye to brown spots, dehydration and loss of firmness.

Dermatologist Dr Sam Bunting's rules for sun protection

1. Use a full shotglass-sized amount of sun cream with each application. Apply to uncovered skin to reach areas you might not expect to burn.
2. Apply 30 minutes before sun exposure and reapply every 90 minutes: always after swimming, even with water-resistant formulas. Ignore products that say it's OK to apply only once a day.
3. Use a minimum of SPF 30 and opt for products showing UVA in a circle symbol (it indicates the minimum EU-required three-star protection).

Discover the best tan for your skin tone

PORCELAIN

Fairer skin tones should use a gradual tanner, or mix self-tan with a daily moisturiser to build up colour.
Best for you: James Read Gradual Day Tan Body, £25; Clarins Delicious Self Tanning Cream, £25; Crème de la Mer The Face And Body Gradual Tan, £65

OLIVE

Choose a mousse, liquid, spray or gel-based product that gives a good colour without going too dark in one go.
Best for you: Rodial Brazilian Tan Airbrush, £39; St.Tropez Self Tan Express Advanced Bronzing Mousse, £22.50; Omorovicza Glam Glow, £35

DARK

Lotions provide the darkest finish, so seek out extra-dark shades or express formulas that can be layered in one application.
Best for you: Xen-Tan Dark Lotion Absolute Luxe, £40; Vita Liberata Deeper Deep Untinted Self Tan Lotion In Dark, £22.50; L'Oréal Sublime Bronze Express Pro Self-Tanning Dry Mist Dark Tan, £15.49

THE ELLE EDIT

BEST BRONZING MAKE-UP

Wipe on, wash off



The Body Shop Honey Bronze Tinted Leg Mist, £15
For last-minute leg-baring anxiety.



Bourjois Sunlight Elixir, SPF 15, £11.99
Instant, all-over golden colour, cocoa butter-like scent and SPF protection.



Guerlain Terracotta Sun Serum, £43
Transforms your regular face cream into a tan booster.

The third example related to parallelisms are travel pages from H.B., as briefly described above in the previous section (6.2.2). In the three British issues of H.B. analyzed, the section *Escape* (focusing on travelling) follows a parallel structure which reflects the repetitive character of the magazine's texts. The text colony in the mentioned section opens using a headline *In search of Albion* specified by a sub-headline. Its textual components organized in frames spread over five pages being set into an image background composed of the destinations described. As seen in the extracted double page in 8.2.6, this colony altogether

comprise of ten individual textual parts. It is unified by parallel componential headlines starting with *Best for...* (e.g. *Best for foodies*). Another feature which unifies the components is the name of the relevant destination (e.g., The Forrest side Cumbria) placed below the headline and the address at the end of each component. The components of the given colony text fulfill a parallel function - to inform the readers about "H.B.'s favourite destinations" worth visiting and to promote them. Each of the independent components constitute a cohesive and coherent whole which can be read in isolation of the others.

Thirdly, in fashion magazines' text colonies, cohesion is significantly influenced by numbering providing a sequence of the components, however, the reader does not necessarily has to follow this ordering to make the text meaningful for them. Numbering is often used by the editors to make the text appear as systematically organized, despite the fact that there is no particular connection or development the numerals would imply. In the analyzed corpus I have identified three major forms of numbered text colonies:

There is a tendency of the numerals to appear in the article's headline, as in *10 things we love* of the *style* section from H.B. (see 8.2.1). As I suggested earlier, this article is an example of text-image colony and includes all of the cohesive devices mentioned so far. Covering altogether five pages, the article disintegrates into ten numbered textual components complemented by numerous images, image collages and references to brands and prices of the recommended products. In this colony text the numbers represent ten *editors' fashion picks* referring to *the most romantic looks for summer*, as the sub-headline implies. Each of the components is introduced by a number and a parallel nominal headline unified by definite article (e.g. *1 The object of desire; 2 The anniversary: Jimmy Choo; 3 The name to know; 4 The welly; 5 The mini-trend, 6 The collaboration*, etc.). What is more, except for no. 1 showed on the introductory page, each component specifies its own concern by a sub-headline or a highlighted piece of text (e.g. *5 The mini-trend SPORTS DAY; 10 The swim wear It's the news we've been waiting for. STELLA McCARTNEY has launched her first swimwear line...*) In addition, all of the components fulfill a parallel function. They either inform about a new trend, or about news from the designers or fashion brands.

The second form of numbering within a text colony is realized via secondary colony. For the analysis I have chosen an article from InStyle as seen in

8.3.2. The text opens by a headline *We love the 90s* displayed on a separate page showing a picture of Kate Moss (a 90s modeling icon) followed by a mainstream text introducing the topic which then splits into thirteen textual components marked by numbering. Here, the numbers represent a listing of reasons why the editor loves the 90s. The components contribute to the same topic stated in the headline and the introductory text but the componential headlines are not parallel. That is why the numbering is present, it unifies the individual components of the colony by ordering them, which positively contributes to the continuity of the discontinuous colony. However, the presented order does not oblige the reader to follow it. Selective reading applies here as well, by a reason that the components constitute independent texts. Additionally, another example where the numerals are seen as listing has been described in 6.1.1 b).

The third form of numbering as an unifying device of the discontinuity is the case when the numerals represent dates (as seen in 8.1.8) ELLE's column *This month in fashion! February* in the section *Fashion calendar* presents fashion events for the upcoming month. The colony is meaningful according to the mentioned headline, sub-headline (*February*) and the section's title. Following the headline and sub-headline the colony disintegrates into eight independent components, each headed by a date (e.g. February 16) and provided with a graphic arrow leading to a related image which helps the readers to orientate themselves in the text. In this text colony, the dates function as parallel componential headlines on one hand framing the events described in each component, and on the other they serve as the actual reference for the reader.

6.2.4 Summary

This part of the analysis further develops one of the results of the previous. Taking into account the results of the previous analysis it proves text colonies as a dominant genre and communication strategy in fashion magazines by providing a quantification of the selected issues. It specifies and applies various sub-types of text colonies identified. In relation to this, it mentions text-image colonies as a specific sub-type of text colonies inherent with fashion magazines. Simultaneously, it focuses on analyses of selected text colony articles with respect to the cohesive devices unifying them. The analysis also points out the selective, "orderless" reading strategy text colonies typically allow for.

7 Conclusion

The above presented thesis deals with communication strategies in fashion magazines. The thesis was designed to bring an insight on communication strategies applied in different types of English fashion magazines and their Czech counterparts, however, the main emphasis was put on the analysis of the British versions.

The theory provided the readers with a theoretical background based on which the analysis was compiled. First of all, the discourse of women's fashion magazines was introduced by explaining the term discourse, by mentioning approaches to media discourse, and stressing the importance of situationality within this discourse, as well as its target readers.

Secondly, the notion of communication strategies was explained and the theoretical background focused on the functional approach to language and discourse of M.A.K. Halliday which represented the essential methodological frame within this thesis.

Thirdly, the concept of conversationalization was discussed and the features of conversationalization were explained and applied on selected examples from fashion magazines. Finally, the concept of text colonies was characterized. At first, the genre of fashion magazines was compared to Bhatia's concept of genre colonies. Further on, the approach to text colonies as a specific discourse type of M. Hoey was discussed in detail. The most significant properties of text colonies were highlighted, as well as their ordering system was mentioned. Subsequently, the notion of text colony structure as a communication strategy in lifestyle magazines was discussed and former research in this field was characterized. This theoretical concept was supported by examples from the analyzed corpus. Text colonies represented the closing chapter of the theoretical part.

Subsequently, based on the theoretical findings mentioned above, the analysis of this thesis was conducted. The analysis focused on two main parts: on identifying and analyzing communication strategies in fashion magazines in accordance with Halliday's components of language semantics, and on text colony structure as a dominant strategy.

The first part analyzed the selected titles *ELLE*, *Harper's Bazaar* and *InStyle* with respect to Halliday's components of language semantics, its ideational, interpersonal and textual component. Each of the magazines was analyzed separately, in terms of their topics discussed, their target readers and the linguistic features of the texts. As a result, it shows that all three magazines pursue four specific goals: to inform, to guide, to entertain and to advertise. Whereas, all three titles aim at different target reader groups, all of them present themselves as a fashion authority i.e. as style guides, offering their services to the reader. As assumed initially, all three titles tend to use conversationalization in their language and structure and to deploy the text colony structure in the majority of its texts, which makes conversationalization and text colonies dominant communication strategies within this discourse. Simultaneously, the analysis observes features of personalization with respect to celebrities, editors, and influential personalities used as voices in their articles. Further on the account of conversationalization, all titles show additive and repetitive character of discourse both on their micro- and macro-structural levels.

Also, it has been observed that advertising and image material play an important role in the discourse of fashion magazines. Furthermore, it was initially assumed that the analysis will show various culture-based differences between the English and Czech titles of the analyzed corpus. However, this hypothesis was not fully confirmed, by a reason that the Czech mutations lean toward copying the structure and topics of their British and American model versions. Therefore, no significant cultural differences worth drawing any general conclusions have been observed.

The second part of the analysis further developed one of the results of the previous. It focused on text colonies as a prevailing communication strategy in fashion magazines. Fashion magazines were seen as a discourse type organized as a combination of primary, secondary and complex mixed text colonies that often function as embedded. As for this textual strategy, the analysis of the three selected magazine titles showed the use of primary and secondary colonies, mainstream text with additive colonies, text-image colonies and image colonies. Subsequently, the various sub-types of text colonies identified were applied on analyses of selected text colony articles with respect to the cohesive devices unifying them. Interestingly, it is worth reiterating that both parts of the analysis

identified a specific sub-type within the text colony genre, which the author called text-image colony. This sub-type represents the interconnection of image material and a text colony that is inherent with all three fashion magazines analyzed (especially in the genre of fashion/beauty tips). All in all, the analysis of fashion magazines also proved the selective reading strategy used by readers when reading the articles analyzed, which represents the defining characteristic of text colonies.

Additionally, the results of this thesis seem to have opened several gaps that could, possibly, be filled by future research. As mentioned in the body of the thesis, my suggestion for a new task design is preferably the analysis of *image colonies* often appearing throughout the fashion magazines analyzed. Similarly, I would suggest doing a more thorough research on the topic of conversationalization within the related discourse, taking into account all Ong's (1982, 37-49) features of secondary orality at all language levels.

Even though not all aspects the thesis initially ordained were actually proven, it seems to have brought at least some interesting results and features within the contrasting fashion magazines which are definitely worth further analyzing.

