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**An investigation of textual and contextual parameters
in editorials of women's magazines**

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To my daughter Cláudia and my son Daniel,
To my partner, friend and colleague José Luiz Meurer,
To my parents Oscar and Gentilina

You have given me inspiration, encouragement and love.
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gratitude.

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ABSTRACT

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**Universidade Federal de Santa Catarina
1997**

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Supervisor**

Critical discourse analysis as a new multidisciplinary field to the study of texts has focused on different types of media texts as its object of investigation, stressing the bidirectional link between language and the social context. This thesis investigates textual and contextual features of a particular text type in the media, namely editorials in women's magazines published in Britain. The texts are analyzed in terms of context and as a type of discourse and genre. In addition, they are examined in relation to specific lexicogrammatical features, viz. transitivity choices and exponents of modality. The work is based on principles of critical discourse analysis, on Halliday's systemic-functional grammar, on gender studies as well as on studies of discourse analysis. Results suggest 1) that these texts qualify as a type of hortatory/persuasive and advertising discourse and a subgenre of editorials 2) that the contextual and textual parameters allow for the representation of women's world as pertaining to the private sphere of personal and domestic issues; and 3) that editors establish a degree of intimacy with readers as a discursive strategy to win readers' consent and trust to read the magazine. In this respect, the proposed study is expected to contribute to readers' awareness of the bidirectionality between language and society.

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RESUMO

An investigation of textual and contextual parameters in editorials of women's magazines

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1997**

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Análise crítica do discurso como nova área multidisciplinar de estudos de texto analisa textos da mídia, enfatizando a bidirecionalidade entre linguagem e contexto social. A presente tese investiga aspectos textuais e contextuais de um tipo textual específico da mídia: editoriais de revistas femininas publicadas na Grã-Bretanha. Os textos são analisados em relação ao contexto e como um tipo de discurso e gênero textual. São também examinados em relação aos aspectos lexicogramaticais de transitividade e de modalidade. O trabalho fundamenta-se em princípios da análise crítica do discurso, na gramática sistêmico-funcional de Halliday, em estudos de gênero e análise do discurso. Os resultados sugerem que 1) tais textos se caracterizam como um tipo textual exortativo/persuasivo, promocional e um subgênero de editoriais; 2) que os parâmetros contextuais e textuais possibilitam a representação do universo feminino na esfera privada, de questões pessoais e domésticas; 3) que a(o)s editora(e)s estabelecem um grau de intimidade com as leitoras como um estratégia discursiva para obter o consentimento e a confiança das leitoras. Nesse sentido, o estudo proposto visa contribuir para a conscientização da bidirecionalidade entre linguagem e sociedade.

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Table of contents

Chapter 1 - Introduction

1.1 Purpose of the study.....	3
1.2 Reasons for the selection of editorials	4
1.3 Methodology	6
1.4 Pilot studies.....	7
1.5 Outline of the thesis	9

Chapter 2 - General theoretical perspectives

2.1 Introduction.....	11
2.2 Halliday's grammar as a linguistic tool for CDA studies	12
2.3 Fairclough's social theory of discourse.....	14
2.4 Discursive practices in contemporary society.....	18
2.5 Principles of discourse analysis.....	20
2.6 Studies on language and gender.....	21
2.6.1 Studies on language and gender: a short review.....	22
2.6.2 The public and private spheres and other dichotomies.....	26
2.6.3 Language and power.....	31
2.7 Concluding remarks	32

Chapter 3 - Women's magazines as object of investigation

3.1 Introduction.....	34
3.2 Women's magazines as object of sociological and cultural investigation	35
3.3 Researchers of women's magazines in Brazil.....	38
3.4 General characteristics of the magazines used in the research.....	41
3.4.1 The weekly magazines.....	41
3.4.2 The monthly magazines	43
3.5 Similarities between British and Brazilian EWM.....	45
3.6 Concluding remarks	48

Chapter 4 - EWM: a generic type of discourse

4.1 Introduction.....	49
4.2 The notion of genre.....	50
4.3 The layout of the editorials.....	53
4.4 EWM as a subgenre of editorials.....	56
4.5 Lexical choices in EWM.....	59
4.5.1. Discourse markers of spoken language in EWM.....	69
4.5.2 Evaluative adjectives and adverbs in EWM.....	76
4.5.3 Lexical items signaling problems.....	78
4.6 The Problem/Solution pattern in EWM.....	80
4.7 EWM as a form of advertising.....	84
4.7.1 EWM as hard sell and soft sell.....	86
4.7.2 EWM as covert advertisement.....	88
4.8 EWM as metamessage	89
4.9 EWM as compound discourse: hortatory and persuasive	91
4.10 The disciplinary and confessional nature of EWM	95
4.11 Concluding Remarks	97

Chapter 5 - The representation of women's world in EWM	
5.1 Introduction.....	99
5.2 Transitivity as a category to represent patterns of experience	100
5.3 Procedures for the analysis of transitivity.....	103
5.4 Processes and participants in EWM.....	106
5.4.1 Women's feelings, thoughts and perceptions: Mental processes in EWM	106
5.4.1.1 The verb FEEL.....	110
5.4.1.2 The verbs THINK and BELIEVE.....	112
5.4.1.3 The verb KNOW	116
5.4.1.4 Other mental processes.....	119
5.4.2 What women do: Material Processes in EWM.....	124
5.4.3 What women say and talk about: Verbal processes in EWM.....	132
5.4.4 Women's relations, attributions and identities: Relational processes	140
5.5 The social actors in EWM.....	147
5.6 Circumstantial elements in the processes	153
5.7 Concluding remarks	156
Chapter 6: Modus discendi: Exponents of modality in EWM	
6.1 Introduction.....	158
6.2 The concept of modality.....	160
6.3 The modality system according to Halliday.....	162
6.3.1 Modality of propositions: Modalization.....	163
6.3.2 Modality of proposals: Modulation.....	165
6.3.3 Grammatical Metaphor of Modality.....	166
6.4 Further studies on modality	166
6.4.1 Markers of commitment/detachment in a modal grammar of English.....	168
6.4.2 Politeness devices: modality to save editors' face in EWM.....	170
6.4.3 Modality as expression of affinity	174
6.4.4 Epistemic modal forms of spoken discourse.....	177
6.4.5 Modality in technical-professional talks	178
6.4.6 Modality as a form of evaluation	179
6.5 Procedures for the analysis of modality in EWM	180
6.6 Markers of modality in EWM.....	181
6.6.1 Modal Operators in the EWM.....	181
6.6.2 Lexical verbs functioning as modality	188
6.6.3 Grammatical Metaphors of Modality	189
6.6.4 Modal adverbs	191
6.6.5 Indefinite pronouns and adjectives as exponents of vague language	197
6.6.7 Attributed sources of judgment	200
6.6.8 Interrogative sentences and tag questions as epistemic modality	202
6.7 Markers of modality in Brazilian EWM	205
6.8 Concluding Remarks.....	207
Chapter 7: Final remarks.....	210
Pedagogical Implications.....	217
References.....	219
Appendices	227

List of tables

Chapter 3

Table 3.1 – Information about the weekly magazines used in the research.....	41
Table 3.2 – Information about the monthly magazines used in the research.....	43

Chapter 4

Table 4.1– Summary of some visual features of EWM.....	54
Table 4.2 – Occurrences of key lexical items in the most prevalent lexical sets.....	68

Chapter 5

Table 5.1 – Sensors of feel/-s/-ing/felt in EWM.....	112
Table 5.2 – Sensors of believe/-s/-ed/-ing and of think/-s/-ing/thought.....	116
Table 5.3 – Sensors of know/-s/-ing/knew.....	119
Table 5.4 – Sensors of like, enjoy, want, need, love and hope.....	124
Table 5.5 – Sayers of say, ask, tell, talk, discuss, answer, report, announce, criticize, claim, proclaim.....	139/140
Table 5.6 – Carriers/Identifiers of be, have, seem, sound, mean.....	146/147
Table 5.7 – Prepositions in prepositional phrases as Circumstance.....	155

Chapter 6

Table 6.1 – Modal operators and number of occurrences in the data.....	182
Table 6.2 – The most frequent modal adverbials and their respective types and occurrences in EWM.....	192
Table 6.3 – Modal adverbs/adverbials with fewer than 6 occurrences.....	194
Table 6.4 – Other modal adverbs and adjectives in EWM.....	197
Table 6.5 – Occurrences of all, some, every, more, most, any, much, no, many, few, little, less, each, several	199

List of figures

Chapter 2

Figure 2.1 – Context of situation, semantics and lexicogrammar.....	12
Figure 2.2 – Fairclough’s three dimensional conception of discourse.....	15
Figure 2.3 – Dichotomies indicative of male and female language.....	27

Chapter 3

Figure 3.1 – Summary of content of the weekly magazines used in the research.....	42
Figure 3.2 – Summary of content of the monthly magazines used in the research.....	44

Chapter 4

Figure 4.1 – The different genres in women’s magazines.....	49
Figure 4.2 – Lexis in EWM related to sexuality or sexual parts of the body.....	61
Figure 4.3 – Lexis related to women/men relationships.....	62
Figure 4.4 – Lexis related to parenthood and family.....	63
Figure 4.5 – Lexis related to diets.....	64
Figure 4.6 – Lexis related to health and bodily functions.....	64
Figure 4.7 – Lexis related to fashion and beauty.....	65
Figure 4.8 – Lexis related to thrift, economy and finance.....	66
Figure 4.9 – Lexis related to home ideas and cookery.....	66
Figure 4.10 – Lexis related to juggling and career.....	67
Figure 4.11 – Discourse markers of spoken language in EWM.....	76
Figure 4.12 – Positively evaluative adjectives in nominal groups.....	77
Figure 4.13 – Lexis related to problems and difficulties.....	78/79

Chapter 5

Figure 5.1 – Material processes in EWM.....	132
Figure 5.2 – Social participants in EWM.....	148

Chapter 6

Figure 6.1 - A comparison between modalization and modulation.....	163
Figure 6.2 - Different linguistic studies using modality as a tool for investigation.....	167
Figure 6.3 - Positive and negative politeness.....	174
Figure 6.4 - Attributed sources in EWM.....	202
Figure 6.5 - Exponents of modality in EWM.....	204

Chapter 1

Introduction

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

The study of language in specific sociocultural contexts has become the focus of attention for many researchers working within critical perspectives in linguistics. For them language is seen as a form of social practice, with emphasis given to the connections between linguistic realizations and different aspects of the social context, whether at micro or at macro level. Within critical views of discourse, linguistic phenomena are closely linked to social phenomena, for people speak, write, listen and read in socially determined ways (Fairclough, 1989; Kress, 1989).

Many different studies have begun to focus on the bidirectional link between language and society, taking into account sociopolitical and cultural aspects of discourse, a step further than the more traditional description and explanation of language-related phenomena. Critical discourse analysis (CDA), previously also known as critical linguistics, critical language awareness or critical language studies, represents an alternative way of doing discourse analysis (van Dijk, 1993b). Theorists in this area are interested not only in describing the different kinds of discourses through the analysis of explicit linguistic elements of texts, but also in showing how these discourses reinforce and are reinforced by the existing "status quo", the existing socio-economic structure of society. Two of the main purposes of these studies are to make people aware of how language is used to dominate or reinforce social inequalities, such as those between people of different ethnic, economic, social or intellectual groups, and to analyze changes taking place in social organizations.

Critical discourse analysis (CDA) has become an important line of research in language. It originated in Britain, but has spread to many different countries in Europe, Asia and in other countries such as Brazil. The recognition that CDA has deserved academic standing may be seen by the many publications in the area, including an extensive entry on 'critical linguistics' for *The Linguistics Encyclopaedia* (Fowler, 1996).

Language and Control (Fowler et al, 1979) and *Language as Ideology* (Kress and Hodge, 1979) are usually considered the first publications in this critical perspective of discourse analysis. The work carried out by Fowler et al (1979) on 'critical linguistics' in *Language and Control* became one of the starting points for more critically oriented language studies, aimed at the ideological deconstruction of different texts. As recently observed by Fowler (1996), in relation to their initial work in critical linguistics, the emphasis was and still is on how linguistic representations are affected by social values, favoring specific views of reality to the detriment of other views.

In a special issue of *Discourse & Society* on critical discourse analysis, Kress, Fairclough, van Leeuwen and van Dijk (in Van Dijk, 1993b) present an overall conceptualization of critical discourse analysis, focusing on new critical, historical, sociopolitical views of looking at language. The greatest challenge for critical discourse analysts seems to be the fact that they must take into account 'true multidisciplinary and an account of intricate relationships between text, talk, social cognition, power, society and culture' (Van Dijk, 1993a:253). It seems that CDA has emerged as an alternative for discourse scholars to analyze problems of injustice, oppression, or inequalities of all kinds.

Several different foci of analysis have deserved the attention of critical discourse analysts, such as language in relation to racism, political ideologies, sexist discourses, and literacy. More recently there have been studies by Kress (1989; 1993b; 1996), Hodge and Kress (1993) van Dijk (1991; 1996), Fairclough (1992a; 1992b; 1995), Martin (1989), Caldas-Coulthard (1993; 1996), and Talbot (1992), among others. Van Dijk (1993c; 1996) has recently concentrated his analysis on issues of language and racism in relation to dominance and power by elite groups and institutions. He takes into account the sociocognitive dimension of knowledge, attitudes, and ideologies. Kress

(1989), who has worked on issues of ideology and language as social semiotic (Hodge & Kress 1988; 1993), focuses on the concepts of genre, discourse and text, and discusses linguistic processes in sociocultural practice, working on a theory of critical reading and the social production of the sign.