8 Annexes

8.1 Text colonies in ELLE

8.1.1 Donna – text-image colony

FIRST LOOK

SUNNY SHADES

From top: Acetate sunglasses, £245, Erdem by Linda Farrow Gallery; Acetate sunglasses, £299, Marc Jacobs.

GLORIOUS TECHNICOLOR
Decent (ie non-bonkers looking) coloured shades used to be slim pickings. Now, not so. Refined and reworked, these bright frames emit louche nonchalance rather than outright demanding your attention.

Below: Acetate sunglasses, £190, Karen Walker. Denim shirt, £38, River Island

Above: Acetate sunglasses, £180, Jonathan Saunders. Denim waistcoat, £180, Levi's. Above right: Acetate and metal sunglasses, £245, Fendi

DONNA'S DETAILS

Quirky shades, gladiators 2.0... There's plenty to smile about this season, says Accessories Editor Donna Wallace

GLADIATORS 2.0

Right: Leather bag, £900, Meli Melo. Far right: Leather-mix bag, £690, Meli Melo. All clothing, as before

BAGS OF JOY

Far left: Leather-mix bag, £950, Meli Melo. Left: leather bag, £690, Meli Melo. All clothing, as before

STYLE IT
For more of Donna's new-season picks, go to elleuk.com/fashion

ELLE

8.1.2 Mood board – embedded colonies

HAPPY

SEE IT: *Entourage*
 Mindless fun to keep a smile on your face. This big-screen version of the TV show stars Adrian Grenier and features producer Mark Wahlberg as himself. Out 19 June

HEAR IT: Remi Miles
 This Brighton-based singer grew up in Virginia, USA, listening to everything, from soul and ska to afro-beat and rock. Such universal tastes inform his catchy, distinctive songwriting, as well as his penchant for mod suits and sharp haircuts. Critics have likened his tunes *I Want You* and *Under Light Symphonies* to Duran Duran (left) and Prefab Sprout in their 1980s prime. A good thing. remimiles.tumblr.com

READ IT: *Not Forgetting The Whale* by John Ironmonger (W&N)
 This book achieves what should be impossible: a heart-warming dystopia. Forget everything you know about apocalypses. This novel, set in Cornwall, will restore your faith in humanity. Out now

Where'd You Go, Bernadette by Maria Semple (W&N)
 Semple was shortlisted for the Baileys Women's Prize for Fiction for this witty, literary ode to mother/daughter relationships. It's intelligent but easy to read; eccentric but never twee. Out now

SEE IT
 For more new music, books and films, visit eileuk.com

INSPIRED

SEE IT: *London Road*
 This extraordinary musical will get you excited about the future of film. Based on the National Theatre production, it explores the story of the Ipswich prostitute murders in challenging, thought-provoking style. Olivia Colman and Tom Hardy (right) star. In cinemas 12 June

HEAR IT: Courtney Barnett
 This Aussie singer-songwriter's USP is mundane tales spun into hilarious narratives, backed by shambling indie rock. We like *Avant Gardener*, which is about a panic attack on a sunny afternoon. A lo-fi,

musical Lena Dunham. Courtney's album, *Sometimes I Sit And Think And Sometimes I Just Sit*, is out now

READ IT: *The Ecliptic* by Benjamin Wood (Simon & Schuster)
 This intricate, impressive novel about creativity, art and obsession will get under your skin. Out 2 July

I Am An Emotional Creature by Eve Ensler (Ballantine Books Inc)
 From the writer of *The Vagina Monologues*, this collection of testimonies champions the voices of girls around the world. Passionate and moving. Out now

SAD

SEE IT: *Spy*
 Melissa McCarthy's CIA agent goes undercover in another witty, women-centric comedy from Paul Feig (read his piece on p84). Guaranteed to make you laugh. In cinemas 5 June

HEAR IT: Misty Miller
 At 15, Misty's ukulele-driven pop songs led Christopher Bailey to invite her to play at his Burberry Acoustic sessions. Now Misty's back with a rockier direction. Her terrific, yearning voice remains a constant. mistemiller.com

READ IT: *Frances & Bernard* by Carlene Bauer (Chatto & Windus)
 A story of two writers who fall in love through their letters. A romantic but heartbreaking novel. Out now

Jakob's Colours by Lindsay Hawdon (Hodder & Stoughton)
 This poetic novel focuses on the gypsy holocaust in the Second World War. You'll need tissues, but the overall message is one of love, hope and redemption. Out now

TIED

SEE IT: *Terminator Genisys*
 Put your feet up and let Arnie do all the action for you. The fifth of the series, this also features *Games Of Thrones*' Emilia Clarke (left) as Sarah Connor. In cinemas 3 July

HEAR IT: Evvol
 Lift flagging spirits by tuning into uplifting trance-pop. It's like the moody, noir soundscapes of *Slowdive*, but this couple makes music you can dance to. Evvol's debut album *Eternalism* is out now

READ IT: *The Truth According To Us* by Annie Barrows (Doubleday)
 Set in 1938 West Virginia, this is the perfect read when you want something calming without compromising on quality. Out 18 June

Love, Nina by Nina Stibbe (Viking)
 A warm and witty read, in the form of letters that Stibbe sent to her sister in the 1980s while working as a nanny. Out now

ST
REMI MILES
COURTNEY BARNETT
EMILIA CLARKE
MELISSA MCCARTHY IN SPY
MISTY MILLER
EVVOL

SUMMER MOOD BOARD
However you're feeling, here's what to see, read and listen to this summer

30

8.1.3 Pre-fall – combined structure, mixed genre

PRE-FALL: DECODED



PHOTOGRAPH BY PHOTOFEST

JOSEPH

MAMMOTH COAT

1

STRIKING KNITS



JOSEPH

4

ROMANTIC BLOUSE



CHRISTOPHER WYLER

2

VINTAGE DRESS



FEDDI

FIRST
look

WHAT IS PRE-FALL?

All you need to know about fashion's 'new' season, why the editors love to shop it and the six trends to buy into

WHAT IS PRE-FALL?
It is the term given to the mid-season collections that land in store at the end of May and stay on the rails until December. While the mainline trends move at warp speed, the pre-fall collections represent stylish staples that *always* work, no matter the season.

WHAT'S SO GREAT ABOUT PRE-FALL?
Think of these collections as more accessible; your favourite designers' DNA made simple, so more shoppable and easy-to-wear.

IS THERE A DIFFERENCE IN PRICE?
Yes, a pre-fall piece can be as much as half the price of its ready-to-wear, or mainline, sister. Nearly all designers (and now some high-street retailers) have this long-lasting line.

WHY DO PRE-FALL PIECES STAY IN THE SHOPS FOR SO LONG?
Often designers start with the germ of an idea for pre-fall before they get their teeth into the more extreme version for their mainline collections - so you'll be sporting

the trend (in easy-to-wear form) before it even hits the catwalk. And, because it's not shouty fashion, it won't date as quickly. Pre-fall pieces can be kept forever.

DOES THE HIGH STREET MAKE PRE-FALL?
Yes. Topshop, Karen Millen, Whistles, Warehouse, Miss Selfridge, River Island and Dorothy Perkins are all now making pre-fall ranges that drop into stores from the beginning of June.

WHICH PRE-FALL PIECES ARE GOOD TO BUY?
Think of pre-fall as super-useful, well-priced pieces. Go for lighter-weight fabrics to wear now (and layer up for winter), which will stand the test of time and work with the rest of your wardrobe. Namely: chunky knits, oversized coats and romantic blouses. Turn for our edit of the best. >

Words **Rebecca Lowthorpe**
Styling **Charlie Gowans-Eglinton**
and **Donna Wallace**

5



J.W. ANDERSON

CAMEL

3

6

THE NEW LENGTH



BALENCIAGA

45

ELLEUK.COM

FIRST
LOOK



Leather bag, £1,560, Fendi



Wool-mix jumper, £25, River Island



Wool jumper, £265, Vanessa Bruno Athé



Faux-leather shoes, £595, Stella McCartney

Striking knits

Just make sure it looks original, unexpected and loaded with texture

BLACK AND WHITE

The monochrome palette is simple to follow and easy to wear.



Wool-mix dress, £55, River Island



ALEXANDER MCQUEEN

The trend: Going forward, extraordinary knits are huge, literally and metaphorically. We've chosen pieces that reveal a good deal of shoulder for this time of year.
Buy now, wear now: With a thick-tread sandal.
How to wear it for winter: Layer up and throw on equally chunky-soled boots.



Wool skirt, £245, Joseph



Wool trousers, £215, Marc Cain



Viscose-mix top, £35, Miss Selfridge



Leather sandals, £455, Sportmax

TIP: One knockout piece per look is all you need. Plus equally impressive shoes.

TIP: Baker-boy cap, neck tie and long socks at Miu Miu, Tick.



Faux-leather bag, £38, Topshop



VALENTINO

2 Vintage dress

It's all in the styling. Retro prints are back, and they're here to stay

The trend: Everything is becoming more individualistic next winter; these dresses hint at the vintagey looks to come.

Buy now, wear now: With knee-high boots or long socks and Mary Janes.

How to wear it for winter: Throw over a big masculine coat and pull on super-long over-the-knee boots. >

Cotton and silk dress, £265, Isabel Marant Etoile

Silk-georgette dress, £225, Topshop Unique

Silk dress, £370, Rag & Bone



Silk dress, £325, Miu Miu



Leather bag, £90, Karen Millen



Silk scarf, £73, Amélie Pichard



Suede and leather boots, £965, Sonia Rykiel

8.1.4 Beauty cupboard – regular section realized as text colony

#ELLEBEAUTYCUPBOARD

 **Jourdan Dunn**
We'll have what she's having. The supermodel shares her finds, plus her best backstage tips

THE DIY SPA TREATMENT
I swear by face masks. I love Sisley Black Rose Cream Mask, £95.50. I also really like GlamGlow YouthMud Tinglexfolate Treatment, £40. They're luxuries I indulge in at home, as I may not have the time to go to the spa.

THE PRO TRICKS
A make-up artist once took out her credit card, put it behind my lashes, and applied mascara against the card. It looked like I had false lashes on. I was like: 'I'm taking that tip!'

THE BODY SECRET
On shoots, they use a spray on the body to give it a wet look [ELLE recommends Garnier Ultimate Beauty Oil Skin Perfector, £7.99]. And I know it's annoying, but I can actually eat anything. I like to have fried chicken and mac and cheese, but I also like my veg and fish. It's all about moderation.

THE MAKE-UP TIPS
I love how Maybelline Big Eyes Eyeshadow, £6.99, has a how-to on the packaging; it's good for me - I'm trying to figure out make-up. Its Lash Sensational mascara, £7.99, is amazing too, as is YSL Volume Effet Faux Cils Luxurious Mascara, £25.

THE SIGNATURE SCENT
For a while, my favourite perfume was Marc Jacobs Daisy EDT, £51.50 for 50ml. But now, after trying it at the airport, it's Viktor & Rolf Bonbon EDP, £50 for 30ml - I'm addicted. My best budget buy is Carmex Cherry Lip Balm, £2.69.

THE PERFECT NUDE
I like to keep my day-to-day look simple, so my staple is a nude lip: Maybelline Color Sensational Lipstick in Precious Beige, £6.99, is a favourite. On my nails, I prefer a nude, too, like Maybelline Color Show in Love This Sweater, £2.99, or Essie in Brides To Be, £7.99. At school, there was a supply teacher with long red nails; they scared the living daylights out of me!

SET
Stunning photoshoot
Jourdan's hair evolution at
elleuk.com/beauty

BEAUTY CUPBOARD
JOURDAN DUNN

175

8.1.5 Beauty – text-image colony

Candy Crush
Lancôme Vernis in Love (shown in Rose Haussmann) adds a nostalgic shade of bubble-gum pink to fingertips.

Out of Sight
Highly pigmented Givenchy Ombre Couture cream eye shadows in Bleu Céleste and Jaune Aurora give the spring eye an unexpected update.

Rainbow Connection
Yves Saint Laurent Beauté Face Palette Collector in Gypsy Opale delivers complexion perfection in one compact: green to nix redness, violet to brighten, rose to flush, and gold to add luster.

Face Forward
Bobbi Brown Skin Nourish mask fast-tracks hydration, leaving the complexion quenched in just five minutes.

Night Light
A thin, pre-bedtime layer of ultrapotent Tatcha Luminous Overnight Memory Serum Concentrate—which taps the restorative powers of red algae—will leave skin megamoisturized and dewy come morning.

Camera-Ready
Photographers' mecca Milk Studios launches its first makeup collection with cool-girl essentials like Sunshine Oil—a blend of grape-seed, avocado, and citrus—to hydrate and nourish skin on the go.

The Lumineers
The newly formulated Giorgio Armani Maestro Glow foundation has the same barely-there texture as its matte predecessor, but dries to a radiant finish thanks to a rice-bran, passiflora, and apricot-oil cocktail.

Sun Dance
Bulgari Goldea, a brilliant blend of musk and floral notes, pays homage to the golden reign of original beauty queen Cleopatra.

THE SUPREMES
Beat the winter blues with a luminous new foundation, pastel powder, and vibrant eye shadows
By Ali Finney

Maestro Glow
nourishing fusion makeup
in quillage fusion nourrissant
bi-phase elixir
SPF 30
GIORGIO ARMANI

Skin Nourish
Masque Nourish
à base de Feuilles d'Algue Marée Noire, Algues Hydratant à base d'Algue Verte et d'Algues Vertes

MASTRO GLOW

SUN DANCE

Devon Jarvik/Studio D

ELLE 178 BEAUTY It List

8.1.6 Beauty trend report – text-image colony

Trend Report

THE NEW GOTHIC

Nars Velvet Matte Skin Tint SPF30 In Cusco, £30

Mac Eyeshadow In Black Tied, £13

Nars Velvet Matte Lip Pencil In Train Bleu, £19.50

Bobbi Brown Highlighting Powder In Bronze Glow, £34

L'Oréal Paris False Lash Superstar Mascara In New On Per Black, £7.99

Orange Poppy Alure Lipstick In Rouge Noir, £20

CHRISTIAN DIOR

RODARTE

ALEXANDER WANG

MAC X DDBS

WHAT? Wherever it was dark (everywhere) it was undeniably pretty, making this the most wearable version of gothic yet. It takes all the traditional elements, such as sombre mouths and smoky eyes, and subverts them into a sweeter translation. Backstage experts swore by focusing on just one area to keep things modern. 'Combining too many elements at once can look overly contrived,' says make-up artist Val Garland. 'Take one and make it all about that.'

SUPERCHARGED LASHES / ETHEREAL SKIN / SMOKY EYES / MOODY MOUTHS





RICH LIPS / CONTRIVED WAVES / STRONG BUT SUBTLE BROWS / HAIR JEWELLERY

MARNI RODARTE MARY KATRANTZOU PRADA

WHAT? Rather than being soft and wistful, this is the kind of embellished beauty that celebrates the eccentric, perfectly summed up by the adorned styles at Alexander McQueen. 'There's no method to how we're applying the jewels,' explained maker of the look and master hairstylist Guido. 'The more eccentric it looks, the more stylish it feels.' Take an element of romanticism and make it the focal point of your look. Try deep lips, undone waves, bold brows and a ton of hair jewellery.

THE NEW ROMANTIC

ALLEXANDER MCQUEEN

L'Oréal Paris
Infallible Sexy Balm
In Yata Yolo, £4.99

MARNI

PRADA

LINNYN

Clinique
Superbalanced Silk
Makeup SPF 15, £23

(This, above and below) Dior All-In-One 3D Backstage Pro Palette, £42.50

To Poshop Brow Gel in Edge, £8.50

Photography: Benoit Aubineau, Jean-Louis Evans, Graham Walker at Hearst Studios.

8.1.7 Interview – a peripheral secondary colony with an additive colony below

ELLE COLLECTIVE

Q&A Ethan Hawke

THE NINETIES POSTER BOY FOR ADOLESCENT ANGST IS NOW A PUBLISHED AUTHOR, DIRECTOR, SCREENWRITER AND MARATHON RUNNER. HANNAH NATHANSON DOES THE [POLY]MATHS

'A couple of smokes, a cup of coffee and a little bit of conversation.' That's all it took for Ethan Hawke to charm us as the guitar-strumming Troy Dyer, starring opposite Winona Ryder in cult Nineties film *Reality Bites*. A poster boy for Generation X, he was the boyfriend we all wanted to take home to annoy our parents.

Then he made all our holiday romance dreams come true when he met Julie Delpy on a train headed to Paris in *Before Sunrise*, the first of director Richard Linklater's *Before* trilogy. The couple played out their long-distance liaison over three films, while off-screen Ethan married and had two children with actress Uma Thurman. The couple later split, and he went on to marry their former nanny, Ryan Shawhughes, with whom he has two daughters.

In the years since he's become an author, director, scriptwriter and marathon runner – his CV makes us want to lie down. And yet the polymath has shied away from big Hollywood blockbusters in favour of passion projects. He dedicated 12 years to the coming-of-age epic *Boyhood*, and recently learned to play the trumpet for the role of jazz legend Chet Baker in 'anti-biopic' *Born To Be Blue*. The performance has been tipped as Oscar worthy, and after four nominations, it's about time he had his name on a golden statuette. Next he'll join Denzel Washington in the remake of the classic western *The Magnificent Seven* but before he draws his pistol, Ethan, 45, has a confession...

So what's the big secret?

When I was in high school I used to make collages. They were mostly of pretty girls. ELLE always had the best photography in it, so I would cut out pictures and stick them on my walls.

We're flattered... we think. Who featured most in them?

There was a lot of Brooke Shields and those great Calvin Klein adverts: 'Nothing comes between me and my Calvins.'

You've done modelling yourself. Did it make you more stylish?

It would be difficult for me to have become *less* stylish, because I started out on the bottom rung of the ladder. I used to like vintage clothes because I thought they had character. Now I have character, so I wear new clothes.

Which item of clothing makes you feel good about yourself?

It's usually when I'm taking my clothes off that I feel good.

How do you relax?

Watching live music – it's like a forced meditation. My time off is mostly spent with my kids. The mysterious thing about watching your baby girl turn into an 18-year-old woman is that it makes you realise how fast everything goes. Maybe I should have learned that from watching *Boyhood*.

How much of *Boyhood* was based on your own life?

There's a lot of my life in that movie, it was very personal to all of us. And that's what makes it good, because there's real insight.

Do you ever watch your old films?

Almost never. A while ago I showed my youngest kids *Explorers*, which I made over 30 years ago. They said: 'I understand why that wasn't a hit, Dad. It's a weird movie.'

What attracted you to the role as Chet Baker in *Born To Be Blue*?

The subject matter. None of my agents, or anyone else in my life, apart from my wife, thought it was a good idea to do the movie. But you have to know your own heart. In general when you're following something that you love, or even just the smell of it, it will lead you somewhere positive.

Why was your wife the only person who thought you should take the role?

Because she knew I'd be out of town a lot. No, because she knows me really well. She felt that when you love something that much, it's a mistake to turn it down.

You had to sing and play trumpet for the film. How was that?

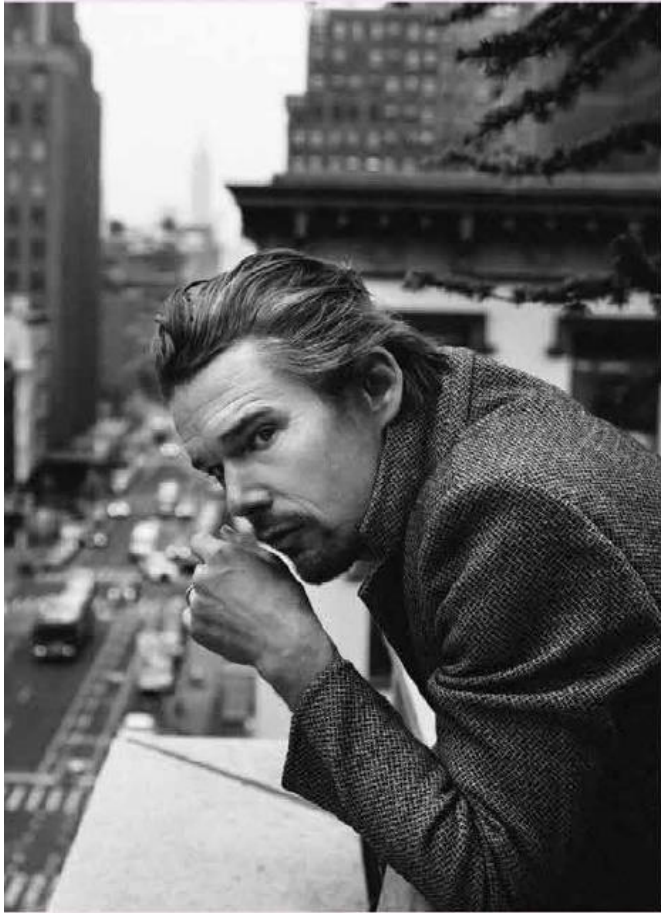
It was very hard not to drool all over myself. My co-star Carmen Ejogo said the worst part of doing this movie was listening to me practise the trumpet. Our hotel rooms were next to each other, so at night she'd have to listen to me and then she'd come on set and have to watch me drool. I don't think she liked working with me.