1.1 Purpose of the study

This thesis aims at investigating a popular culture form¹, a specific text type found in women's magazines, namely editorials, also known as editor's letter, editor's comment or column. I investigate these texts from the perspective of Halliday's (1978; 1985; 1994) systemic-functional grammar, integrating studies in discourse analysis, with recent principles of critical discourse analysis, and with a focus on issues of language and gender. I intend to carry out a descriptive analysis and an interpretation of lexicogrammatical elements in the editorials which contribute to make these texts a specific kind of written text seen as a form of social practice. The analysis contributes to the understanding that the 'forms of language in use are *part of*, as well as a *consequence of*, social process' (Fowler and Kress, 1979a:26). In relation to the social context where they are embedded, likewise, I argue that these texts can be seen as a subgenre of editorials and as an exemplar of hortatory and advertising discourse (Longacre, 1983; 1992; Cook, 1992).

The following questions have guided me in terms of which textual and contextual features at both macro and micro levels to investigate:

1. Can editorials in women's magazines be characterized as hortatory/persuasive discourse as well as a form of advertising? What lexicogrammatical elements serve as criteria for this characterization?
2. What lexical choices prevail in these publications encoding specific viewpoints and attitudes?
3. Can these texts be characterized as having one specific kind of overall organization, that is, a specific kind of basic text structure?

¹ I do not make a distinction between mass and popular culture, as sociologists and cultural theorists do. Storey (1993), for example, presents six definitions of popular culture, insisting that it is a form of culture which emerged after industrialization and urbanization. One way to define it is to consider it as mass culture, commercial culture, produced for mass consumption. He places women's magazines as an example of popular culture understood as ideological struggle between forces of resistance, as a popular genre in feminist politics. (See also Fiske, 1989).

4. What transitivity features prevail in the editorials, in other words, what types of processes, participants and circumstances are most typically represented in these editorials?
5. How do the writers of these editorials establish a relationship with their readers? (use of modality and discourse markers). Who are the social actors involved?
6. How do editorials relate/correlate with modern-day social and discursive practices especially in relation to women's roles?

Exploring all these questions, this research characterizes editorials in women's magazines in relation to their lexicogrammatical elements within their sociocultural context.

1.2 Reasons for the selection of editorials

My choice concerning editorials of women's magazines has been dictated by five main reasons.

1. EWM constitute one of the text types out of the many found in women's magazines. Women's magazines, as pointed out by Ferguson (1983), represent one of the most significant institutions of our time. They are also a very important form of mass culture, known as a 'mainstream popular form' (Ballaster et al, 1991:vii) with more than eighty different titles in Britain, involving millions of dollars. Due to the extended readership of these publications, I find it relevant to deconstruct one of the kinds of text in these magazines as a discursive event, looking at its textual parameters in relation to ideological and social meanings.
2. These texts exemplify the ideology of consumption as well as the ideology of advice which tend to penetrate all areas of modern living. As a discourse analyst I find it interesting to analyze the persuasive, promotional discursive strategies which make EWM a synthesis of the issue of the magazine, an introduction to the magazine as a whole, a kind of advertising, and a friendly conversation with readers. Consequently, editorials may let us envisage a panorama of the main features in the whole magazine. Another important point is that these texts are (at least in principle) written and signed by the general or chief editor, who is the most important member of the publishing staff. It seems relevant, therefore, to examine how editors interact with readers, how they establish the intermediate link between the publishing company, the journalists and readers.

3. EWM are media texts that represent an example of hegemonic orders of discourse (Fairclough, 1989; 1993a), which still maintain a division of men's and women's worlds as separate. The former is mostly identified with public orders of discourse and the latter with the private sphere (Coates, 1988; Lee, 1992; Caldas-Coulthard, 1992; Kress, 1989). Many gender-related studies have investigated different aspects of language use and suggest that several different factors come into play when analyzing language used by men and/or by women (Coates, 1993; Cameron, 1992). Women and men do not exist as homogeneous dichotomic categories. However, men and women tend to make different linguistic options from phonology to discourse (Poynton, 1989), and in women's magazines men and women are categorized in opposition to one another. In women's magazines, men and women are 'eternally in opposition, always in struggle, but always in pursuit of each other' (Ballaster et al, 1991:8). Women's world as portrayed in women's magazines is the world of private sphere of personal, emotional and affective issues. Women are not portrayed as playing significant roles in world-wide public decisions. I, thus, find it relevant to examine how editorials of women's magazines synthesize this world.

4. The study of editorials may serve as educational tools. Research in reading suggests that students manipulate several different kinds of authentic texts and use different strategies to become skilled readers (Martin, 1989; Nuttal, 1996; Harmer, 1991; Grabe, 1988; Wallace, 1992). Since editorials in women's magazines are a kind of hortatory texts, they may constitute an option among the many different genres students may be exposed to. Editorials written in English may be efficacious in EFL classes, in terms of looking at informal written language from a critical discourse analysis perspective.

5. Finally, even though there have been several gender-related studies such as those on linguistic aspects of men's and women's verbal behavior (Spender, 1985; Tannen, 1986; Coates, 1993) and many other sociolinguistic studies on how women behave in their speech communities (Coates and Cameron, 1988), EWM have not so far been analyzed by discourse analysts.

Other studies on women's magazines, such as those carried out by Ferguson (1983), Winship (1987), Ballaster et al (1991), McCracken (1993) and Beetahm (1996), focus on sociological, semiotic and/or ideological issues of language and gender. As

Ferguson (1983) points out, the implicit assumption in women's magazines is that women must learn the skills of femininity, while men know how to be men. Women's magazines offer 'survival skills to cope with the dilemmas of femininity' (Winship, 1987). The representation of femininity in women's magazines is contradictory, dealing with the dichotomic opposition between feminine and masculine, the private and the public spheres, and give attention to themes related to what may be referred to as women's issues, as Ballaster et al (1991) suggest.

In addition, there have been linguistic investigation on women's magazines (Talbot, 1990; 1992; Caldas-Coulthard, 1996; Figueiredo, 1994; 1995; 1996; Ostermann, 1994; 1995; 1996; Heberle, 1994, 1996). However, to my knowledge, there has been no linguistic study of a number of texts of an identical genre found in women's magazines in relation to its characteristic lexicogrammatical elements and the link with the context. As a discourse analyst, I intend to examine the linguistic realizations in the selected editorials which account for the experience in this 'women's world'.

1.3 Methodology

115 editorials from 14 different women's magazines published in Britain were selected for the textual and social analysis. I randomly collected these texts from weekly and monthly publications from 1992, 1993, 1994 and one from 1995. The selected editorials were taken from the weekly magazines *Best*, *Chat*, *Woman's Own*, *Woman's Realm*, *Woman*, *Woman's Weekly* and *Me* as well as from the monthly magazines *Cosmopolitan*, *Company*, *She*, *Essentials*, *Options*, *New Woman* and *More*. I have also collected 14 editorials from Brazilian women's magazines (*Cláudia*, *Criativa*, *Nova*, *Máxima*, *Mulher de Hoje* and *Corpo a Corpo*), one from an Italian magazine (*Pratica*) and editorials from different types of magazines published in Britain and in Brazil (such as *Focus* and *Isto É*). The comparison with other publications is intended to offer subsidies for a verification of globalized discursive tendencies in contemporary society.

The next step concerned the textual analysis proper. Each editorial was analyzed in terms of their most noticeable lexicogrammatical features so that I could pinpoint their macroelements and generic characteristics. I examined the texts to see whether a regular

pattern occurs in terms of their overall textual organization (Winter, 1977, 1986, 1994; and Hoey, 1983), of the components of hortatory discourse (Longacre, 1983; 1992), and of promotional discourse. Subsequently, there was a study of lexis, in order to see what lexical sets predominate in the editorials. Next, transitivity choices were analyzed. There was a further selection of 26 editorials, out of the 115, which deserved more careful scrutiny for the analysis of transitivity.

Then the editorials were analyzed in relation to markers of modality chosen to see how the editor/writer interacts with readers and the degree of formality and/or informality in the texts².

An important device for textual analysis used in the present study concerns the use of a software tool, *MicroConcord*, which facilitates the analysis of linguistic data, representing technological support from corpus linguistics. Stubbs and Gerbig (1993) and other researchers such as Baker et al (1993) have called the attention to the use of computer analysis of texts. By means of concordancing it is possible to examine the occurrences of a word-form in its co-text. In the present research this tool has provided evidence for the lexical and transitivity choices, as well as for the markers of modality.

For a closer investigation of lexis, then, the data was transcribed into text files to be used in the concordancing program *MicroConcord* (Scott & Johns, 1993). This way, taking into account all the 115 editorials, lexical collocations with specific words (selected during the textual analysis) were examined in order to provide further evidence of what meanings are represented in the texts.

The results provide an appropriate background for the analysis and interpretation of the social meanings which the editorials entail.

1.4 Pilot studies

Before working with the full corpus of the present study, I carried out three studies which served as a pilot research for the present work. First, I investigated five editorials from Brazilian women's magazines: *Nova*, *Cláudia*, *Criativa*, *Mulher de Hoje* and *Máxima*, issues from September 1992 to April 1993. For the purposes of the present

² More methodological procedures will be presented in the subsequent chapters. Likewise, further theoretical perspectives will be discussed throughout the thesis.

study, these texts have been included in the corpus of Brazilian EWM. Two main linguistic aspects analyzed in relation to these editorials were the topics and the participants within Halliday's transitivity system (see Chapter 5). The topics included: older women studying, children that tell lies, beauty, fashion, cooking, gardening, personality tests, famous people's deeds, couples without children, Hebe Camargo's qualities (a Brazilian TV entertainer), and white magic. These topics reflect and reinforce the way women are regarded in Brazilian women's magazines: their world is mostly the private world, not the public world, not the socially, financially relevant world. Their universe encompasses their roles as wives, mothers, and as physically fit, attractive women.

In terms of the grammatical features of transitivity concerning participants, as personal pronouns, 30 instances of the pronoun **I** were found, 13 instances of **She**, 11 instances of **WE**, 10 of **you**, 3 of **they**. The findings of that study allowed me to see that, contrary to editorials in newspapers and in other kinds of magazines, editorials in women's magazines in Brazil have a definite authorship: the agents, the participants of the actions are not disguised or hidden. They correspond to people who perform definite actions related to the feminine universe.

Still regarding participants, or the different voices in the editorials, they were similar to Talbot's (1992:175) findings in a British magazine called *Jackie*: the writer entertains, informs and gives advice to the reader. There are various roles, voices, or entities in the texts. Some suggested roles or entities for the writer of the editorials are: a friend of the reader (Ex: *preparamos um caderno especial ... Boa sorte* (brzed 6) - We have prepared a special section for you ... Good luck); a counselor (Ex: *e precisamos estar, mais do que nunca, de braços abertos* (brzed 11)³ - we need to be open-hearted...), an information provider (Ex: *simpático e supercompetente jornalista que vive em Nova York desde junho de 1991* (brzed 7), *a nice competent journalist who has been living in New York since 1991...*). There is a tendency for the writers of these

³ The editorials from British women's magazines are numbered from 1 to 115, identified by 'ed' (as for instance ed 43); in terms of Brazilian texts, they are numbered from 1 to 14, identified by 'brzed' (as for instance brzed 4).

editorials to expose themselves, to show their readers who they are, what they think.

Some examples of this characteristic:

I learned from my mother some secrets to get along well with people... When I look at myself in the mirror, I see traits of this couple (her parents)... (brzed 5)

My handwriting reveals that I am decided, daring and do not waste energy. And that I am also reserved and do not forgive people so easily. (brzed 7)

These two examples help to show that what is revealed to the readers is the private sphere: doubts, worries, problems regarding personal information. The writers of these editorials are people "with feelings and with attitudes towards things", as Talbot (1992:187) also found in her analysis.

The second pilot study was an analysis of four EWM from weekly magazines (ed 1, 2, 108 and 109 from the corpus in this thesis), in terms of social and grammatical participants of the discursive event, mood and modality, basic text structure and lexis (Heberle, 1994). The texts were analyzed based on Fairclough's three-dimensional framework and Halliday's grammar, and the results showed that the linguistic realizations in the texts concern women's world within the private sphere. The study served as an important rehearsal and stimulus for the present work, as the findings with a limited corpus led me to investigate similar lexicogrammatical features in a larger corpus.

The third pilot study (Heberle, 1996) analyzed one EWM from *Cosmopolitan* (ed 22 from my corpus), again focusing on aspects of textualization such as transitivity (the participants, processes and circumstances of the discursive event), and including other aspects such as the overall textual organization and discourse markers of oral language used in this written text. That specific study contributed to the analysis of EWM as a genre in the present work, since the emphasis lay on the text as a whole, on the "architecture of texts" (Fairclough, 1992a:77) as a sample of the *Cosmopolitan* ideology.

1.5 Outline of the thesis

This thesis is divided into four main parts: a theoretical background, a discussion of contextual features, an analysis of macrostructural elements and of specific lexicogrammatical features.