You're clearly a jazz fan. Do you like the music your kids listen to?

My daughter's turned me on to FKA twigs and my son, who is 14, is like: 'Dad, I know you think you're not going to like it, but Drake's new album is really good. You've got to listen to it.' He picked one track and it was actually pretty good.

The film deals with Baker's heroin addiction, and you received the script shortly after your friend Philip Seymour Hoffman's death. Did that have an impact?

It affected my thinking about the film. When I was younger, another peer and hero of mine, River Phoenix, died the same way. The mysteries behind depression, drug abuse and arrogance, and how they meet, seemed very relevant.



IT WOULD BE DIFFICULT FOR ME TO HAVE BECOME LESS STYLISH BECAUSE I STARTED OUT ON THE BOTTOM RUNG OF THE LADDER

Growing up on screen, were you competitive with Phoenix?
 River and Phil [Seymour Hoffman] are the only two actors of my generation who really punched me in the gut with envy. They were fully realised very young and they weren't just actors, they were artists. You really felt they had something to say and something to offer the world through their work. I felt their loss pretty intimately.

What do you think of *Born To Be Blue*'s new 'anti-biopic' label?
 I'm not a fan of the biopic genre. When you obsess about a story being true, it makes bad cinema.

Would you want your life story to be told as an anti-biopic?
 If someone were to make a movie of my life, I'd want it to be me in the lead role and for it to be 90 years long. I'd want to direct it too, or Richard Linklater could do it if he wanted.

Do you think this might be the role that finally wins you that Oscar?
 It's definitely the most challenging role on film I've been asked to do. I find it extremely flattering that people are saying it's Oscar worthy because there were so many places I could have fallen on my ass. There are so many bad jazz clichés of the guy in the black polo neck smoking. This is really a love story, and it's great to make an interracial love story which isn't about race.
Born To Be Blue is in cinemas now

Photography: Steve McCurry

THE QUICK-FIRE ROUND

What's the most surprising thing about you? I have three nipples.

Favourite way to spend a Sunday morning?

Going to the Film Forum cinema with all my kids to watch classic movies.

Describe yourself in three words...

Not. Dead. Yet.

What would you spend your last five dollars on? My wife.

Soundtrack to your life? All the singers from the town where I was born [Austin, Texas]: Kris Kristofferson, Guy Clark and Steve Earle.

Best form of exercise? Running with my wife.

What's your spirit animal? I guess I'd have to say a hawk.

8.1.8 Fashion calendar – numbering by dates

THIS MONTH IN FASHION! FEBRUARY

It's Super Bowl weekend and your team didn't make the cut? You can still get sporty with artist/toy designer KAWS's illustrated satin varsity jackets for whimsical ready-to-wear designer (and Beyoncé fave) Mira Mikati.

February 7

February 1 Rizzoli's *Wallace Chan* explores the jeweler's myriad technical feats—his signature intaglios are carved underwater using a modified dentist's drill (to dissipate heat and prevent damage)—which led to his being the first Asian artist to be invited to Paris's prestigious Biennale des Antiquaires.

February 16 Multitasking Miranda July has partnered with Paris-based label Heart Heart Heart (just in time for American Heart Month: the disease is the number one killer of women) on a collection of silk and wool scarves featuring July's offbeat, tweet-length prose.

February 21 Relive the golden age of travel at *Volez, Volez, Voyagez*, Louis Vuitton's exhibit at the Grand Palais in Paris (through February 21), which traces the storied brand's 162-year history, from trunk maker to modern luxury giant.

February 28 Can't make it to Milano for the Fendi show? Stop by the Italian house's newest outpost—a 5,400-square-foot, *Tricolore*-hued space in Miami's trendy Design District.

February 28 The Hermès-sponsored exhibit *Fierce and Fragile: Big Cats in the Art of Robert Dallet*, at the Bruce Museum in Greenwich, Connecticut, takes a look at the work of the late wildlife artist, whose works have graced the house's iconic silk scarves since 1988. Pick up one of the limited-edition scarves to benefit conservation efforts.

February 29 The world's best snowboarders descend on Vail today for the thirty-fourth annual Burton US Open (through March 5). Look the part on or off the slopes with Saint Laurent's Day-Glo Surf collection aviators.

February 14 This Valentine's Day, celebrate a groovy kind of love (and style) with *Groupies and Other Electric Ladies* (ACC Editions). Among the iconic images of legendary "girls with the band": the infamous Sanchez twins and Cynthia Plaster Caster.

LOUIS VUITTON

ELLE 34 | FASHION CALENDAR

Mikati: Mira Mikati; July: John Sotangang/BFA.com; Volez, Volez, Voyagez: Voyagez; Photographie: Louis Vuitton; remaining images: courtesy of the designers

8.2 Text colonies in Harper's Bazaar

8.2.1 10 things they love – numbered text-image colony



The image shows the cover of Harper's Bazaar magazine. The background is a soft, light-colored fabric with a pair of ballet shoes and a bracelet. The shoes are light pink with a silver, ornate bracelet around the ankle. The bracelet has a complex, geometric pattern. The magazine title 'BAZAAR' is in large, black, serif font, with 'STYLE' in a smaller font to its right. Below the title, it says 'Edited by AVRIL MAIR'. The main headline is '10 THINGS WE LOVE' in large, black, serif font, followed by the sub-headline 'The most romantic looks for summer'. On the left side, there is a vertical line and the text 'THE OBJECT OF DESIRE' in all caps. Below this, there is a short paragraph: 'Boodles has captured the grace and elegance of a prima ballerina in 'Pas de Deux', a collection inspired by the Royal Ballet – a duet made in heaven.' In the bottom right corner, there is a small text block: 'Bracelet, from a selection Boodles. Ballet shoes, from £40 Freed'. In the bottom left corner, there is a small text block: 'Photograph by PAUL ZAK'.

BAZAAR STYLE

Edited by AVRIL MAIR

10 THINGS WE LOVE
The most romantic looks for summer

THE OBJECT OF DESIRE

Boodles has captured the grace and elegance of a prima ballerina in 'Pas de Deux', a collection inspired by the Royal Ballet – a duet made in heaven.

Bracelet, from a selection **Boodles**. Ballet shoes, from £40 **Freed**

Photograph by PAUL ZAK

STYLE



£2,495
Jimmy Choo

The label's creative director SANDRA CHOI has designed a capsule collection celebrating JIMMY CHOO'S 20th anniversary. An ode to the label's red-carpet legacy, each piece embodies the sophistication of this great British brand.

THE ANNIVERSARY:
JIMMY CHOO



THE NAME TO KNOW
3

THREE GRACES LONDON

Founded in 2015 by Catherine Johnson, Three Graces is a desirable collection of handmade silk sleepwear, robes and lingerie. Truly the stuff of dreams.

REBOOT

A mainstay of great British style, the welly has gone luxe for S/S 16. Saint Laurent's tapestry rose-print boots will be as at home in the city as in the country: has there ever been a better excuse to invest in a pair?

THE WELLY



£1,255
Saint Laurent
Hedi Slimane

4

STYLE

£445 Stella McCartney

£570 Victoria Beckham

£295 Anya Hindmarch

£36 Topshop

£1,395 Anya Hindmarch

£695 Burberry

From a selection Mulberry

ANYA HINDMARCH

ANYA HINDMARCH

ANYA HINDMARCH

STELLA MCCARTNEY

THE MINI-TREND

SPORTS DAY Sports-inspired pieces were everywhere for spring. But this is no excuse to wear Lycra shorts; rather, think Alexander McQueen or Stella McCartney. On your marks, get set... go!

£295 Anya Hindmarch

£295 Polo Ralph Lauren

£575 Roksanada

£99 Marks & Spencer

£720 Alexander McQueen at Net-A-Porter

£295 Amanda Wakeley

www.harperbazaar.co.uk

8.2.2 10 beauty tips – numbered text-image colony

MISTER RADIANT BLUSH
Mister Radiant Blush, £25
Givenchy

Kabuki Brush, £35
Chanel

NEW-GENERATION BLUSH
For a subtle and flattering effect, *Bazaar* loves Smashbox LA Lights Blush & Highlight Palette in Pacific Coast Pink, Givenchy Mister Radiant Blush and MAC Beauty Powder in Sunny Surprise, £35.

£25.50
Smashbox

£20.50
MAC

10 WAYS TO LOOK BETTER, NOT YOUNGER

Our favourite products and expert treatments

EXTRA GENTLE CLEANSING FOAM, £18
CLINIQUE

CLIQUE
extra gentle cleansing foam
mousse nettoyante
Ultra Douce
VERY GENTLE TO DRY COMPLEXION
TRÈS SÈCHE À MIXTE
4.2 FL. OZ. LIQ./125 ml e

CHLOE

Rose Plus
Booster, £72
MV Organic
Skincare at
Cult Beauty

THE GENTLE APPROACH

Flash Cleanse
Micellar
Water, £16
Balance Me

balance me
FLASH CLEANSE
MICELLAR WATER
Eau Micellaire Démaquillante

BLUMARINE

Forever Yours
Rejuvenating Face Oil,
£51
Soveral

Great skin isn't all about active ingredients and hi-tech treatments. 'Paring back to a simple and calming routine, at least for a night or two a week, allows the skin to rebalance,' says the facialist Alexandra Soveral. 'We should use products that nourish and strengthen our skin so that it can protect itself.'

www.harperbazaar.co.uk

PHOTOGRAPH: JACQUELYNNE KANE; HAIR: TONY AND ACHILLE; MAKEUP: JESSICA WALKER FOR HARPER BAZAAR

BEAUTY BAZAAR

3

UV Patch La Roche-Posay

UV PATCH

Hydrabio Eau de Soin SPF30, £9 Bioderma

Mineral Sunscreen Fluid for Face SPF50, £22 Clinique

CLINIQUE

Mineral Sunscreen Fluid for Face SPF50, £22 Clinique

4

LASER

Facial Suncare Youth Protector SPF30, £134 Sisley

From wrinkles to redness, acne to pigmentation, there are few skin concerns that lasers cannot fix. Dr Tapan Patel at Phi Clinic (above) is the authority to see. Make an appointment, and within 24 hours he'll provide a tailored skincare programme to maximise the benefits (and minimise the downtime) from your laser treatment.