I follow a top-down sequence, starting with analysis at a more general, organizational level and then concentrating on the analysis of specific linguistic realizations of these texts. Chapter 2 aims at providing the essential theoretical tools for the analysis of the data: a) general principles of Halliday's (1985; 1994) systemic-functional grammar ; b) Fairclough's (1992a; 1993a; 1995) social theory of discourse, as well as characteristics of contemporary society in relation to discursive practices; and c) principles of discourse analysis. I also introduce studies on language and gender, in an attempt to draw attention to the diversity of aspects within the area, specially since the data for this thesis are texts generally written by women specifically addressed to women.

Chapter 3 provides the main characteristics of women's magazines, as a means of situating the reader in terms of the appropriate background for the analysis.

Having established the initial context for the study of my corpus, in Chapter 4 I proceed to the analysis of macrostructural elements, considering editorials in women's magazines as a type of discourse and a subgenre of editorials, intertextually set within a broader semiotic sign. The prevailing lexical sets in the texts emphasize that the choice of vocabulary reflects and reinforces social meanings. The chapter also discusses how the selected texts are a form of advertising, a metamessage, and a type of hortatory discourse.

Chapter 5 examines the data in relation to Halliday's ideational level, describing the kinds of preferred verbs and participants. The analysis of transitivity features is expected to provide evidence of the kinds of experience projected in the EWM. In the same chapter I also propose a taxonomy of social participants, based on van Leeuwen's (1996) taxonomy of social actors.

Chapter 6 concentrates on the interpersonal level. By means of the modal features in EWM, it is possible to see the way in which editors interact with readers and the degree of commitment with the propositions they make.

The concluding chapter presents the final considerations of the study and offers suggestions for future research.

Chapter 2

General theoretical perspectives

The context plays a part in determining what we say; and what we say plays a part in determining the context. (Halliday, 1978:3)

2.1 Introduction

In this chapter I will first present the essential tools for my analysis: Halliday's (1985; 1994) systemic-functional grammar; Fairclough's (1992a) social theory of discourse and discursive practices in contemporary society; and lastly principles of discourse analysis. The principles derived from these theoretical perspectives have allowed me to carry out the investigation of textual and contextual parameters in my data.

Secondly, as a researcher of a text aimed at women, I found it necessary to know about studies on language and gender which have proved insightful for the link between the contextual features and the text analysis. Thus, I provide an overview of such studies in order to consider the contemporary social practices taking place in the same historical period of the publication of the selected EWM. Present-day editors and other journalists are usually aware of studies taking place about feminism. In fact EWM from *Cosmopolitan*, *Options* and *She* refer to feminism as being part of women's lives.

I proceed now to the presentation of how Halliday (1978; 1994) and then Fairclough (1992a; 1993a) link textual with contextual parameters in their framework.

2.2 Halliday's grammar as a linguistic tool for CDA studies

Halliday's (1978; 1985) systemic-functional grammar has served as an important linguistic tool used by critical discourse analysts to analyze texts. Language is seen as social semiotics, i.e., it is seen as a social process, as one of the possible systems of meaning that constitute human culture. Language, text and social context are intimately involved in the process of creating meaning, of organizing and building human experience. The lexicogrammatical forms of language are studied in relation to their use to achieve social goals (Halliday & Hasan, 1989; Halliday, 1985; 1994). Halliday's grammar is called systemic because it is concerned with networks of choice. When using language we choose register, macrostructures, microstructures and each choice entails other possible choices. It is called functional because it is concerned with what language is doing in the social activity taking place.

According to Halliday the context of situation is made up of three categories, field, tenor and mode, which in the semantic stratum correspond to the ideational, interpersonal and textual components, as visualized below.

CONTEXT OF SITUATION	SEMANTICS	LEXICOGRAMMAR
Feature of the context	Language Function	(rank: clause)
semiotic structures of situation	functional component of semantics	lexicogrammatical choices
Field of discourse (what is going on) <u>the ongoing social activity</u>	Ideational meanings <i>ideational content</i>	transitivity structures clause as representation
Tenor of discourse (who is taking part) <u>the role relationships involved</u>	Interpersonal meanings <i>personal interaction</i>	mood structures clause as exchange
Mode of discourse (role assigned to language) <u>symbolic or rhetorical channel</u>	Textual meanings <i>textual structure</i>	theme structures clause as message

Fig 2.1: Context of situation, semantics and lexicogrammar (from Halliday and Hasan, 1989; Halliday, 1973; 1978; Ventola, 1988)

From this figure it can be seen that field, tenor and mode are the variables of the context of situation, the situational factors, the determinants of the text; 'collectively they serve to predict the text' (Halliday, 1978:62). According to Halliday (1978:110), 'They are a conceptual framework for representing the social context as the semiotic environment in which people exchange meanings'. Field, tenor and mode respectively determine the ideational, interpersonal and textual options of the semantic system, simultaneously interrelated to one another.

As Halliday (1973:109-110) puts it, the 'ideational content and personal interaction are woven together with and by means of the textual structure to form a coherent whole'. In the clauses, the ideational component is realized by the lexicogrammatical category of transitivity, the interpersonal by mood and modality, and the textual by thematic structures.

Through the ideational function the language user manifests his/her experience of the world (Halliday, 1973). It is the expression of content, the representation of human experience. The ideational function concerns, as Fairclough (1993a:136) says, 'the representation and signification of the world and experience'.

The interpersonal function of language is the expression of the language user's comments, attitudes and evaluations. The analysis of this function shows the establishment of human relationships. It is the language user's 'intrusion' into the speech event.

The textual function is internal to language, concerned with two sets of resources: the basic text structure and cohesion (Bloor and Bloor, 1995), the relations between sentences in the text, as a meaningful functional-semantic unit, as well as the overall organization, 'the distribution of given versus new and foregrounded versus backgrounded information' (Fairclough, 1993a:136).

For critical discourse analysts, investigation of the contextual features go beyond the answering of the questions 'What is going on?' 'Who is taking part?' and 'What's the role language is playing?', in the sense that the analysis involves looking at the discursive practices, the aspects of text production and consumption, and socio-political, economic, ideological, power issues. Fowler (1991:70), for example, considers the ideational,

interpersonal and textual components 'sets of social options', meaning that the use of language is socially determined by different discourses, circumstances and speaker/listener or writer/reader roles.

Besides relying on principles of Hallidayan grammar for the present research, I also draw specifically on Fairclough's three-dimensional framework and on principles of discourse analysis, presented below.

2.3 Fairclough's social theory of discourse

As other critical discourse analysts, Fairclough (1989; 1992a; 1993a; 1995) is also interested in the bidirectional study of language and society. His work focuses on language and power relations, critical language awareness, and discourse and social change and involves a critical, social and historical study of language.

Fairclough's (ibid) study, thus, concerns two broad dimensions of analysis, the social and the linguistic, taken from two broad lines of research: social theory and linguistics. This author explains that both social theories and language studies have dealt with the notion of discourse, but whereas the former have examined discourse rather abstractly, without specific text analyses, the latter have failed to incorporate the social dimensions of discourse into their studies. His theory tries to join these two areas. Fairclough proposes to look at discourse (as an abstract noun) as any semiotic practice, (as painting, or photography, for example) but especially as spoken or written language use, 'in a social-theoretically informed way' (1993a:134). Thus, he incorporates the pragmatic, functional aspect of language and the social and historical perspectives of language use. Critical discourse analysts should look into the two sides of language use, 'the socially shaped and socially constitutive' (Fairclough, 1993a:134). Being socially shaped, language use is related to the conventional, the reproductive side of language, in other words, by using language we perpetuate social conventions. The constitutive dimension of language, on the other hand, means that by using language we are able to transform social relations. Discourse helps us to construct social identities, social relationships between people, and, on a wider scale, our systems of beliefs.

Halliday's systemic-functional grammar (with the ideational, the interpersonal and the textual functions of language, as shown above) has been used to account for these two dimensions of discourse, linking specific instances of language use being analyzed with the social context. Examining the conventional perspective of language use, of society shaping language, Fairclough believes we should examine conventions which regulate discursive events in relation to the Foucauldian concept of orders of discourse, i.e. higher level conventions set up by social institutions and determined by power relations. These orders of discourse structure the social conventions concerning discourse and they comprehend all discursive practices of an institution. Fairclough tells us that this relation is not monolithic, mechanical, pointing out that the boundaries between different orders of discourse are fuzzy and open to dispute. Several different and at times contradictory discourses may co-exist within institutions and different social domains.

One of the important notions for the understanding of Fairclough's framework is that of a discursive event, meaning a particular 'instance of language use' (1993a:138), analyzed under the author's framework. It is a social event, an instance of social activity people engage in, which he frames for analysis. For a critical discourse analysis of any discursive event, in his analytical framework, Fairclough (1992a) proposes three interdependent dimensions -- text, discourse practice, and social practice, as shown in the figure below.

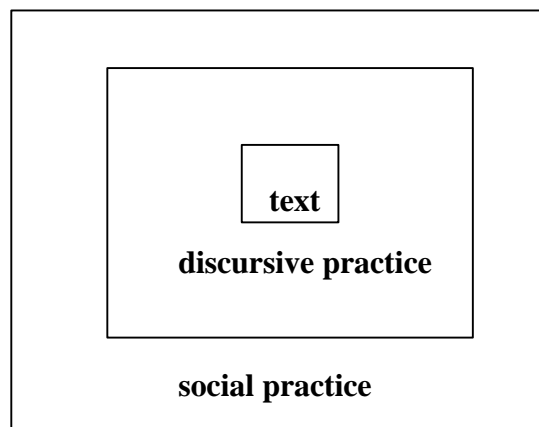


Figure 2.2 – Fairclough's three dimensional conception of discourse

The analysis of text concerns the study of macro and microstructures of the language produced in a certain discursive event. The analysis of social practice is the examination of the discursive event in terms of what is happening at a certain time in a certain sociocultural context. The dimensions of text and social practice are mediated by the discursive practice, which refers to the social processes of text production, consumption, and distribution.

Analysis of the first dimension, *text*, involves examination of both linguistic form and meaning: It is the linguistically-analyzable instance of language use. It is here that Fairclough applies Halliday's systemic-functional grammar and its ideational, interpersonal and textual functions. Within this first dimension, Fairclough's text analysis consists basically of four main parts: vocabulary, grammar, cohesion, and text structure, including aspects as generic structure, modality, tense, mood, transitivity and vocabulary.

The second dimension of the author's analytical framework, *discourse practice*, comprehends analysis of the processes of text production, interpretation, distribution and consumption. It is the intermediate link between text and social practice. It concerns the analysis of how people produce and interpret texts, and their relation to the orders of discourse: it is the analysis of sociocognitive aspects of text production and reception, as well as the analysis of which discourse types are being drawn upon in the text. In terms of text production, for example, Fairclough explains,

texts are produced in specific ways in specific social contexts: a newspaper article is produced through complex routines of a collective nature, by a team whose members are variously involved in its different stages of production -- accessing sources such as press agency reports, transforming these sources (often themselves already texts) into a draft report, deciding where to place the report in the newspaper, and editing the report... (Fairclough, 1992a: 78)

The routine of text production in newspapers is similar to the one in women's magazines, where different professionals get involved to produce the issue. It is in the dimension of discursive practice that the concept of intertextuality or interdiscursivity becomes essential for the analysis. Interdiscursivity, based on Kristeva's (1986) concept of intertextuality in her study of Bakhtin's ideas, means 'an endless combination and recombination of genres and discourses' (Fairclough, 1993a:137), or 'the constitution of a text from diverse discourses and genres'. This means that a text contains traces of

previous texts and restructures conventions to produce other texts. Incorporating the concept of interdiscursivity helps the critical discourse analyst to account for the creative, heterogeneous aspect of a discursive event. A combination of different discursive traits can be seen in the emerging number of discursive practices used by feminists in the 1970s and 1980s against male-dominated practices in the 1950s. In this thesis, the editorials are seen as presenting traits of different discourses: simulated conversation, advertising, and hortatory discourse, among others.

Analysis of the third dimension, *social practice*, may involve investigation in different levels of society: from the most localized to institutional or even wider societal contexts. As questions of power and ideology are dealt with more closely at this level of analysis, Fairclough argues that the concept of interdiscursivity must be linked to that of hegemony, that is, a kind of temporary social domination by a social group, which has the consent of other groups in relation to ideologies and practices, such as ways of behaving and speaking.

Whereas the notion of interdiscursivity relates to the creative, constitutive aspect of a discursive practice, hegemonic relations and hegemonic struggle restrict the creative side of discourse. Hegemony and interdiscursivity are related to historical change, a crucial aspect, in Fairclough's view, of critical discourse analysis.

Fairclough's social theory of discourse is complex as it takes into account an interdiscursive mix of theories and approaches to the study of language and society and his critical discourse analysis discusses specific instances of language use and their interrelationships with wider social contexts.

Fairclough's analytical framework for the analysis of discursive events seems to be suitable for the study of discourse in our contemporary world. Our different discourses are integrated with many social relations. Discourse is constrained by variables such as class, gender, age, ethnicity, occupation, economic and intellectual statuses, and by norms of different institutions (law, media and education, for instance). His analysis of text, discourse practice and social practice creates a framework to account for some of these variables in our multi-faceted perception of reality.

The author interrelates his theoretical framework and the practical analysis of texts. Halliday's systemic-functional grammar for the linguistic dimension of his theory seems

appropriate for the analysis of discourse in social contexts. Basing his textual analysis on this grammar allows Fairclough to examine linguistic features at micro and macrolevels of analysis and to relate these features to the context of situation.

I will now present characteristics of contemporary society in relation to discourse, according to Fairclough (1993a; 1995), and show how they may be detected in EWM.

2.4 Discursive practices in contemporary society

Fairclough (1993a) establishes three characteristics of late capitalist or contemporary society, in terms of their discursive practices: 1) contemporary society is post-traditional; 2) use of knowledge about social life is an essential trait of contemporary society (the notion of reflexivity); and 3) contemporary society is promotional. These three characteristics are important for the understanding of the dimension of *social practice* in relation to editorials in women's magazines.

To discuss the first characteristic of contemporary society, Fairclough states that positions and roles based on authority, previously accepted as such because of their taken-for-granted superiority, have given way to a process of negotiation. Dialogue has become important for the establishment of social relationships. In this respect, institutions are training personnel on how to communicate effectively with clients. One example given by Fairclough is Margerison's (1987) book *Conversation Control Skills for Managers*.

Within this post-traditional, negotiated aspect of contemporary society, Fairclough includes his concept of conversationalization of public discourse, which means that conversational, informal, personal techniques of discourse, usually found in the private sphere are being appropriated by public orders of discourse. An important concept to discuss here is that of *synthetic personalization* being used for promotional purposes. According to Fairclough (1989:62), *synthetic personalization*, usually found in media discourse, represents 'a compensatory tendency to give the impression of treating every individual en masse as an individual'. The use of *You* in the editorials, for example, has the effect of simulating proximity with readers, as if the editor were talking in a one-to-one relationship with readers, as will be seen throughout this thesis. EWM are written in

conversational, informal, personal techniques of discourse, in accordance with the first characteristic of contemporary society.

The second characteristic of contemporary society concerns reflexivity, understood as 'the systematic use of knowledge about social life for organizing and transforming it' (Fairclough, 1995:138). With the new negotiated aspect of discursive practices, as people are interested in fully developing their self-identity, they have to resort to highly specialized technical knowledge of expert systems such as therapy or counseling to help them solve their problems and 'crises' of identity. This is reflexivity. Editorials in women's magazines signal that specific features in the magazines will help women cope with the perplexities of modern living, constituting a form of counseling.

The third characteristic of contemporary society according to Fairclough concerns its promotional aspect. Advertising and promotional discourses are 'colonizing' new domains of social life. Discourse is used as 'a vehicle for 'selling' goods, services, organizations, ideas or people -- across orders of discourse' (ibid 138). Consumer advertising has crossed boundaries of different public and private discursive practices, so that new discursive practices are emerging. Promotional techniques of discourse are being used by institutions to sell their products. Conversational techniques, in simulated person-to-person talk, for example, are used by institutions to communicate with consumers. In the analyzed editorials, the scenes evoked, the reference to contributors with their full names (Ex: Ros Miles, Michael Bywater, Irma Kurtz), the conversational tone of the editor and the references to the titles of specific features in the issue help to show aspects of the promotional and at the same time negotiated way by which institutions relate to individuals in our contemporary world. The editorials in women's magazines are an example of this new tendency in discursive practice. The writer/editor establishes a casual, friendly and close relationship with readers, creates or highlights problematic situations in women's lives, and then suggests solutions: reading a 'fascinating section' (ed 28) to solve a given problem.

Fairclough (1993a; 1995) comments on some radical consequences of this kind of colonization, as people may not know when promotional discourse is authentic, informational or when it is used as a communicative, or manipulative instrumental strategy. I see editorials in women's magazines as encompassing these two sides of

promotional discourse, as a friendly interactional strategy to deal with readers, as well as a manipulative maneuver to attract and involve readers to read the texts.

Fairclough's integration of several perspectives to critical discourse analysis epitomizes the new tendency of modern fields of research to incorporate a range of interdisciplinary approaches into their analytical frameworks.

2.5 Principles of discourse analysis

Through the analysis of micro and macro elements of different kinds of text, linguistic choices made by writers are shown to entail specific social meanings. At the same time, studies concerning typical or prototypical linguistic elements of texts, and classification of texts as specific genres have provided linguistics with insights into the nature of text types, the characterization of obligatory and optional elements of text types, and the role of these genres in specific social contexts. The basic structural elements of service encounters, for instance, have been analyzed by Hasan (1984; 1989) and Ventola (1987). Different genres within academia have also become object of investigation so that apprentices may receive help and become more proficient members of specific academic discourse communities (Swales, 1990; Dudley-Evans, 1986; Motta-Roth, 1995; Araújo, 1996; Santos, 1996). These studies on genre are opening up new ways for critical discourse analysts to explain the bidirectional link between language use and social practice.

The macrostructural/overall organization of texts has also deserved investigation for text analysts concerned with written language (Coulthard, 1994). Basic text structure, the macrostructural organization of texts, such as Problem/Solution, Hypothetical/Real and General/Particular which characterize informative texts are focused on by Winter (1977; 1986; 1994) and Hoey (1983).

Specific features of spoken language in written texts have also been dealt with by McCarthy (1993) and McCarthy and Carter (1994), for instance, who study the use of spoken discourse markers (such as *Well* or *So*) in written texts. These markers suggest a 'possible dialogic structure for the text' (McCarthy and Carter, 1994:16), and a consequent closer relationship with readers. In our post-traditional, post-modern

contemporary society, dialogue, characteristic of spoken discourse, has become important for the establishment of social relationships also in written texts (Fairclough (1992a). Written texts are making use of markers of spoken discourse to create an informal, chatty atmosphere with readers, and thus have a stronger pervasive effect.

Another theoretical basis needed for the present study concerns an overview of studies on language and gender, presented below.

2.6 Studies on language and gender

As children, we become language users and, through using language, become gendered members of the community: both language and gender are developed through our participation in everyday social practice. In other words, language and gender are inextricably linked. (Coates, 1993:204)

There are three things every woman wants: to feel good, to look good, and a stonkingly good sex life. (ed 103)

For my study of women's magazines, I realized that I had to investigate the complex issue of language and gender, as women's magazines constitute a forum to discuss issues of interest for women, containing ambiguities which oppress women but at the same time offer an opportunity for 'a female form of mass culture' (Naomi Wolf, in Beetham, 1996:viii). As Cameron (1990:12) points out,

It is thus of the most importance for feminists to examine how issues of gender are represented in languages. Like other representations..., linguistic representations both give a clue to the place of women in the culture and constitute one means whereby we are kept in our place. (Cameron, 1990:12)

The terms *language* and *gender* are problematic, as has been pointed out by Mills (1995) and Graddol and Swann (1989), for example. Language as understood by psychoanalysts differs from the concept used by linguists, sociolinguists, or psychologists. In the present study the term 'gender', which has also received different definitions, is understood as a socially constructed category, differentiated from the biological male/female opposition, placed within a continuum which intersects with other

social variables such as the social activity taking place, the degree of intimacy between the interactants, the background knowledge the interactants have on the subject, age, education, ethnicity, socioeconomic status, occupation, class, sexual orientation, political/religious/ affiliation, etc (Cameron, 1992; Coates, 1993; Mills, 1995). Researchers working with language and gender nowadays understand that all these factors interact, and the interpretation of texts needs to take these variables into account. Cameron's quotation above that linguistic representations may give clues to women's role in society has also become one of the reasons for the textual study carried out in this thesis. It is hoped that the sociocultural trends and textual characteristics may offer subsidies for a better understanding of the nexus between language and gender in women's magazines and more specifically in EWM.

Recent gender-related studies in sociolinguistics investigating women's and men's speech have emphasized the need not only for a careful selection of male and female informants and examination of variables as social class, occupation, but also awareness that men and women do not form homogeneous social groups and that many of the differences are due to inequality between the sexes (Cameron, 1992; Coates, 1993).

In this section of my work I will focus on gender-related studies concerning women and language, to provide a better discernment of the social context for the production and interpretation of the EWM under analysis.

2.6.1 Studies on language and gender: a short review

Almost four decades have advanced since feminist movements around the world emerged, creating new foci of interest specially in sociology, psychology, anthropology, linguistics, literary theory and sociolinguistics (Gal, 1992). Nowadays women's studies and research on gender have been receiving more and more shelves in public libraries and bookstores. Dillon's bookshop in England, for instance, has a list of more than 350 books related to gender studies¹. In 1983 Thorne, Kramarae e Henley edited a book with articles which included topics as prescriptive grammar, the use of pronouns, interruptions

¹ In 1994 in England I received a list of books on gender studies from Dillons' bookshop, with more than 350 titles, including Oakley's *Sex, Gender and Society*, Peteet's *Gender in Crisis*, Frobyn's *Sexing the Self*, Nye's *Words of Power*, Nicholson's *Men and Women*.

in male/female conversation and intonation in male discourse. At that time these authors presented an annotated bibliography about language, gender and society with more than 400 references. Today professional journals as *Signs: Journal of Women in Culture and Society*, *Women's Studies*, *Sex Roles*, *Psychology of Women's Quarterly*, *Gender and Education* and *Journal of Gender Studies* focus on diverse issues concerning women, while other journals such as *Discourse & Society*, *Language in Society*, *Language Sciences*, *Discourse Processes*, *Journal of Pragmatics*, *International Review of Applied Linguistics*, *Text*, *Educational Review*, *Socialist Review*, *Language and Education*, *Journal of Speech and Hearing Research*, *Journal of Acoustical Society of America*, *College Composition and Communication* also publish articles related to language and gender, which evince the importance of the matter. Furthermore, seminars, congresses as well as graduate and post-graduate courses are being held in different universities around the world (Robinson, 1993). In Brazil, in 1994 the First Congress on Feminist Perspectives in the Academy was held at the Federal University in Niterói, Rio de Janeiro (Universidade Federal Fluminense), sponsored by the Brazilian Institute IUPERJ (Instituto Universitário de Pesquisas do Estado do Rio de Janeiro). There are study groups, such as the *Núcleo de Estudos da Mulher* and there have also been two seminars on Women's Studies at the Federal University of Santa Catarina: *Fazendo Gênero*. This interest in women's studies reflects a need for social awareness and for a reconceptualization of beliefs and values in our post-modern world.

As Reynolds (1993)² pointed out, there are varieties of feminisms, for women are different in different parts of the world; there is no 'sameness' in feminist theories, a fact which has led to different methodological perspectives based on diverse and complex theoretical feminist approaches and research methodologies (Robinson, 1993; Creedon, 1993). However, what all these various feminine voices have suggested is that there has been a valuing of masculine above the feminine, in different times in history and in different places of the world, in different fields of human activities (Reynolds, *ibid*; Cameron, 1992). These researchers recognize several kinds of physical, sociocultural, ethnic, economic oppression or discrimination against women in distinct cultural settings.

² (Communication at a lecture on feminist studies at The University of Birmingham, December 1993)

There is, as Mills (1995:3) states, 'a general difference in the way that men and women are treated in society as a whole and in the ways that they view themselves and others view them as gendered beings'.

Feminist studies on language are usually divided into two broad categories: the dominance approach and the difference approach (Uchida, 1992; Cameron, 1992; Coates, 1993). The dominance approach considers men's language as powerful and dominant and women's as being powerless and subordinate, implying that women have to negotiate their inferior position when interacting with men to eliminate the existing inequality. Followers of this approach see that 'male social privilege is made manifest in recurrent patterns of language use' (Cameron, 1995:33). The difference approach, on the other hand, sees women and men as having different cultural patterns, or as Coates (1993) says, as belonging to different subcultures. Uchida (1992) explains that the difference approach corresponds to cross-cultural miscommunication, where members of different cultures bring their own rules of communication to interact with other cultural groups. According to this approach, then,

Women and men carry over to their adulthood the conversational patterns they learned from interacting with their same-sex peers during childhood, and the differences between these patterns creates conflict and misunderstandings when they try to engage in a friendly female-male conversation. Problems of sex differences are, therefore, primarily caused by this cross-cultural miscommunication (Uchida, 1992:548).

Many researchers of language and gender have combined these two main divisions of feminisms (difference and dominance), taking into account other important variables, as I have already stated.

In the 1980s Spender (1980:139) discussed women's language use in patriarchal contexts, referring to results of her data in consciousness raising groups in England. She says,

While women reproduced the male limits of their worlds, they constituted little threat to patriarchal order, but now that they are beginning to encode their own definitions they are unmasking the patriarchal ideology which has defined and confined their world.

Gender differences in language can be traced back to what Coates (1993) and Cameron (1992) have called *Folkslinguistics*, that is, the work on language carried out before the advent of Linguistics as a science. In terms of taboo language, Coates explains that the general belief is that women's language is more polite than men's, but this generalization

lacks further empirical evidence. She criticizes Jespersen's sexist claims on women's language as well as Lakoff's observations for their lack of scientific support for their assumptions (in Coates, 1993). Coates suggests these two writers somehow intend to prescribe how women should talk and not describe their language.

The main objective of Coates' (1993) study on women, men and language is to discuss sociolinguistic differences between men and women. Discussing women as a social group, Coates explains they form a peculiar social group, different from the characteristics usually attributed to groups under analysis. Social groups are generally identified by: 1) their living in specified neighborhoods, or by having specific group gatherings (such as adolescents on certain places); 2) by their having an acknowledged sub-culture; and 3) by the members' recognition of the group.

Women do form a special social group. However, taking into account the three criteria above, we cannot say that women as a social group generally live in separate 'ghettoes'. They come from many different places, they are members of different socio economic classes, and speak many different dialects or languages. In spite of this diversity, women in general have gradually begun to become aware of their status as a social group.