Infirm with Dr Tapan Patel, £900 a session; tailored skincare consultation, from £50.

Maestro UV skin defense primer base perfectione multi-defense SPF30 PA++ £40 Giorgio Armani

GIORGIO ARMANI

THE MAKE-UP BREAKTHROUGH

The best ideas are so often the simplest: Cover FX Click Sticks are lipstick-size tubes that house a customisable duo of correcting, concealing or enhancing sticks. Perfectly portable and brilliantly formulated, with 36 colour options, they are ingenious and effortless in equal measure.

Enhance Click, £15 each Cover FX

Correct Click, £15 each Cover FX

Click Stick, £8 Cover FX

PACO RABANNE

BOTTEGA VENETA

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8.2.3 Image colony

ACCESSORIES

£455 Lanvin
 £1,770 Gucci
 £680 Lanvin
 From a selection Chopard
 £2,350 Chanel
 £400 Hermès
 Dolce & Gabbana at Luxottica
 Clutch, £1,880 Hermès
 £270 Gucci at Net-A-Porter
 £1,150 Jimmy Choo

SIREN CALL
 Pillar-box red and playful leopard spots for high-octane glamour

£595 Jimmy Choo
 £2,400 Céline
 £2,100 Calvin Klein Collection
 From a selection Harry Winston
 £2,100 Dior
 £525 Jimmy Choo
 £7,800 Boodles
 £512 Oscar de la Renta
 £136 Ralph Lauren at Luxottica
 £1,850 Stella McCartney

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8.2.4 Money talks – mainstream text + additive colony

MONEY TALKS

How to earn what you deserve in a world where women are still paid less than men

By HELEN KIRWAN-TAYLOR

The gender pay divide is currently a hot topic. This January in Davos at the World Economic Fund, the discussions carried on beyond the panels and into the cocktail hours. In February, Nicky Morgan, the Minister for Women and Equalities, announced that from 2018, British companies with more than 250 employees will be forced to publish their pay gaps. The senior executives will have to sign off on it: anyone will be able to see it on the web. The theme for International Women's Day in March was 'Pledge for Parity'.

'The message to women and men at work is that it's OK to talk about pay. How can we achieve pay equality if we don't even know what our colleagues earn?' says Sam Smethers, chief executive of the Fawcett Society, which campaigns for women's rights.

Clearly something has to change. Forty-six years after the Equal Pay Act, women still earn less on every measure than their male colleagues: on average, 81p for every pound. 'We need much stronger and better enforced anti-discrimination laws,' says Sophie Walker, the leader of the Women's Equality Party and its candidate for London Mayor. 'Women often get paid less because they're women. They take the burden of childcare. They're likely to be working part-time in low-paid jobs because that tends to be what's on offer.'

Furthermore, there are many careers (such as law, banking and architecture) that lose women before they've even had children. Many male members of bank departments and hedge funds behave at work as though they were still in boarding school. One former trader describes how male colleagues mooded at her when she was lactating and referred to the female team as 'oestrogen row'. A 25-year-old lawyer told me how she was called into a senior boss' office and reprimanded for not having come in at the weekend – despite the fact that there was no work to be done.

Even in supposedly female-centric industries, including journalism, disparity in pay is still the reality. When I was freelancing for a leading financial newspaper, I discovered, quite by chance, that the male writers were paid more than me. I was furious, because I operate on the premise of fairness and professionalism, and I had assumed that the playing fields were level to begin with – my male colleagues had not.

Yet paying women less or pushing them out of the boys' club is a false economy. Numerous studies have shown that a better gender balance makes a company more profitable. According to a McKinsey study, global GDP could increase by 26 per cent

by 2025 if men and women could earn the same pay. 'Women have many skills that men do not have: a better read on people in general. They are inherently more risk-averse, so make fewer mistakes. They tend to have far superior communication skills, which always helps,' says a senior female fund manager in the City.

So why is there still a pay divide? The reality, says Gavin Presman of Inspire, a personal-development company, is that every manager has a limited pot of money he can allocate. 'The result is usually that the person who asks, gets... If you don't ask, they assume you're perfectly happy.' Male employers can also be unconsciously sexist when it comes to pay. 'Some male employers will question why a married female employee is asking for more money in the first place. Is the second salary for the house in Spain?'

The new legislation will change all this. Pay will have to be gender-neutral. According to Alexandra Robson, a former partner at Accenture, the company's decision to publish its employees' earnings in the form of points stopped any sexism in its tracks. 'You knew exactly what everyone else was making and how much



ATWORK

revenue they had brought in. As the MBA recruitment person, I did see that men asked for more money upfront when first hired, but this often backfired,' she says. What mattered most to women, when seeking more money, she says, was 'fairness'.

Anybody who has seen the film *The Big Short* can appreciate the disadvantages of an economic system that rewards risk-taking and incentivises greed. Rather than women trying to become more like men, one could argue that the global economy would be healthier if men learned to be more like women.

While this might be true, until the systems have changed, it also keeps women in second place. 'Women, typically, have a more difficult time putting a value on themselves than men,' says my fund-manager friend. 'Men tend to overestimate their contribution to a company while women undervalue theirs. But in male-dominated professions like finance, how much you are paid reflects what men think of you. Nice words don't matter: money is the only currency of respect. If you want to be respected as a woman in business, make sure you are paid what you are worth.'

So if you don't want to wait for the legislation to catch up, how can you get paid more? Pat Milligan, the global leader of Mercer's When Women Thrive research initiative, suggests asking to be assured that you're receiving the same salary as three of your male peers before accepting that you can't have a pay rise.

And then, negotiate. According to the book *Women Don't Ask: Negotiation and the Gender Divide*, two-and-a-half times more women than men feel a 'great deal of apprehension' about negotiating. In her open letter to Hollywood about pay inequality last year, Jennifer Lawrence admitted: 'If I'm honest with myself... there was an element of wanting to be liked that influenced my decision to close the deal without a real fight. I didn't want to seem "difficult" or "spoiled"'. Forty-six per cent of men report always renegotiating



Left: the actress and equal-pay campaigner Jennifer Lawrence. Below: Patricia Arquette speaking for the cause at last year's Oscars



HOW TO ASK FOR MORE MONEY

DESCRIBE: Always use the word 'I' to avoid the other person becoming defensive. 'I consider myself a valuable employee. I made £X for the division this year.'

EXPLAIN: 'I am here to request a pay rise of £X.'

SOLUTION: 'I will be even more motivated with this pay rise and I will not call the headhunter back. We will all benefit.'

CONSEQUENCES (OR SUBTLE THREAT): 'A company has been wooing me.'

their salaries, compared to just 30 per cent of women. Successful negotiation is a matter of practice. When buying a pair of shoes, try asking for a discount. You'll be amazed at how easily people are prepared to give it. 'People think you're a fool if you don't ask,' says Presman.

Calmness is another prerequisite; as is having done your research. Once you have asked for more money, remain quiet. 'No' is never a permanent state. If anything, asking for more money suggests to the employer that you know your worth, and more importantly, others do too. They also now know

that you will ask again in the future.

When I asked my editor why the men earned more on the paper, I discovered it was because they viewed every commission as a new negotiation. When these men were told: 'We don't have the budget for your fees,' their response was: 'Then I don't have the time for your article.' I learned to say that too. □

SMART THINKING

JO GLYNN-SMITH'S five essential products for boosting confidence

1 THE FRAGRANCE

Select a subtle day-time scent for added assurance. Spray onto your skin before you get dressed in the morning to avoid an overpowering effect.



£38 Marc Jacobs



£165 Russell & Bromley

2 THE SHOES

Wearing heels not only adds inches but helps to enhance your posture, ensuring you appear more authoritative. Fortunately this season there are a wealth of stylish mid- to high-heeled pairs to choose from.



£26 Dior

3 THE LIPSTICK

Whether you opt for a subtle balm or a bold colour, don't overdo it (even if lipstick is your armour).



£4,780 Omega

4 THE TIMEPIECE

A good watch is a sign of success, but avoid anything too decorative for work, as this can give a mixed message. □

5 THE BLAZER

Research shows that wearing something formal can make you feel powerful, which is why so many of us reach for a jacket before entering the boardroom. Invest in a well-cut blazer that goes over a dress as well as with trousers.



£345 By Malene Birger

www.harperbazaan.co.uk

8.2.5 Double life – mainstream text + additive colony



DOUBLE LIFE

In our digitally driven age, finding the free time for creative expression can be difficult.

o But could another job be the answer?

Helen Kirwan-Taylor explores the benefits of having a portfolio of careers

As I type this, I note with resignation that I have once again dripped red acrylic paint across my keyboard. This sort of thing never happened before I decided to embark on a new life as a 'co-careerist' – a person who does more than one thing for a living.

For the past two years, I have divided my time between journalism and multimedia art. My second career came about by accident. I used to make artworks for friends, then I showed one to an American retailer who said: 'I want to sell them.' Subsequently, a gallerist in London suggested we do a show in six months. Had I not experienced years of working to tight deadlines under extreme pressure, I could never have done it.

I now earn about as much money in my studio as I do at my desk. And I am, of course, not alone. Today, more than a million people in Britain have more than one job. Many are obliged to do so to pay the bills; for others like me, however, it's about finding an outlet for personal expression in an increasingly technology-focused world.



It is not, after all, financial necessity that has inspired Gwyneth Paltrow to add food writer and businesswoman to her CV, driven Angelina Jolie to tie a humanitarian string to her bow, nor, I suspect, induced Yana Peel to become the new director of the Serpentine Gallery, as well as an investor, philanthropist, children's author and CEO of the debating forum Intelligence Squared.

Psychologists call it 'effort-driven reward' – the surge of serotonin you feel when admiring a creative task you've just completed. 'Many of us put a passion on hold while moving up in our careers; then you get to middle age and you feel you have to express yourself,' says Dr

Henrietta Bowden-Jones, a psychiatrist specialising in addiction, who has recently applied to study for an MA in creative writing. 'It's easier for people who have already achieved in one field. They have a sense of accomplishment and, to a certain extent, are allowed to fail.' In her case, writing her book affords her some much-needed respite from the reality of her demanding medical career.