Specifically for the study of women's speech styles, the complex relations between linguistic form, communicative function, social context and social structure should be looked at in a holistic approach, according to Cameron, McAlinden and O'Leary (1988). In their critical appraisal of Lakoff's (1975) famous study *Language and Woman's Place*, these authors point out the need to re-evaluate the form and function problem (which states that one specific linguistic form is related to one specific communicative function). They emphasize that it is paramount to take into account linguistic and social contexts for the analysis of linguistic form in natural speech corpora, suggesting that for the analysis of women's speech several kinds of variables be taken into consideration besides gender. They state,

It needs to be borne in mind generally that 'women' do not form a homogeneous social group. Gender is cross-cut with other social divisions and their relative importance is affected by the specifics of the situation (for instance, in a courtroom or classroom occupational role is likely to be more salient than any other social variable).
(Cameron, McAlinden and O'Leary, 1988:91)

It becomes clear that different constraints come into play for the analysis of texts on women or by women, such as the social class or the ethnic group they belong to, their age, their educational status and the functional/practical purpose of the interaction. Generalizations, thus, have to be carefully made. As Sunderland (1994:3) points out, the social construction of gender ‘does not operate in a monolithic, universal way’. For example, Galindo and Velasquez (1992), who study the language of Chicanas in Texas and in New Mexico, suggest that even within this specific group, the Chicanas cannot be considered a monolithic entity, and that factors such as socioeconomic and educational levels, as well as geographic regions have to be taken into account.

2.6.2 The public and private spheres and other dichotomies

These two dichotomic terms *public* and *private* have produced very interesting research in linguistic and feminist studies, although it is known that their exact boundaries are difficult to delineate. The public domain is understood as the area of ‘the masculine public world of big business and politics’ (Ballaster et al, 1991:120), or as Cameron (1990:4) puts it, it is usually identified with the domain of culture, that is, ‘a society’s representation of itself in rituals, institutions, codified knowledge, and creative arts’. The public domain is associated with the prestigious registers: religion, politics, law, science and poetry. In spite of controversies, it is generally believed that certain male-oriented genres, discourse patterns and linguistic resources are preferred in the public domain.

Coates (1988) explains that whereas men are socialized into public discourse, women are socialized into private discourse. One of the purposes of public discourse is to exchange information; in private discourse, on the other hand, the purpose is to set up and maintain social relationships (Coates, 1995). EWM fulfill this function of maintaining interaction and solidarity with women readers by attempting to create a friendly atmosphere and dealing with potential problems, plans and beliefs usually within the personal, private domain.

Caldas-Coulthard's (1993, 1995) study of news in British quality papers also identifies women as associated with their private sphere. She explains,

Although women constitute 52% of the population, they are under-represented in the news. They are also described differently, in other words, women are a separate category, generally dissociated from power structures. Men in general are represented speaking in their public or professional roles, while women when speaking, are identified with their private sphere. They are the mothers, the daughters, the wives, the widows, the page-three girls, the stars. (1993:198)

Caldas-Coulthard's findings allow for a comparison with the representation of women in women's magazines. EWM deal essentially with women's affairs, the 'personal private world of intimate relationships' (Ballaster et al, 1991:120).

Different studies have pointed to the following dichotomies as indicative of male and female language:

Male	Female
Public domain	private domain
writing	speech
competition	cooperation
power	solidarity
information-focused	interaction-focused
permanence	impermanence
distance	intimacy
status	solidarity
report-talk	rapport-talk
profession	leisure
oppressor	oppressed
powerful	powerless

Figure 2.3 - Dichotomies indicative of male and female language

These oppositions have been shown by different researchers analyzing specific traits in particular social settings where women and men or women and women interact, and they should not be understood as being mutually exclusive and as generalized oppositions. As Cameron (1995) points out, to become a woman or a man, each person needs to negotiate and accommodate styles which define masculinity and femininity in a certain community at a certain historical moment.

Regarding oppositions between men and women, Poynton (1989) presents results of different research focusing on how boys and girls, and then men and women have different roles in society and are expected to behave differently. She explains that men and women tend to select different linguistic options, from phonology to genre, and that men's activities are usually considered of greater importance than women's.

Coates (1988; 1995) also refers to the issue of private and public spheres, explaining that male language tends to focus on information, is adversarial in style and

emphasizes status differences between interlocutors, while women's talk in the private sphere focuses on interaction and emphasizes solidarity. Editorials in women's magazines conform to these oppositions, to the hegemonic, naturalized social convention that establishes women's world as the private world. The texts are written to reach women in their private sphere, with topics relevant to their feelings, their health, beauty, their sexuality, as I have already pointed out.

Tannen (1990) — who has been criticized for writing 'popular linguistic advice literature', but who 'has captured the mood of the moment' in terms of feminist linguistics according to Cameron (1995:31-2) — believes that women and men have different conversational styles. She suggests the terms 'rapport-talk' to characterize women's preferred conversational style, related to what she calls 'private speaking':

For most women, the language of conversation is primarily a language of rapport: a way of establishing connections and negotiating relationships. Emphasis is placed on displaying similarities and matching experiences. (Tannen, 1990:77)

Men's preferred style, on the other hand, is related to public speaking, or 'report-talk', that is, a way to keep independence and status, to show knowledge and skill, even when engaged in informal private contexts.

The public domain is usually associated with writing, which, in turn, refers to the language of abstractions, of permanence, of authority and is more valued in our contemporary society (Kress, 1989; Cameron, 1990). Even though, as I explained above, conversationalization of discourse according to Fairclough (1992a; 1993a) is permeating public discourse, formal written language is still more highly considered in contemporary Western society than oral language. It is the medium of social and political affairs, while speaking is the medium of private affairs (Kress, 1989). Halliday (1989) also observes that writing is associated with prestige, knowledge, religion, government, and trade.

By providing texts written by different scholars from different times, Coates (1993) shows how the written mode, generally attributed to men, was considered the norm, how women's language was considered much less favorably, and how the written form, preferred by the scholars, was considered superior to the spoken form, a case still observed in our literate societies.

Coates (1988) carries out a study on conversation among women friends, accounting for the difference between public and private spheres, which lead to public and private discourse. The topics of this kind of informal, all-female conversation concerned people and feelings. One sequence of topics found was: funerals, child abuse, wives' loyalty to husbands, Yorkshire Ripper, and fear of men (Coates, *ibid* p. 105). Her analysis also shows that in this kind of conversation, cooperativeness does take place between speakers. Coates' findings may be compared to the data in this thesis in relation to the fact that in both studies the conversation involved people and feelings as well as a sense of cooperativeness.

Another study which exemplifies conflicting ideologies in women's lives is Silberstein's (1988) analysis of gender ideology in heterosexual courtship narratives. She carries out oral history interviews (as a houseguest) with 15 white middle-class American women and men, members of two families, from three generations. Her aim was to show how 'these stories evince an ideological process which creates and maintains gender as a social category' (Silberstein, 1988:126). Two main axioms, which I also take as valid for the present work, guide her analysis. The first concerns the fact that social relations take place at specific places in specific times; consequently, the discourse analyst must take these historical constraints into account. Secondly, Silberstein believes that social relations and ideology are always in process and that ideology is responsible for the production and reproduction of culture and values. Silberstein's findings attest how middle-class ideologies regarding the roles of women have changed considerably.

The courtship stories told by the first-generation women conform to the existing studies about the middle-class ideology concerning the role of women of that time (1920s and 1930s). Their husbands and families were the essence of their lives: they gave up school and work for the sake of marrying the men they loved, and there was no need for these women to justify their choices. For the second-generation women, the dichotomous friction between participation in public and private spheres appears in their stories, conforming, once again, to the ideology of the time (in this case the 1950s): the decision to give up their own career plans (the conflict between public and private concerns) appears more emphatically than for first-generation women. For third-

generation women, feminist ideological goals are clearly more evident: the choice of partners had to harmonize with these women's own objectives.

The interesting point to notice in Silberstein's (1988) study is that ideologies in terms of men's role have not changed dramatically, as have women's ideologies. The stories told by men did not present any conflict between marriage and personal interests or any gender-specific vocabulary in their interpretation of how and why they got married. For both men and women of the third-generation, what is noticed is the search for self-actualization. Silberstein's research illustrates how statements made by those women and men support gender ideology.

Silberstein (ibid) suggests that courtship narrative strategies mark and reinforce men and women as gendered human beings and reproduce the dominant ideologies and values of our society. The two conflicting ideologies, that is, the decision between the private and the public, the decision for women to give up/postpone their personal plans in favor of the family or husbands or maintain their personal/professional plans still coexists in our society. Some traces of this conflicting dichotomy are still found in editorials of women's magazines today, as can be seen below:

I don't edit a top daily newspaper, or run my own multi-million pound company -- but I did once share an office with the women who do! Our feature on top women's first jobs makes fascinating reading because it proves you can make it, however low down the ladder you start, or however late you leave it. This is particularly good news for women, who often have to put their careers on hold while the home and family commitments take priority. Interestingly, the one ingredient our highly successful women share is boundless energy and tireless enthusiasm. So if you haven't got it, perhaps you'd better fake it! Have an energizing week. (ed 67)

This editorial is an instance of an area of concern for women: their dual responsibility with their individual careers and home/family affairs, which still prevails in Western society.

The dichotomies such as the ones presented above have been extensively studied in relation to language and gender, especially those referring to the public/ private division. For my study of EWM it is interesting to see that traces of these dichotomies may be seen especially in the kind of problems mentioned in the texts, such as those concerning affective relationships or juggling. The last topic I refer to in relation to studies of language and gender concerns language and power.

2.6.3 Language and power

In the preface to the *Proceedings of the Second Berkeley Women and Language Conference* (whose theme was *Locating Power*), Bucholtz (1992) contends that power occurs in several different social contexts, and that it is multi-faceted, that is, there are different forms of power in speech, silence, and writing. For example, as Gal (1992) points out, while in the Western world many feminists see silence as a form of weakness, in certain social activities silence is more powerful than speech, as in psychotherapy and religious confessions. Nevertheless, many researchers understand that male and female discourse patterns differ due to power/status distinctions (Ariel and Giora, 1992). Furthermore, there are several studies showing how women, as a minority group, have been oppressed and marginalized (Breakwell; Delphy; Moi, in Coates, 1993). As Fishman (1990:240) explains, '[s]ocially-structured power relations are reproduced and actively maintained in our everyday interactions'.

In contemporary society, there is still a great need to empower women to enjoy the same status, and social, economic and legal rights as men (UN Trends and Statistics, 1995). Overt forms of discrimination against women are disappearing, but the male, androcentric norms of public discourse are still present (Coates, 1995).

Taking into account the historical perspective for the study of discourse, Fairclough (1992a) draws on Foucault's concept of the nature of power in modernity. Biopower is a term used by Foucault (1978:140) to refer to common, everyday techniques of power, the 'numerous and diverse techniques for achieving the subjugation of bodies and the control of populations'. Biopower refers to biological, sexual power which becomes political power, with political technologies and techniques to regulate health, living conditions, subsistence. It refers to 'the investment of the body, its valorization, and the distributive management of its forces' (Foucault, 1978:141). Two of these techniques and practices of power are *examination* and *confession*, which may correspond respectively to two prevailing discursive practices or genres: interview and counseling. Fairclough (1993a:139) considers interview and counseling 'the most salient characteristics of modern societal orders of discourse'. They seem to be used in several different areas and institutions in modern society. For example, there are medical, sociological, job, and media interviews; there are therapeutic, educational, employment

and consumer counseling. In Chapter 4 I exemplify how EWM contain traces of confession.

An example of male-dominant speech and asymmetrical gender relations can be seen in a sociological study of a medical consultation between male doctors and their female patients (Davis, 1988). In the Netherlands 94% of the doctors are white, upper-class males, and women make up 2/3 of the patients (Davis, 1988). By analyzing transcripts of these consultations, Davis is able to show how these doctors exercise power and social control over their female patients, in a combination of intimacy and authoritarianism, which Davis says is hardly noticeable by the uncritical eye. She suggests that

power is not simply a relevant feature of political organizations or social groups, but integral to social life, even, and perhaps especially, at the micro-level of everyday encounters. Analogously, gender relations are not only structural to patriarchal society, but are ongoingly constructed and reproduced by individual men and women.
(Davis, 1988:50)

This author argues that it is difficult to either accept the status quo of these consultations or disrupt it, as either alternative would probably bring about social consequences.

2.7 Concluding remarks

Halliday's (1978; 1994), Fairclough's (1992a; 1993a; 1995) theoretical frameworks as well as the principles of discourse analysis and the studies on language and gender presented in this chapter constitute the underlying theoretical rationale for my work.

The aspects on language and gender considered in this chapter were intended to clarify some of the sociocultural factors for my analysis of EWM. As a researcher of a text aimed at women, I found it necessary to know about these studies, which have proved insightful for the link between the contextual features and the text analysis. It is important to emphasize that present-day studies on language and gender take into account different sociolinguistic variables for their analysis. Sex or gender are not seen as absolute, homogeneous categories, but as encompassing several of the dichotomies shown in this chapter.

In the next chapter I refer to the studies on women's magazines which have helped me understand these publications in terms of their internal organization as well as the social impact they cause — essential features for my analysis of EWM. I also specify characteristics of the magazines where the editorials were taken from.

Chapter 3

Women's magazines as object of investigation

Women's magazines since their first appearance have presented themselves as handbooks for their readers. Guidance takes the direct form of a recipe: ideas, skill instruction, ingredients, tools or utensils and methods for specific activities such as cooking, decorating and gardening, presented in a narrative, attractive and easily consumable form (Ballaster et al, 1991:145)

3.1 Introduction

Women's magazines in Britain have existed since the seventeenth century and although there have been changes in content and readership, there are striking continuities, as the quotation above reveals. During these three hundred years, in spite of periods of decline in sales and readership, these magazines have been a very significant form of mass/popular culture, as they are 'an attractive form of commercial culture' and a 'multi-million dollar business which presents pleasurable, value-laden semiotic systems to immense numbers of women', according to McCracken (1993:1). In Britain there are more than eighty different magazines aimed directly or indirectly at women (Braithwaite, 1995), and new titles are constantly launched. In spite of this diversity, these publications — understood as a 'popular feminine genre' (Marshment, 1993:143) and a form of self-help (Cameron, 1995) — are mostly directed at white, heterosexual, middle-class women and their main function is to instruct and entertain (Ballaster et al, 1991). The weekly magazines appeal to readers mostly as domestic consumers, and the monthly ones are seen as more narcissistic and individualistic, according to Ballaster et al.

Women's magazines have become an interesting object of critical sociological and cultural investigation (Caldas-Coulthard, 1996). According to Ferguson (1983:1), they are

one of the most significant yet least studied social institutions of our time. Alongside other social institutions such as the family, the school, the church and other media, they contribute to the wider cultural processes which define the position of women in a given society at a given point in time. In this exchange with the wider social structure, with processes of social change and social continuity, these journals help to shape both a woman's view of herself, and society's view of her.

In this chapter I discuss studies on women's magazines which are fundamental for the understanding of the role of editorials, since these texts are intertextually linked to other genres in the magazine. The studies reported below have provided a historical and sociocultural background on these publications, necessary for the establishment of the connections between the social and the linguistic realizations.

This chapter also concentrates on the description of the principal peculiarities of the women's magazines where the EWM appear.

3.2 Women's magazines as object of sociological and cultural investigation

Even though there have been changes in terms of women's place in society, much of the message in women's magazines remains the same, as has been pointed out above. Ferguson (1983:189) explains that 'women's magazines still define norms for what their followers should think, say, do, wear, cook, read, explore, ignore or care about', as a form of discipline. After more than ten years following Ferguson's work, these norms are still present, as can be seen in the passages below, taken from the analyzed editorials.

Everyone knows it's a nightmare to lose weight. But not any more... This week we're giving away a free 16-page booklet - The Target Diet - which makes shedding those extra pounds a cinch. (ed 5)

Bringing up children is full of fun (and sleepless nights!), but anyone with kids knows the sense of responsibility that goes with it. (ed 9)

Elsewhere, it's another packed issue -- full of Christmas things, inevitably. Our cookery pages, for example, offer some really excellent recipes for meals that are suitable for freezing...(ed 15)

For the male view on all sorts of things Michael Bywater's piece on *100 things men love and hate about women* ... is required reading. I'm getting fond of the wicked Bywater because I so appreciate his stance on the men/women confusion. (ed 21)

Turning 30 is a major landmark in a woman's life -- one of those meaningful birthdays that signifies more than just the passing of another year. (ed 32)

We've compiled the very best ideas in food, fashion and beauty to make your Christmas the treat you deserve. (ed 33)

I'M OBSESSED BY OTHER women's health and beauty routines. When I meet somebody, the first question I want to ask is 'Which skincare range do you use?', followed by 'What lipstick is that?' and, ultimately, 'Do you do any exercise and, if so, what?' ... (ed 37)

In these instances randomly selected from different editorials, it is possible to see how relationships, beauty, fashion, health, food, and family are themes usually found in different women's magazines. Women's magazines function as handbooks (Ferguson, 1983) as they teach women how to engage in various social processes, offering helpful suggestions and advice related to different aspects of their personal life, and providing 'recipes, patterns, narratives and models of the self' (Beetham, 1996:36).

Ferguson (ibid) develops an exploratory study of women's magazines taking into account observation, content analysis, interviews, documentation and statistical data. She presents the notion of the cult of femininity, based on Durkheim's (In Ferguson, ibid) concept of religious cult. Ferguson suggests that the cult to the *totem* Woman is promulgated by women's magazines, considered as the oracles which carry the sacred messages. The editors are considered the high priestesses, responsible for the interdictions and blessings of the cult. The rituals and sacrifices must be followed by the members of the cult. The analogy with the concept of cult is interesting for it helps us to visualize femininity as a state, a condition with its own beliefs and practices. Women's magazines teach women how to engage in various social processes. Ferguson believes that in the future, there may be a restructuring of the cult of femininity, with different sub-cults venerating different versions of the totem Woman.

Glossy publications addressed to women in the United States, such as *Cosmopolitan* and *New Woman*, which have been imported to Britain, and others such as *Seventeen*, *Mademoiselle*, *Glamour*, *Self*, *Bazaar*, *Vogue*, *Family Circle*, *Woman's Day* and others are investigated by McCracken (1993). This author observes that the pictures, the colors, the sequence and combination of articles and advertisements, all comprise a semiotic system to attract women. McCracken divides women's magazines in two main kinds of text: advertising and editorial texts, which together form a blurred

'cultural continuum'. She analyzes the most significant advertising and editorial texts, explaining that advice and information are the two main ideological codes which permeate these texts.

Women's magazines are considered 'bearers of pleasure' as well as 'purveyors of oppressive ideologies of sex, class and race difference' (Ballaster et al, 1991:2). Ballaster et al focus on these two prevailing viewpoints regarding women's magazines, showing the multiple contradictions in the representation of femininity through a historical background of these publications since the late seventeenth century. Their analysis concerns the ideological and social functions and they refer to the discussion of different groups of women who were interviewed by them. They say,

Our analysis of the 1988 magazines reveals invariance and transformation in the history of the women's magazine. The oppositions of masculine and feminine, public and private, production and consumption, continue to structure the magazine text: sexuality and feminism continue to trouble the smooth surface of its ideological surety. (Ballaster et al, 1991:6)

Some of the contradictory views present in women's magazines refer to women being subordinate to men, either as their partners, secretaries, mothers, cooks or wives. At the same time, the magazines tend to motivate women to be financially and emotionally independent. In their research, these authors see that

Women's concern, according to most magazines, is with personal and emotional relationships, with husbands or partners, but also with children, family and friends. The work of maintaining healthy relationships is women's work (Ballaster et al, 1991:137)

My discussion of lexical choices (in Chapter 4) and transitivity choices (in Chapter 5) in this thesis will show these concerns with personal and emotional relations.

The role of women's magazines in women's lives since the Second World War is investigated by Winship (1987), whose work has been influential in The Birmingham Centre for Contemporary Cultural Studies. She discusses how women's magazines appeal to readers by combining entertainment and advice and offering women 'survival skills' to deal with feminine issues. Femininity is seen as a difficult situation or condition, and women's magazines help women to solve the innumerable problems which women face in their everyday life. However, the solutions are always based on individual effort and commitment, since these publications generally do not provide knowledge or make

women aware of their social conditions. The magazines invoke a world of fantasy, of a better life.

Braithwaite (1995), who has worked for women's magazines for many years and launched *Cosmopolitan* in Britain, made a survey of these publications from the seventeenth century to present day titles, pointing out the big hits and failures in the publishing industry.

In a more recent publication, Beetham (1996) carries out a historical and bibliographical research on popular women's journals published in England from 1800 to 1914. She argues that these publications became a 'feminised space', with contradictions, asymmetry of gender differences and issues of sexuality constantly being re-worked, but which conformed to the ideology of the middle class of that time.

3.3 Researchers of women's magazines in Brazil

In Brazil, there have been studies on women's magazines in the social sciences and more specifically in critical discourse analysis. Two researchers in social sciences are the social psychologist Severo (1994; 1995) and the pedagogue Fischer (1993). Severo analyzes these publications in relation to women's image portrayed in them, investigating whether traditional values are present in two magazines, *Cláudia*, which is targeted at more mature middle-class housewives and mothers, and *Nova*, which aims at younger single or divorced middle-class women who work outside home. In spite of the different intended audiences, the two share a lot in common, as Severo (ibid) shows, especially in the sense that women are responsible not only for housekeeping but also for the emotional well being of their husbands and children. The three main sets of topics on fashion, beauty, cookery, decoration, sexuality and career, according to Severo, are: 1) domestic sphere (related to home, family, relationship with husband and children, personal care, among others); 2) world external to home (financial necessity, juggling, sharing of tasks with husbands in *Claudia*, and professional development or improvement in *Nova*); and 3) general issues or topics related to the magazines. *Nova* gives more attention to sexuality and career, although features on the domestic roles are also present. In her analysis, Severo (1994) points out that the image of women in these

two women's magazines reveals contradictions and ambiguities as well as gradual change in their different roles, which can also be observed in similar publications in England and perhaps in the Western countries in general.

Fischer (1993) who carries out her doctoral thesis in the area of Sociology of Education, studies media and adolescence, on her analysis of the Brazilian teenage magazine *Capricho*, based on Foucault's conception of power and discipline. According to this author, *Capricho* aims at treating girls' bodies and souls, in accordance with a discourse which emphasizes what Foucault (1986) refers to as 'the care of the self'. There are procedures, rules, recipes, confessions and information, projecting a world of fantasy, desires and love as well as of reality specifying prices, places, and presenting scientific information. As also observed by Ostermann (1994; 1995), *Capricho* focuses on the disciplinary aspect, the right and wrong, the before and after of what teenagers should wear, take care of or judge.

Women's magazines have also deserved attention in critical discourse analysis by Brazilian researchers focusing on language and gender, including studies such as those by Caldas-Coulthard (1996), Figueiredo (1994; 1995; 1996), Heberle (1994; 1996) and Ostermann (1994; 1995; 1996).

Figueiredo (ibid), Ostermann (ibid) and I (Heberle, ibid), have worked together as a research group on women's magazines, supervised by Caldas-Coulthard (Caldas-Coulthard, 1994). More recently Caldas-Coulthard (1996:268) has carried out a critical discourse analysis of first-person narratives about supposedly forbidden sexual encounters by women from women's magazines, especially *Marie Claire* and has concluded that these narratives 'provide readers with forms of sexual deviance and prohibited love affairs but maintain a moral attitude of condemnation towards the facts portrayed'. The women who transgress repent afterwards, an attitude which accords with hegemonic middle-class values.

Figueiredo (1994; 1995) analyzes texts from the British *Cosmopolitan* and the Brazilian *Nova* in terms of lexical and grammatical choices used by the writer, including modality, personal pronouns, vocabulary, negative statements, imperatives and illocutionary verbs. She observes that these linguistic choices help the writer to convey a

sexist, conservative model of sexuality, in spite of the transgressive and modern image of *Cosmopolitan*.

Osterman (1994; 1995) has worked with teenage magazines and her findings are similar to Figueiredo's concerning women's contradictory role in society as portrayed by women's magazines. Analyzing mood and grammatical metaphor based on Halliday and the use of pronouns in an issue of the Brazilian teenage magazine *Capricho*, she observes that in spite of stimulating girls to be assertive and independent, the magazine in fact initiates girls in the traditional standards of femininity.

In the research group supervised by Caldas-Coulthard, I analyze four EWM (which have been included in the present research) from *Woman's Own* and *Woman's Weekly*, considered the most widely read magazines in Britain, according to *The Willings Press Guide* (1994) (Heberle, 1994). The EWM are analyzed in terms of Fairclough's three-dimensional framework, *text*, *discourse practice* and *social practice*. I look at participants of the social interaction in transitivity as well as mood and modality taking into account Halliday's grammar. The work, serving as a pilot study, suggests that EWM constitute a form of persuasive text, and that informality and close affinity with readers seem to permeate these texts.

Caldas-Coulthard's research group concerning the construction of identities in women's magazines has analyzed specific linguistic realizations in different sections of these magazines, showing how specific lexicogrammatical items evince contradictory values of femininity and convey oppressive ideological meanings which position women mostly within the private sphere.

In the next section I present characteristics of the magazines used as my data in order to situate the reader in terms of the sociocultural context where the EWM are produced.

3.4 General characteristics of the magazines used in the research

3.4.1 The weekly magazines

The Willings Press Guide, which provides information about all magazines published in the United Kingdom, detects four basic characteristics of women's magazines (summarized in the tables below): the date of establishment of the magazine, the circulation in the first semester of 1993 (from January to June 1993), readership and the number of pages in each.. Table 3.1 shows figures corresponding to the weekly magazines used in my research, namely, *Woman's Weekly*, *Woman's Own*, *Woman*, *Best*, *Chat*, *Me*, and *Woman's Realm*, presented in a decreasing order in terms of circulation:

Weekly magazine	Date of establishr	Circulation	Readership	Number of pages
<i>Woman's Weekly</i>	1911	783,974	all housewives:35+	68
<i>Woman's Own</i>	1932	715,327	all women	60
<i>Woman</i>	1937	715,120	all women aged 25-44	60
<i>Best</i>	1987	579,958	all women	60
<i>Chat</i>	1985	455,207	all women aged 20-40	60
<i>Me</i>	1989	400,255	all women aged 15-34	60
<i>Woman's Realm</i>	1958	367,947	women 40-50 years old	68

Table 3.1 - Information about the weekly magazines used in the research

From this table it can be seen that these weeklies contain from 60 to 68 pages and some of them have been published since the early 20th century, the oldest one being *Woman's Weekly*, established in 1911. Adding up the figures regarding circulation, taking into account *The Willings Press Guide*'s figures from January to June 1993, we see that there were more than four million issues sold, exactly 4,017,788¹. According to Ballaster et al (1991:106), *Woman's Weekly* 'has done better than survive — it has been Britain's best-selling women's magazine in the late 1980s'.