But there is more to this trend than personal fulfilment. Having several jobs may mean you become better at everything you do. Josephine Fairley, the co-founder of Green & Black's organic chocolate, is a serial entrepreneur and journalist who is evangelical about the benefits of a portfolio of careers. 'The solution to one work problem often comes when I'm focused on something different,' she says. 'When I took time off, I found I was bored and boring.'

'Creativity is combining things that weren't combined before,' explains Robert Root-Bernstein, a professor of physiology at Michigan State University (and also an author and a professional artist). 'Therefore, creativity requires more than one line of expertise.' He argues that the co-careerist brings the skills from one job to the other, most notably 'imaging', 'abstracting' and 'body thinking' – using sensation and emotions as well as analysis – themes explored in his book *Sparks of Genius*, written with his wife Michele (a creative-writing



Helen Kirwan-Taylor

It's all about finding an outlet for personal expression in a technology-focused world



Left: Angelina Jolie. Right: 'S', an artwork by Helen Kirwan-Taylor loosely based on Gustav Klimt's 'The Kiss'

and history lecturer, author and haiku poet).

Certainly, I find that the more time I spend on my art, the more fluid my writing becomes. The more I experiment in my studio, the more I also experiment with my words. As a journalist, I'm used to everybody wanting to talk to me. As an artist, I have to make four calls for one that is returned. Consequently, I've grown a thicker skin and have more tenacity.

When writing gets stressful, I dream of my studio. When an artwork isn't turning out as I want it to, I seek solace at my computer. Journalism can be done on demand; art requires the right mindset. I find that in both sides of my life, I no longer procrastinate (because that means going back to the other job, and nothing focuses the mind more than having a paying client).

Of course, there are sacrifices to be made. I structure my life to be up early, so that requires less socialising, and I work weekends and holidays. I stop if I'm tired, but that rarely happens: switching worlds makes each one feel fresh and new.



SMART THINKING
JO GLYNN-SMITH'S essential advice for a stylish business life

- THE SHOES**
£220 Longchamp
For dashing around town, invest in some smart trainers and avoid those inelegant moments when changing from heels to flats in the street.
- THE NOTEBOOK**
£395 Anya Hindmarch
Even in this digital age, there is a satisfaction to writing down lists or inspirational thoughts in a proper notebook.
- THE BAG**
£895 Aspinal of London
Not just a beautiful accessory of the perfect size, Aspinal's Editor bag is equipped with an inbuilt mobile-phone-charging function and the new Aspinal Tile Tracker, which allows you to track your bag via your mobile for added security.
- THE COAT**
£298 J Crew
There's good reason why the trench-coat is such a classic for work: it's lightweight, waterproof and goes with everything.

8.2.6 Travel I. – parallel componential headlines

IN SEARCH OF ALBION

Our favourite destinations, from Arcadian cottages
to grand country mansions

BEST FOR CELEBRATIONS

THE FARMHOUSE

at Wilderness Reserve, Suffolk

Thatched and pink like a giant sweet, the Farmhouse is part of the impeccably landscaped Wilderness Reserve in Suffolk, a collection of manors and country cottages set within the 4,500-acre Sibton Park Estate, and brought back to life by the Foxtons founder Jon Hunt. After a ramble across the Reserve's Arcadian pleasure grounds (including tennis courts, a swimming pool with a hot tub, and a rowing lake), the Farmhouse's rural fantasy land awaits.

There's a wooden dining table of regal proportions – perfect for a feast of artisanal cheeses, with fresh sourdough bread from the local Two Magpies Bakery. These can be delivered to your door, along with the morning newspapers to curl up with in the drawing-room. Turquoise walls, quirky furniture and ceramics, and roll-top baths in the six bedrooms complete the fairy-tale interiors. It's a good base for seaside adventures in the coastal towns of Aldeburgh and Southwold, where you can lose yourself in a magical world of pier games, striped beach huts and fish and chips.

LUCY HALFHEAD

Wilderness Reserve (020 7484 5700; www.wildernessreserve.com), from £562 a night for the Farmhouse, based on a seven-night stay (sleeps 12).



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www.harperbsazaar.co.uk

PHOTOGRAPHY: SIMON HILL/WWW.SIMONHILLPHOTOGRAPHY.COM

BEST FOR GLAMOUR
SOHO FARMHOUSE
 Oxfordshire



Fashion's favourite retreat, Soho Farmhouse has wellington boots ready and waiting in your cosy cabin, lest mud ruins your Manolos. The members'-club outpost near Chipping Norton has facilities galore, including a Cowshed spa, a boating lake and an indoor-outdoor pool. The cabins are imbued with relaxed refinement, including rocking-chairs, velvet sofas, hair straighteners and hot-water bottles. Roaming milk floats – one with a bar and one to cook breakfast in bed – mean you never have to emerge. We loved hopping on our bicycles to explore the deli, the cookery school, the pub and the Main Barn restaurant. This summer, a 60-seat Electric Barn Cinema and Japanese restaurant add to the fun. LH *Soho Farmhouse* (01608 691000; www.sohofarmhouse.com), from £160 a night for a Farmyard Room and from £285 for a Studio Cabin.



BEST FOR FOODIES
THE FOREST SIDE Cumbria



The two-Michelin-starred restaurant L'Enclume has long been the culinary jewel in Cumbria's crown, but there is a new contender for that accolade. The Forest Side, a restaurant with rooms, is housed in a splendid slate mansion in Wordsworth's Grasmere. Kevin Tickle, formerly the sous-chef at L'Enclume, now oversees the kitchen and the daily-changing menus. Local produce from the garden and surrounding 60 acres takes centre-stage; the theme is maintained in the bedrooms, where the Harrison Spinks beds are lined with wool from the Herdwick sheep that graze nearby. Enjoy the atmosphere of playfulness and simple luxury – from the delicious cocktails to the bird-of-paradise wallpaper – in a setting worthy of poetry. HELENA LEE *The Forest Side* (01539 435250; www.theforestside.com), from £209 a room a night B&B.



BEST FOR A GIRLS' WEEKEND
WILMINGTON PRIORY East Sussex



The Landmark Trust, which celebrated its 50th anniversary year in 2015, has a portfolio of some 200 charmingly eccentric property lets, providing stressed-out urbanites with unusual escapes. Wilmington Priory's beautiful rooms and contemporary kitchen immediately inspire a sense of calm – no ageing furniture, unreliable electricity supplies or draughts for today's Landmarkers. The original architecture has been lovingly preserved, including a mediaeval façade, and a double-height wing, which is now home to a ping-pong table and offers sweeping views of the South Downs. LH *Wilmington Priory* (01628 825925; www.landmarktrust.org.uk), from £481 for four nights (sleeps six).



8.2.7 Travel II. – text-image colony, additive character

Travel NOTEBOOK

From a selection Jessica McCormack

Jessica McCormack

The jewellery designer on the natural beauty of Waiheke Island in New Zealand

Best places to stay
 'Rent one of the many amazing houses from Airbnb, or stay at the Boatshed for a luxurious take on the Kiwi beach house.'

What do you pack?
 'A couple of Merchant Archive dresses; a Lisa Marie Fernandez bikini; J Crew culottes; Alaia flats; and jewellery from my own collection.'

Beauty essentials
 'I love Eve Lom sunscreen, and all of Dr Barbara Sturm's products, especially her face cream and cleanser. I rely on Treatment Balm by Maryse for my lips and any dry skin.'

Best tip for adventure
 'A hike around the island and its bays is never the same twice.'

Holiday soundtrack
 'The music I listened to in my teens – Fleetwood Mac or Pearl Jam.'

Three words that describe Waiheke Island:
 'Breathtaking, captivating, real.'

Ideal travelling companions?
 'My boys. A husband and two sons always make travelling exciting.'

Favourite holiday memory
 'Sailing with my father.'

Favourite view
 'Waiheke has secret coves, beautiful beaches, and heavenly views from all sides.'

Prada Luggage
 ...Prada's chic luggage, a hit with the Italian aristocracy for over a century. The brand's new Travel Made to Order service offers a collection of 14 designs, including soft and hard cases crafted from Saffiano leather, which can be customised with playful eye, rabbit and racing-car motifs. Make sure to add a monogrammed luggage tag to stop anyone else staking a claim on your case at the carousel. LUCY HALFHEAD
 Travel Made To Order suitcase, from a selection, Prada.

From a selection Jessica McCormack

Jessica McCormack. Below left: with her son Wiffrid. Below right, from top: Fleetwood Mac's 'Kila House'. On holiday with family and friends

E88 J Crew

E1050 Merchant Archive

E132 Dr Barbara Sturm

E1080 Alaia at Net-A-Porter

E450 Lisa Marie Fernandez

E70 Eve Lom

E239.95 Bose at John Lewis

PHOTOGRAPHS: PHILIP SIMONEN, COURTESY OF JESSICA MCCORMACK; SEE STOCKISTS FOR DETAILS

8.3 Text colonies in InStyle

8.3.1 "Mom Jeans" - secondary text-image colony



JEANS
£240, AG Jeans
(0800 1234400)

your LOOK

HANNAH'S

DENIM

DIARIES

We won't lie, **Mom jeans** are tricky territory, but pick right and you've nailed s/s's ultimate denim look, says *InStyle's* fashion assistant Hannah Lewis

OFFICE
Opt for a darker wash in a less oversized style for a smarter vibe.



WEEKEND
Look out for ripped denim or fray the edges of your vintage pairs for an instant update.

Above left, jacket, £475, Sportmax (020 7499 7902); sweater, £18, Urban Outfitters (urbanoutfitters.com); jeans, £225, MIH (mih-jeans.com); shoes, £67, Adidas (schuh.co.uk).
Above, shirt, £24.99, H&M; jeans, £95, Levi's (levi.com); shoes, £128, All Saints (allsaints.com)



EVENING
Turn up those hems and show off a bit of ankle to make 90s jeans less weighty. Finish with a low block heel or sandal.

SHOES
£180, Kurt Geiger (kurtgeiger.com)

SHOES
£79.99, H&M (hm.com)



JEANS
£190.7 For All Mankind (forallmankind.com)

With the 90s making a major return this season, Mom jeans are back too, but not as you knew them. We originally fell in love with them when we girl-crushed on Rachel from *Friends*. Personally? I was always a bit afraid of them as, to me, they felt unflattering and heavy – that was until the Mom jean was repackaged for this season with new, chicer cuts.

The key to making it of the moment is to **TUCK EVERYTHING IN** – it's an easy way to accentuate your waistline. Just add a fine-knit jumper or an oversized shirt for work and do the 'half tuck' – that's half hanging out, half in, in case you didn't know!

@THEJEANIUS_

8.3.2 90s - numbered secondary colony



Fashion is always travelling back in time but, this season? The journey is a little shorter – so short, in fact, you'd barely need to pack a snack. If you did, you'd better make sure it was a Fuse bar, washed down with a fluorescent orange bottle of SunnyD. The 90s are back, and while we may not be willing to swap our green juice

habit for a drink that lists vegetable oil as one of its ingredients, just try to stop us from wearing the clothes. Whether it was the fluid slip dresses at Saint Laurent, the oversized, logo-strewn hoodies and sweatpants at Vetements,

the pill print, rave culture references at Christopher Kane or the bumbags at Alexander Wang, the decade's style archives were well and truly plundered. That many of these designers came of age in the 90s is no accident. The cultural references of your youth will often be the ones that come to inspire you most.

I love the 90s, too – partly because I was lucky enough to spend half of them working for *The Face*, the 'style bible' (as it was then called) on which so many of Britain's most exciting talents cut their teeth. To be at the white hot centre of Britpop, taking fashion credits from the likes of Carine Roitfeld over the phone (email was in its nascency, and yet to become standard) was the perfect first job. There are 99 reasons why the 90s rocked, and here are a few of them:

1. SIGN OF THE TIMES. a Covent Garden boutique that did so much more than sell clothes, acting as an information conduit for London's club scene. (This being pre-social media, details were imparted via flyers.)

2. ATLANTIC BAR & GRILL. A windowless basement doesn't sound too promising, but you never knew who you'd find lurking in this subterranean den of iniquity just off Piccadilly Circus – Kate Moss and Johnny Depp, one time, cosied up with cocktails.

3. HELMUT LANG, whose New York shows were a highlight of the fashion calendar, whose black trousers I saved for months to buy and whose fleece-lined khaki parka I begged my mate Johnny to sell to me. (He still hasn't. And never will. Who can blame him?)

4. CORINNE DAY, one of the most talented photographers of her generation, who shot Kate Moss in a feather crown for her first *Face* cover in July 1990. Say no more.

5. BLUR VS OASIS – even if you don't consider it the most important pop battle of all time, it was definitely made more memorable by the grandstanding of Damon and Liam, who everyone fancied, even the blokes.

6. THE MODELS. And not just Kate – Stella Tennant, Honor Fraser, Rose Ferguson, Sarah Murray, Georgina Cooper and all the other quirky girls who proved that 'beautiful' doesn't have to equal 'Gigi Hadid'.

7. 'SENSATION.' Hands-down the most memorable exhibition I've ever attended, thanks to the provocative work of the YBAs, a group of young British artists that included Tracey Emin, Jake and Dinos Chapman, Sarah Lucas, Gillian Wearing and Damien Hirst. Seeing a shark suspended in formaldehyde (Hirst) and a frozen head made from pints of the artist's own blood (Marc Quinn) tends to linger in the memory.

8. THE VERVE. Specifically, the band's gig at New York's Irving Plaza, where they played practically all of *Urban Hymns*, plus a long, noodly version of 'History', watched on by Kate Moss and Naomi Campbell, who were sat right in front of me, singing along.

9. IBIZA'S MANUMISSION. I hated the music (mainstream house) but you couldn't knock the entertainment, which featured the club's hosts, Mike and Claire, staging an, um, erotic performance complete with dwarves. Ibiza in the 90s was a magical place, where trusty locals hadn't yet been priced out by Russian oligarchs, and P Diddy's superyacht was yet to propel the price of a gin and tonic into the stratosphere.

10. MET BAR. Nobody's quite sure why a fairly generic bar in the Metropolitan Hotel on London's Park Lane became such a party hub, but it did. I have hazy memories of Damien Hirst, Jarvis Cocker and Helena Christensen all being there at the same time (though not at the same table) one Friday night, and one of them (who will remain nameless) swinging a plastic bag stuffed full of cash, as casually as if it was the weekend's groceries.

11. FRIENDS AND AB FAB – TV highlights of the decade, because everyone has to stay in sometimes. Cheering news: the new *Absolutely Fabulous* movie hits the screens this July.

12. THE STOCKPOT. One of the few places in London where you could get a hot meal for £3. You'd often see fashion's future stars spooning up liver and bacon stew in the Soho branch.

13. THE DAY TONY BLAIR WAS ELECTED. It's hard to explain the excitement, optimism and magic of May 1997, but I know politics will never make me feel like that again. The cheesy D:Ream song *Things Can Only Get Better* was Blair's anthem. But they didn't get better, did they? Still, as Noel Gallagher once sang – don't look back in anger.

8.3.3 Swimwear – text-image colony

BLOC
Join the bloc party
Far right, swimsuit, £50, Speedo (speedostore.co.uk)
Right, swimsuit, £59.50, Boden (boden.com)

CROCHET
Wear your tea cosie with pride
Above, bikini, £200, Anna Kosturova (matchesfashion.com)
Below, bikini, £230, Tommy Hilfinger (tommy.com)

Denim
It's like taking casual Friday to the beach
Below, bikini, £310, Lisa Marie Fernandez (net-a-porter.com); swimsuit, £250, Fendi (fendi.com)

Animal
To quote Tony the Tiger, you'll look 'Grrreat!'

Zebra
Above, zebra-print swimsuit, £79, Ted Baker (tedbaker.com); leopard-print swimsuit, £260, Rachel Comey, (matchesfashion.com); bikini, £234, Roberto Cavalli (robertocavalli.com)

**in
T H E R E
like
S W I M
W E A R**

So here's a story from A-Z
– you want to look sassy in the sea
you gotta listen carefully...

EDITED BY JOSH NEWIS-SMITH

Electric blue

A deeper, snazzier shade of blue



Left, bikini, £65, Reiss (reiss.com)



Floral

That trusty spring go-to print is back. Shocker

From left, bikini top and bottoms, £18 each, Oliver Bonas (oliverbonas.com); swimsuit, £16, Matalan (matalan.co.uk); bikini top, £14.99, and bottoms, £7.99, H&M (hm.com)

GRAPHIC

Not in a dirty way; in a printed way

Right, black and white swimsuit, £87.50, Seafolly (selfridges.com); red swimsuit, £454, La Perla (laperla.com)



HALTERNECK

7estier in bygone prints

Clockwise from top, swimsuit, £35, Marks & Spencer (marksandspencer.com); bikini top, £12.99, and bottoms, £7.99, New Look (newlook.com); swimsuit, £30, Next (next.co.uk)



ikat

Go get your Aztec ON!

Bikini, £290, Missoni, (net-a-porter.com)



Below, bikini top, £70, and bottoms, £55, Wildfox (selfridges.com)



J-LO

Love don't cost a thing. This cossie is a steal too

Swimsuit, £35, River Island (riverisland.com)



KITSCH

Pleasingly distasteful, AKA perfect for Beefa



8.3.4 Beauty trends - text-image colony, parallel headlines



1. Lash Tips Mascara in Pure Cobalt, £35, Tom Ford (selfridges.com) 2. Nails in Wardrobe, £5, Topshop (topshop.com) 3. Stylo Yeux Waterproof in Fervent Blue Eyeliner, £19, Chanel (selfridges.com)

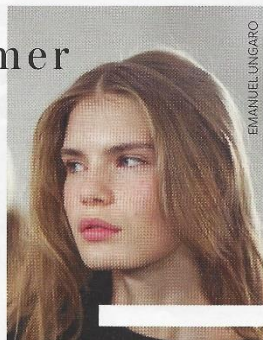
• the girl gamer

Cyber was more chic than geek at Louis Vuitton, where make-up artist Pat McGrath combined wearable tech with futuristic-looking lashes and silver-painted ears. Electric blue (no longer just for Gen Y) will be your techy eye colour for spring. There were cyborg style metallic blue masks at Chanel, azure glitter swooshes at Giambattista Valli and sci-fi blue kohl at Jonathan Saunders.



• the new gymstagrammer

Is your workout just another excuse to take a selfie? Believe it or not, post-gym skin is the new dewy, so fill your kit bag with radiance-based primers and ultra-fluid foundations. MAC's Val Garland coined the phrase 'athletic skin' for the healthy, freckled glow that she created at Preen and Emanuel Ungaro. 'Glossy, sporty hair never goes out of style,' agrees Estelle Baumhauer, eSalons' colour director. A word of warning: there is a fine line between glowy and just plain sweaty. Tread (mill) carefully.



1. Studio Waterweight SPF 30 Foundation, £25.50, MAC (maccosmetics.co.uk) 2. Photo Finish Primer Oil, £28, Smashbox (smashbox.co.uk) 3. Eye Opening Mascara, £23, Bobbi Brown (bobbibrown.co.uk)



• the
Courtney Love
princess

This one is for the girls who love to look good at looking badass – think post-party hair and morning-after make-up. At Giles, Lucia Pieroni for MAC encased the eye with thick black mascara that ‘looked like it had been on a while’ and overdrew models’ lips with raspberry lipstick and liner. Glistening tiaras were all over the shop, slipping over for heads everywhere from Marc Jacobs to Saint Laurent and Miu Miu.

SAINT LAURENT

BEAUTY
TRENDS



1. Audacious Mascara in Black Moon, £21, NARS (narscosmetics.co.uk)
2. Matte Lip Paint in Feel So Grand, £21, MAC (maccosmetics.co.uk)



• the gold
digger

It's no news that the fashion pack has expensive taste, but the solid-gold lips at Prada tookbling make-up to a new level. 'To put gold on the mouth is beyond eccentric,' explained Pat McGrath. 'It makes the girls look very powerful, very daring.' If you're liking the taste of this 24-carat trend, try winding gold rope around sections of hair, as seen at Alberta Ferretti, or pressing chunky gold glitter over a feline black liner à la Creatures of the Wind.

PRADA



ALBERTA FERRETTI



1. Eyes to Kill Liner in Zenith, £26, Giorgio Armani (armanibeauty.co.uk)
2. Gold 001 Pigment, £26.50, Pat McGrath Labs (patmcgrath.com)
3. Lip Gloss in Pearl Shine, £23.50, Dolce & Gabbana (harrods.com)

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8.3.5 Beauty desk – embedded colonies

BEAUTY

FACIALIST ANASTASIA ACHILLEOS SAYS...

'Massage in your night cream when you're lying down in bed. It helps fluids disperse and de-puffs your face'

TRY Clay Regenerist 3 Point Age-defying Cream Night, £29.99 (boots.com)





ORIGAMI

THE GREAT COVER-UP

The next generation concealers cover all sorts of sins – you just have to know how to use them. Make-up pro Alex Babicky reveals all...