¹ Having written to Simon Geller, on October 1995, I received a letter from GE magazines Limited saying that *Me* 'ceases publication on January 11 1995' (see Appendix D for the letter).

In terms of readership target audience concerning Table 1, *Me* includes 15-year olds as their target audience, while *Best* and *Woman's Own* are supposedly directed at all women. *Woman's Weekly* and *Woman's Realm* are for older women, fifty being considered the average age of *Woman's Weekly* readers (Ballaster et al). *Chat* and *Woman* aim at 20 to 40-year old women. These target audiences seem to be just a general guideline for announcers, promoters, sponsors, the editorial staff and readers in general. In their analysis of British women's magazines, Ballaster et al (1991) refer to *Woman's Own* and *Woman's Weekly* as traditional weeklies which represent femininity as domesticity, and to *Best* as a new domestic magazine which privileges instruction and practical skills.

It is interesting to notice that big magazine houses own these magazines: IPC Magazines Ltd, for instance, owns the weeklies *Chat*, *Me*, *Woman*, *Woman's Own*, *Woman's Realm*, *Woman's Weekly*, as well as the monthlies *Essentials* and *Options*. EMAP owns *More* and *New Woman*. National Magazine Co. Ltd owns *Cosmopolitan*, *She* and *Company*. Besides the figures on the table, I have also quoted the information about the summary of content of each of these weeklies, again from the 1994 *Willings Press Guide*, from the most widely circulated to the least:

Woman's Weekly: women's interests, knitting, cookery, fiction, home, fashion;
Woman's Own: women's interests, star personality features, human interest, advice, fashion, home cookery, beauty and health;
Woman: lively and informative; health, consumer and practical features, combines with personality interviews and real-life stories;
Best: fashion, beauty, health, homes and garden, DIY, features;
Chat: women's interests, health, beauty, home, cookery, fashion, human interest, news and puzzles;
Me: the bright lively women's weekly with considerable added value - including free pattern every week;
Woman's Realm: the value for money weekly, packed with lively practical features, fashion together with plenty of help and advice.

Figure 3.1 - Summary of content of the weekly magazines used in the research

What can be deduced from these summaries is that the issues are mostly related to fashion (mentioned in 5 magazine summaries), health (mentioned in 4 summaries), women's interests (whatever they may be!) mentioned in 3 magazines, beauty in 3 magazines, cookery (3), economic aspects (2), advice (2), and knitting, news, puzzles,

fiction. These are considered women's interests and these are the topics which are in the agenda. *Best*, which originated in Germany, has 'short, sharp newsy stories, but in good fun' and 'plenty of sound advice on money, consumer affairs, legal rights, health, careers and cookery' (Braithwaite, 1995:136). *Me* was launched with great investment to counterattack the German *Best*; however, the editorial formula did not work (Braithwaite, 1995) and the magazine was to be discontinued (see footnote above). *Chat* was launched as 'a tabloid newspaper masquerading as a magazine', but later moved into conventional magazine format (Braithwaite, 1995:133).

In the weeklies the articles do not offer social solutions to the problems women face. There is an absence of collective, public or political decisions women may take (Ballaster et al, 1991). The space created for women in the weeklies is socially unproblematic and projects a world where femininity is generally connected with domesticity, especially if compared to most of the monthly magazines.

3.4.2 The monthly magazines

Some of the monthly magazines presently analyzed are sold in many other countries besides Great Britain. *Cosmopolitan*, for instance, has 27 overseas editions, with *Nova* being its counterpart in Brazil. The following information summarizes the figures in terms of the monthly magazines for women in Britain, used as my data.

Monthly magazine	Date of establishment	Circulation	Readership	Number of pages
<i>Cosmopolitan</i>	1972	477,437	women:18 to 35	200
<i>Essentials</i>	1988	410,431	women: 20 to 34	150
<i>New Woman</i>	1988	269,372	women: 25 to 40	164
<i>She</i>	1955	256,689	women: 25 to 44 working mothers	230
<i>Company</i>	1978	250,343	women: 18 to 30	132
<i>Options</i>	1982	156,457	women 20 to 24	150
<i>More</i>	1988	-----	women: 18-24	100

Table 3.2 - Information about the monthly magazines used in the research

These magazines, which started being published in the second half of this century, are called 'glossies', because they are made of a fine, expensive shiny paper. The

circulation (from January to June 1993) adds up to more than a million: 1,664,272², the age group of the target audience ranging from 18 to 44. *More* is a biweekly magazine, and has been included in this table, since it resembles the monthly publications. *Cosmopolitan* leads the British market in terms of circulation, compared to the other magazines used in the present research. *Essentials* had a successful launching (Braithwaite, 1995) and it has the second highest circulation. *She*, which has been in circulation longer than any other monthly, specifies working mothers as its target audience besides women aged 25 to 44, but the other glossies do not. Compared to the weeklies, the number of pages is much larger, ranging from 100 to 230.

The specific summaries of content of the monthly magazines used in the present study, as provided by the publishers in *The Willings Press Guide*, are the following:

Cosmopolitan: women's quality upmarket magazine;
Essentials: a creative women's magazine with hundreds of ideas. Thought-provoking and entertaining reading;
New Woman: a glossy women's magazine discussing a woman's relationship, life and loves. Also includes a very strong beauty/health fashion element;
She: women's magazine
Company: women's magazine;
Options: magazine about ideas and choices. It covers all aspects of the woman's way of life: her clothes, her looks, her children, her family and relationships. Strong feature content, including news-based features, stories (murder trials, real stories) and exclusive celebrity interviews.
More: women's lifestyle magazine

Figure 3.2 - Summary of content of the monthly magazines used in the research

According to Braithwaite (1995:151), in 1992 the features related to sex were part of 'upfront younger magazines like *Company*, *Cosmopolitan*, *More* and *New Woman*'. *New Woman* and *Cosmopolitan* are American imports, and they both discuss personal and sexual relations (Ballaster et al, 1991). According to the *Options* summary, 'all [my emphasis] aspects of the woman's way of life' include 'her clothes, her looks, her children, her family and relationships'. These aspects are the ones commonly found in these publications.

Again it can be seen that the content of these magazines concern the private sphere, not the public, suggesting that women are interested in these topics. If we look at

² Unfortunately the figures concerning the circulation of *More* were misplaced and have not been computed in the figures.

other magazines published in Britain, for instance, *Motorboat and Yatching*, *Cycling Weekly*, *Amateur Gardening*, *Focus*, *Video Camera*, *Eventing* or *Practical Woodworking*, we see that people who are interested in sailing, cycling or woodwork buy specific magazines related to their hobbies or for entertainment in general. Women's magazines, however, imply that all women, or those who fit the target audience, are interested in these topics, independently of their personal interests.

If compared to the weekly publications, glossy magazines tend to place women as more financially independent and more sexually liberated. However, the message conforms to conservative views of femininity. *Cosmopolitan*, for example, was developed for the new, modern woman, but it contains traces of traditional values of a male-dominated society (Ballaster et al, 1991; Winship, 1987; McCracken, 1993; Figueiredo, 1994). McCracken (1993:161-2) affirms:

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

Whether they are weekly or monthly, women's magazines exist to help women develop new skills of femininity (as in the case of *Cosmopolitan*). Masculinity is a natural state, but femininity has to be taught (Ferguson, 1983), reinforcing the belief that women have to learn how to cope with different problems in their lives, such as their love affairs, families, health, beauty, careers.

Some other current women's magazines in Britain (besides the ones being analyzed in this thesis), categorized under the headings *women's interests* and *fashions and style* in *The Willings Press Guide* (1994), include *Annabel*, *Bella*, *Gloss Magazine*, *Harper's & Queen*, to mention just a few, which add up to 61 different titles.

3.5 Similarities between British and Brazilian EWM

There are similarities between the editorials in women's magazines (EWM) published in Britain and in Brazil. Cultural differences may be detected between these texts belonging to two distinct historical and socio-economic contexts, but the similarities in the texts are

much greater than their particular traits. As Fiske (1989:IX) tells us, when comparing popular culture in three Anglo-Saxon countries, 'each [culture, my addition] inflects the common ideology differently, but the differences are comparatively superficial'. During my research I have also found superficial peculiarities in the Brazilian and British EWM. Some of them include:

- the more intimate way Brazilian women relate to each other. Women kissing on the cheeks is part of this close relationship. In Brazilian EWM, thus, editors use 'Um beijo' in the closing section or leave-taking, in contrast to 'See you next week/next month' or 'See you then' in the British EWM.
- the 3 occurrences of the word 'sex' in approximately 9,000 words in Brazilian EWM as opposed to 96 occurrences in the 27,497 in the British EWM. It seems that in Britain women talk a lot about sex and use this word explicitly, but in Brazil the tendency is to regard it as more natural. Thus we see from the EWM that in Britain, especially monthly magazines explore the topic intensively, while in Brazil, the topic becomes naturalized.
- the use of expressions as 'bumbum' (*buttocks*) and 'colo' (*bosom*) in Brazilian EWM, while in British EWM, we find 'peeing, farting and menstruating' (ed 22, ed 51) and 'Orifice affairs..., vibrators, ...the carrot' (ed 24) which would probably not be found in Brazilian magazines.

A plausible explanation for these contrasts is that in Brazil the visual aspect of sex and sexuality in magazine advertisements and articles, in soap operas and films, in dress is constantly explored and has become part of our cultural values. However, writers of mainstream written forms do not express themselves as freely and openly. In England, this freedom in writing seems more apparent, but visually speaking, there are clearly much stronger restrictions. To illustrate this point: In a feature from *Company* on sex talk (Sept 1993), the writer Radice (1993:44) asks and evaluates,

Have you ever noticed how many TV programmes there are on the subject, where people queue up to share their sexual habits with millions of gripped viewers? It's a national obsession. Perhaps we are so sexually repressed that our only kicks come from talking about it.

Whereas in Brazil the visual is more open, in Britain it is the written form which appears to be more liberated.

- the publication of weekly magazines usually for women who work only within the home do not exist in Brazil; besides, in spite of the growing number of new magazines in Brazil, in Britain there are more than 80 publications directly or indirectly related to women, as Braithwaite (1995) points out.

In spite of these contrasts, EWM in Brazil and in Britain project a world of similar wishes, hopes and plans for women. The topics covered are health, diets, the relationship with men, fashion, recipes, etc, guided by the ideology of advice and beauty, with a superordinate form of ideology: the ideology of consumption. The editor of *Nova* says in one of the editorials (brz ed 14) that the editors of *Cosmopolitan* got together in London to discuss issues related to readership all over the world. She says:

Nós nos reunimos em Londres, no final do ano passado, para discutir o que está acontecendo com as nossas leitoras ao redor do mundo. Sabe o que descobrimos? Que seja na Austrália, nos Estados Unidos, na Alemanha ou em Hong Kong, tudo o que as mulheres querem é ter sucesso na carreira, equilíbrio emocional, muito amor, uma família feliz. Igualzinho a todas nós aqui no Brasil. Um beijo,
Marcia Neder (*Nova* - Jan 1993) - (brz ed 14)

In terms of critical discourse analysis, this excerpt exemplifies the fact that language use reflects, shapes and at the same time constructs, constitutes social entities and relations (Fairclough, 1993a). By means of discourse, the editor of the Brazilian publication is telling her readers that the editors of *Cosmopolitan* from different parts of the world see women as having similar wishes: professional success, emotional equilibrium, love, and a happy family. Even if women wish to have other plans, these become explicitly mentioned as the ones women should strive for. In the Italian EWM from the December 1993 *Pratica* magazine, the editor also establishes a close link with readers and offers solutions and stimuli to women's problems³. She says:

Avete bisogno di informazioni precise, di consigli, di stimoli nuovi. E noi siamo perfettamente d'accordo: oggi sono pochissime le ragazze di vent'anni che accettano tranquillamente di stare a casa.
(You need precise information, advice, new encouragement. And we surely agree: today very few 20-year-old women quietly accept staying home)

³ I would like to thank my colleague Vera Bianco, from the our Department of Foreign Languages and Literatures, at Universidade Federal de Santa Catarina for the translation of this Italian EWM into Portuguese. Here is the extract in Portuguese: Vocês têm necessidade de informações precisas, de conselhos, de novos estímulos. E nós estamos perfeitamente de acordo: hoje são pouquíssimas as moças de vinte anos que aceitam tranquilamente ficar em casa.

I believe this seems to be the trend in Western societies, where women's magazines portray experiences shared by millions of readers, who have to cope with conflicting ideological positions in contemporary society.

3.6 Concluding remarks

As members of communities and as social beings, we talk or write according to the situations we are involved in, the position we occupy in the discursive practice and the means we use to express or interpret texts. In order to clarify the relation between text and context, and to discuss aspects of the dimensions *social practice* and *discursive practice* within Fairclough's framework, I found it necessary to present the three characteristics of contemporary society according to Fairclough (1993a; 1995) and studies on language and gender, in the previous chapter, as well as the characteristics of the magazines used in my research, in the present chapter.