'A pale concealer can make dark under-eye circles look grey, so apply a warmer tone.' We love Bobbi Brown Intensive Skin Serum Concealer (Warm Ivory, left, £28, johnlewis.com). It comes in 15 shades so you can find your perfect match.



To cover redness dot on with a small, pointed brush, feathering out edges.' We're obsessed with Dior's Fix It 2-in-1 Prime & Conceal (002, right, £23.50, selfridges.com). Use the balm to blur skin's texture and the concealer on redness.



The area around your eyes is the most delicate so use a more fluid formula.' We love Benefit Air Patrol BB Cream Eyelid Primer (£21.50, benefitcosmetics.co.uk). It has a super-soft cushion tip and SPF 20 to protect your peepers.



'A highlighting pen concealer perks up dull, end-of-day make-up.' We use the beige side of Givenchy Teint Couture Embellishing Concealer (£25, 01 932 23 38 24) to cover dark circles and the pink side to brighten.



NOTES FROM THE BEAUTY DESK

Instagram-worthy nail art just got easy with MoYou's Glimba a/w 2015-inspired plates (Origami Plate 07, £4.99, moyou.co.uk). Simply paint, scrape and print the adorable origami designs straight onto nails.



#BEAUTYHACK

Treat yourself to some extra beauty sleep with these time-saving essentials

(SAVE 1 MINUTE)
THE SPF CLEANSER

Skip a step in your skincare routine by combining your SPF with your cleanser. Try Dr Russ's Sun Protective Day Cleanser SPF30 (£65, space.nk.com).

(SAVE 3 MINUTES)
THE MULTITASKING MASCARA

Forget using two separate mascaras for volume and length, and say bye-bye to eyelash curlers – Rimmel's patented formula Super Curler Mascara (£6.99, boots.com) does it all. Yeses!

(SAVE 5 MINUTES)
THE SCULPTED LIPSTICK

No more taking ages to apply lipstick – Bourjois Rouge Edition (£7.99, boots.com) has a curved bullet that hugs your lips for ultra-easy application, while the blunt tip makes perfecting your Cupid's bow a cinch.



BEAUTY CUPBOARD CONFIDENTIAL

WHAT'S LANDED THIS MONTH



WHAT Miu Miu Eau De Parfum, £48 for 30ml (harrods.com)

WHY 'The fashion house's first-ever fragrance is packed full of lily of the valley and jasmine.' *Katie Service, acting beauty editor*



WHAT Naked Smoky Palette, £38, Urban Decay (urbandecay.co.uk)

WHY 'The ultimate weapon for a perfect smoky eye.' *George Driver, beauty assistant*



WHAT Smart Custom-Repair Eye Treatment, £38, Clinique (selfridges.com)

WHY 'One for mulla to brighten, contour and de-puff my eyes? Yes please!' *Cassie Steer, beauty director*



WORKS BY GEORGE DRIVER. PHOTOGRAPH BY ANTON LUTZ. MAKEUP STYLING BY PAUL EYE

8.3.6 Eat beautiful - text colony framed by the headline and sub-headline

BEAUTY

MORNING WAKE-ME-UP
Mix warm water with turmeric and fresh ginger – an easy antioxidant kick.

LUNCH
Quinoa, avocado and cashew salad – filling and nutritious.

SNACK
Savse juice, £1.99 (boots.com) made from green melon, lemon and mint – soothing for the digestive tract.

BREAKFAST
Folded eggs with avocado purée – the omega fats keepskin plump.

DINNER
Prawn and courgetti coconut soup, with anti-inflammatory ginger.

EAT YOURSELF BEAUTIFUL

By Madeline Shaw

Cold weather leaving you looking a bit meh? Get your glow back with a little help from a nutritional health coach

COMPLETION: KATE SPENCE; PHOTOGRAPHY: JASON LOYD/STANLEY

SEASONAL SKIN SOOTHER

'When skin is dry from the cold, it's important to eat vitamin E to encourage more sebum production,' says Shaw. 'A handful of almonds will do it.' But you don't have to nibble nuts all day. 'Make your own almond butter,' she says (less time-consuming than its sounds). 'Then mix a tablespoon with almond milk and a banana for a breakfast smoothie.' Easy.

SPARKLING EYES

Overindulgence (we're talking processed grub, alcohol and sugar) will affect the brightness of your eyes, but anti-inflammatory foods can change them back to brilliant white. 'Stock up on ginger and turmeric to use in curries or soups,' recommends Shaw. 'As turmeric has a mild taste, you can even mix it in water and drink it.'

BUST THE BAGS

Eat more kale, says Shaw. 'Yuk, why?' Those under-eye circles – so exaggerated at this time of year – can be linked to vitamin K deficiency, she says. 'Top up by adding kale to salads. If you don't like the taste raw, you can eat it cooked and still see the benefit,' she continues. But the best answer to dark circles? 'Sleep and learning to switch off.'

BEAUTY BITES

If you survive the colder months by drinking cinnamon lattes, beware. 'Coffee stains the teeth, so make sure you brush straight after drinking a cup if you want to keep them white,' says Shaw. 'For an alternative, I recommend green tea, which gives a caffeine hit, or try dandelion tea – it's caffeine free but looks and even tastes a bit like coffee.'

SPOT ZAPPING

Skin suffering from breakouts? Zinc-rich pumpkin seeds are the new tea tree oil. 'If you have acne, try eating more zinc, as it's an anti-inflammatory,' says Shaw. 'Several studies indicate it may reduce acne.' Take that, antibiotics! Try zinc supplements, or you can get plenty from oysters if you're feeling extravagant', says Shaw.

8.4 Instant Style – a repeating template in InStyle

INSTANT STYLE

your LOOK

Fashion eccentrics

The GRANNY KNIT

WHY IT WORKS Modern wide-leg jeans will keep your granny knit out of the retirement home.

TIP For longer legs, high-waisted jeans are the way to go.

SWEATER
£964, Barrie
(barrie.com)

GLASSES
£210, Prism
(prismlondon.com)

PURSE
£129, Modalu
(modalu.com)

JEANS
£170, Miss Sixty
(misssixty.com)

SHOES
£350, Maryam
Nasir Zadeh
(brownfashion.com)

The DISCO SUIT

WHY IT WORKS Forget about being pretty in pink, pair this bold suit with a simple white tee to add a tomboy edge.

TIP Add some specs for a playful nod to Diane Keaton.

GLASSES
£265, Cutler
and Gross (cutler
andgross.com)

T-SHIRT
£22, Lands' End
(landsend.com)

JACKET
£310, Zadig & Voltaire
(zadig-et-voltaire.com)

TROUSERS
£145, Zadig & Voltaire
(zadig-et-voltaire.com)

SANDALS
£2799, New Look
(newlook.com)

Shrnutí

Tato diplomová práce se zabývá komunikačními strategiemi v anglicky psaných módních časopisech v porovnání s jejich českými mutacemi. Práce se dále zabývá textovými koloniemi jako převládající strategií v rámci tohoto diskurzu. V samotné analýze je kladen důraz zejména na britské verze analyzovaných časopisů.

Teoretická část práce nejprve charakterizuje diskurz módních časopisů proženy s přihlédnutím k teoretickým poznatkům ohledně samotného termínu diskurz a mediálního diskurzu. Současně vyzdvihuje důležitost situačního kontextu v oblasti diskurzu módních časopisů a jejich cílových čtenářů. Tato část dále uvádí do problematiky konceptu komunikačních strategií a charakterizuje funkční přístup k jazyku a diskurzu dle M.A.K. Hallidaye, na jehož základě se odvíjí metodologie této práce. Dalším tématem teoretické části je tzv. konverzacionalizace jazyka, která představuje jednu z komunikačních strategií v módních časopisech. Poslední kapitola v této části se věnuje podrobnému popisu specifického typu textu, tzv. textovým koloniím, definovaných M. Hoyem a jejich vlivu jako převládající komunikační a textové strategie v módních časopisech.

Praktická část je prezentována formou analýzy korpusu tří druhů módních časopisů, jmenovitě časopisů ELLE, Harper's Bazaar a Instyle. Analýza se skládá ze dvou částí. První část se věnuje analýze komunikačních strategií dle jazykových funkcí M.A.K. Hallidaye, konkrétně na základě jejich ideační, interpersonální a textové složky. Zmíněné druhy časopisů jsou analyzovány každý zvlášť z hlediska jejich tematického obsahu, cílových čtenářů, jazykových prostředků použitých v prezentovaných textech a organizační struktury, na jejichž základě tyto časopisy dosahují stanovených cílů. Z pohledu interpersonální a textové složky se analýza nejvíce zaměřuje na konverzacionalizaci a na výskyt textových kolonií. Druhá část analýzy dále rozvíjí výsledky předchozí části. Na základě analyzovaných textů zkoumá textové kolonie jako převládající komunikační strategii v módních časopisech, popisuje zjištěné druhy textových kolonií a zabývá se specifickými kohezivními prostředky mezi nimi.

Závěrečná část práce shrnuje dosažené výsledky, ke kterým bylo dospěno na základě teoretických poznatků a analyzovaného korpusu a současně doporučuje témata budoucího výzkumu v dané oblasti.

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Annotation

Key words: communication strategy, fashion magazines, text colony, conversationalization, discourse, functions of language

The thesis deals with communication strategies in fashion magazines. It is divided into theoretical part and analysis. The theoretical part describes the discourse of women's fashion magazines at first. Subsequently, it specifies the concept of communication strategies and characterizes the functional approach to language and discourse. Further on, it deals with conversationalization and its last chapter is devoted to text colonies. The analysis examines the communication strategies and text colonies applied in fashion magazines ELLE, Harper's Bazaar and InStyle.

Klíčová slova: komunikační strategie, módní časopisy, textová kolonie, konverzacionalizace, diskurz, jazykové funkce

Práce se zabývá komunikačními strategiemi v módních časopisech. Je rozdělena na teoretickou část a analýzu. Teoretická část nejprve popisuje diskurz módních časopisů pro ženy. Následně specifikuje koncept komunikačních strategií a charakterizuje funkční přístup k jazyku a diskurzu. Dále se zabývá konverzacionalizací jazyka a její poslední kapitola se věnuje textovým koloniím. Analýza zkoumá komunikační strategie a textové kolonie používané v módních časopisech ELLE, Harper's Bazaar a InStyle.