In spite of the diversity of publications and of the differences in the two types, weekly and monthly magazines, their ideological messages and the context for their production are very similar. Besides, the similarities can also be detected in Brazilian EWM.

The contextual background presented in this chapter is intended to contribute to a better understanding of the sociocultural aspects related to my corpus.

In the next chapter I discuss EWM as a type of discourse and as a subgenre of editorials in general.

Chapter 4

EWM as a generic type of discourse

We speak only in definite speech genres, that is, all our utterances have definite and relatively stable typical *forms of construction of the whole*. Our repertoire of oral (and written) speech genres is rich. (Bakhtin, 1986:78)

4.1 Introduction

Figure 4.1 below presents the main genres found in women's magazines. Each one of these genres may be considered individually for investigation. Together they make up a semiotic system, no part being placed accidentally in the magazine.

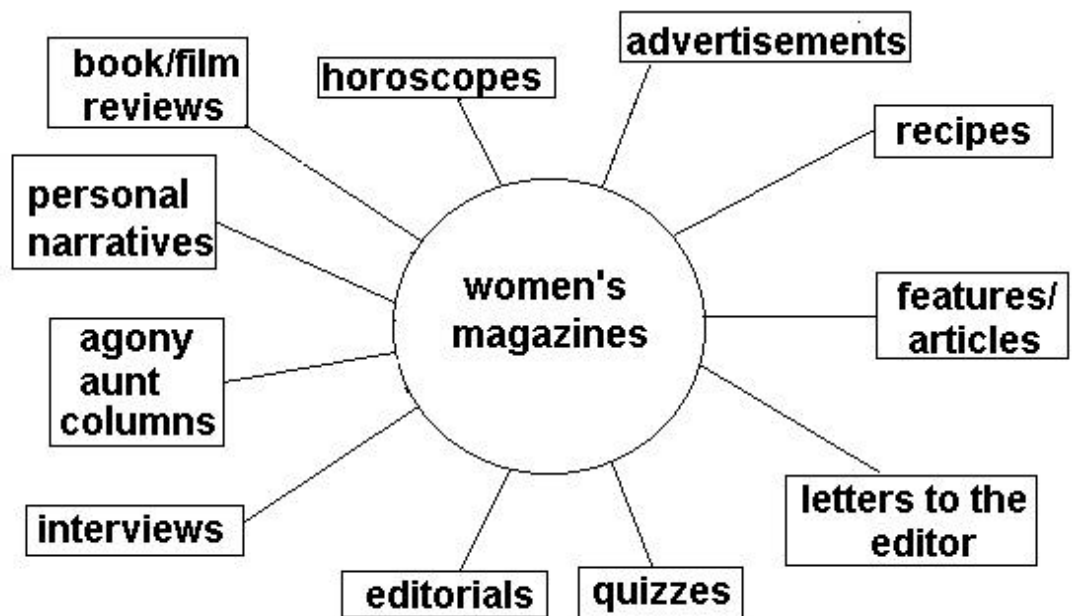


Figure 4.1 - The different genres in women's magazines

Every single text, be it verbal or visual, must fit within the norms imposed by the publishing companies and/or advertisers¹.

In this chapter I start by presenting the notion of genre and provide evidence for the characterization of EWM as a subgenre of editorials. I then proceed to examine EWM as a form of advertising, as metamessage and a hortatory discourse.

4.2 The notion of genre

Genre is considered ‘typified utterances’ identified by a set of actions taken in given circumstances and by a typified intention. The study of genre is seen as ‘the development of single type of texts through repeated use in situations perceived as similar’ (Bazerman, 1988; 1994:82). It involves an interconnected analysis of both context, understood as the social or ‘rhetorical situation in which a genre is used’ (Motta-Roth, 1995:33), and of textual features.

Berkenkotter and Huckin (1993:4), who analyze academic discourse from a sociocognitive perspective, see genre as an adequate response to a given recurrent situation, more specifically, ‘dynamic rhetorical forms that develop from responses to recurrent situations and serve to stabilize experience and give it coherence and meaning. Genres change over time in response to their users’ sociocognitive needs’.

Based on the above-mentioned concepts, EWM qualify as genre. First they are recurrent, appearing weekly or monthly as part of regular publications. Furthermore, EWM can be considered dynamic rhetorical forms since they have changed over the years to adapt to new social norms. Analyzing EWM from Brazilian publications from 1981, 1982, 1983 and 1984, for example, I was able to identify changes in relation to the layout, lexis, and discourse strategies. Due to new technology as well as new discursive practices (such as the characteristics of contemporary society, according to Fairclough, 1993),

¹ Studies in CDA focusing on some of these generic types include work carried out by Caldas-Coulthard (1996) on features presenting personal narratives, and Figueiredo (1994), on features/articles on sexual transgression. Ostermann (1994) focuses on the normative ‘do’s and dont’s’ of quizzes in the Brazilian publication *Capricho* and the American *Seventeen*. Talbot (1992) concentrates on an advertisement about lipstick in the teenage magazine *Jackie*, (no longer being published). Still under the perspective of CDA, letters to the editor, which constitute one of the possibilities of readers’ sharing their voices with other women and the editorial staff, from two monthly Zimbabwean magazines (not women’s magazines), are analyzed by Morrison and Love (1996).

EWM have changed considerably, although they have kept their persuasive, advertising and advice character regarding what should be women's role in society. Even though the topics referred to in these old editions concern changing times, time for renovation, celebrity profiles, and readers' experiences, also seen in contemporary EWM, the approach to them differs. In the October 1995 EWM from *Cosmopolitan* (not included in my corpus), the new editor, Mandi Norwood, who used to be the editor of *Company*, gives her E-mail address, and in the Brazilian *Cláudia* EWM this is also seen, which illustrates a modern, globalized tendency.

Another reason for considering EWM as a genre is their occurrence in the initial pages of women's magazines in typical utterances, with editors addressing readers as *Dear reader(s)* or in titles such as *Our Cosmo World, Your Company* or *Aqui entre nós*, in the Brazilian magazine *Cláudia*. EWM are written to call readers' attention to certain features and to establish a friendly atmosphere with them, as editors themselves explain (see Appendix D), the ultimate purpose being that of attracting readers to read the magazine as a whole and more specifically certain features commented on in the EWM.

Kress (1989) sees genres, discourses and texts as interrelated. For him, *genres* are conventionalized forms of texts, as he explains:

Genres have specific forms and meanings, deriving from and encoding the functions, purposes and meanings of the social occasions. Genres therefore provide a precise index and catalogue of the relevant social occasions of a community at a given time (Kress, 1989:19).

Regarding EWM, the relevant social occasion as proposed by Kress for the reading of EWM concerns entertainment and a moment of relaxation for women, a moment to talk to a friend, or a counselor. These texts function as an attractive gimmick to persuade women to read at least the features which are highlighted in the EWM, emphasizing positive aspects only and establishing contact with women in the private sphere, as has already been mentioned.

Kress sees texts as the meaningful units of language being determined by two factors: the meanings of different discourses and the forms and meanings of specific genres. *Discourses* are understood as ways of talking of an institution or a social grouping which are systematically organized, and which convey specific meanings and values

through language. Discourses determine how and what topic may be talked about. EWM have specific forms and meanings, as they are written in an informal style, often resembling spoken language, as if a conversation were going on.

Paltridge (1995), who studies genre within a pragmatic perspective, uses the notion of prototype to characterize the stereotypical properties of a genre. He also utilizes the notion of felicity conditions (Austin, 1962) which must be met for a genre to be a genre. The felicity conditions for the EWM to take place are the following: First the issue of a women's magazine must have been produced for the EWM to have been written. The editorial must directly or indirectly refer to one or more topics or features of the issue, disposing readers favorably to them. The person writing the editorial and addressing readers must be the editor and s/he must have a knowledge of journalistic skills within the area of women's magazines, and of potential readers' interests, so as to communicate with readers in a friendly, chatty style. The produced text must appear in the initial pages of a women's magazine.

Another researcher who has greatly contributed to the study of genres is Swales. His working definition of genre is:

A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choices of content and style... In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. (Swales, 1990:58)

Taking into account these criteria, EWM are considered a genre as they consist of a communicative event with communicative purposes, and as they are written to establish contact with readers and to inform them of particularly interesting parts of the magazine. In fact, these two purposes seem to make up the rationale for editorials in magazines in general, i. e., they constrain the position, form and content of the editorials. Editorials in other magazines, such as *Skopia Medica* (a Brazilian publication), *Amateur Gardening*, and *House Beautiful*, for instance, also aim at establishing a friendly contact with readers and at informing them about parts of the issue. For example:

Combater a depressão associada à ansiedade não é um desafio apenas para cientistas e médicos em todo o mundo. Este combate, que conta com um novo aliado -- a substância paroxetina -- é abordado pela *Skopia Médica* deste mês (Revista *Skopia Médica* Ano 11 n 3 1994)

Spring is traditionally the time for many types of plant propagation, but this week Stefan Buczacki starts a three part series on summer propagation, concentrating on the different areas of the garden. He starts with house and greenhouse plants, on pages 22/23.
(Graham Clarke - Editor - *Amateur Gardening* - 12 June 1993)

We answer hundreds of enquiries about home products every month, and pride ourselves on being able to find the best bargains for you. Our guide to factory shops (pages 106-107) is bound to appeal to all intrepid homemakers. (Pat Roberts - Editor *House Beautiful* March 1993)

Communicating to different audiences, as these excerpts show, editorials in magazines function as a form of advertising or signaling of parts of the issue. The schematic structure of the discourse of EWM, as well as the lexical choices, content and style are all shaped by the purposes which the genre serves.

The term *discourse community* is fundamental in a study of genre, according to Swales (1990). A discourse community is a group of individuals who share common public goals, who have participatory mechanisms for intercommunication, and who have acquired some specific lexis related to the field. It seems that writers of EWM and readers form a special kind of discourse community. Together with the professional editorial staff, readers respond to editors' appeals by writing letters, figuring as characters in true life stories, participating in campaigns, answering surveys and, most important of all, buying the magazines. As Ballaster et al (1991:9) explain, 'the magazine assumes a shared experience between women' and the 'effect is to make of producers and reader one group'.

4.3 The layout of the editorials

As I have already pointed out, editorials appear in the initial pages of the magazines. All selected editorials contain a picture of the editors, usually placed at the top of the page, their names and sometimes their signatures after the verbal text. In *Cosmopolitan*, for instance, the page layout includes the written text (the editorial), a picture of the editor smiling and his/her complete name at the end of the text.

The main peculiarities of the pages where editorials appear are shown in Table 4.1 below.

EWM from MONTHLY MAGAZINES	length of editorials (in words)	editor's picture	editor's signature	editor's full name
COSMOPOLITAN	500-700	yes	no	abbreviated
SHE	200-700	yes	no	yes
OPTIONS	200	yes	yes	signature form
COMPANY	200-250	yes	no	first name only
ESSENTIALS	100-200	yes	first name only	yes
NEW WOMAN	200-300	yes	yes	yes
MORE	100	yes	first name only	yes
EWM from WEEKLY MAGAZINES				
WOMAN	135	yes	first name only	yes
WOMAN'S OWN	70-90	yes	first name only	yes
BEST	100	yes	first name only	yes
CHAT	100	yes	first name only	no
ME	100-300	yes	first name only	yes
WOMAN'S WEEKLY	200	yes	first name only	yes
WOMAN'S REALM	100-200	yes	yes	signature form

Table 4.1 - Summary of some visual features of EWM

From this table it can be seen that all the fourteen magazine editorials contain a picture of the editor, together with either the editor's first name or his/her full name at the end of the verbal text, (except *Cosmopolitan* which has the abbreviated MDS, standing for the editor Marcelle D'Argy Smith). In contrast to newspaper editorials, which have no defining authorship (Marques de Melo, 1985), EWM have a definite authorship.

In my data there are three male editors: Keith McNeill (*Woman's Own*) David Durman (*Woman*) and Simon Geller (*Me*) also shown smiling in their pictures².

Regarding the length, the editorials vary from 50 to 700 words; with the monthly magazines ranging from 100 to 700 words and the weekly ones from 70 to 300 words long. The majority, however, ranges from 100 to 200.

The editorials appear in a variety of layouts. In weekly magazines and in the monthly *Essentials* and the fortnightly *More*, they are published in a colorful page together with the contents list and their respective pages. In this case, the advertising aspect of editorials becomes more evident, for the whole page (including the editorial) functions as an appealing preview to the content of the issue. Many weeklies have their editorial on the left-hand side of the page, or on the top of the page (as *Woman's Own*, *Chat* or *Best*). The editorial in *Woman's Weekly*, however, lies on the right-hand side.

EWM may also occupy the left-hand side of the page accompanied on the right-hand side of the page by the names of the editing staff (as in *Cosmopolitan*), a list of contributors (as in *Options*), readers' letters (as in *Company*), or still two calls on features or products, (as in *New Woman*). The editorial in *She* encompasses almost the whole page; at the bottom of the page there is a preview of the following issue, with the title 'Next Month's SHE'.

Analyzing the visual elements which surround the written text of editorial 97, for instance (see Appendix C), on the left-hand side of the page we see a picture of the editor smiling: she is around 35 years old, has long, straight, blonde hair. On the right-hand side of the text (the editorial proper) there is the editor's handwritten signature, and underneath it her name printed in capital letters. The rest of the page shows other pictures, the titles of the features and articles in the issue. The editorial takes up only a part of the page.

The verbal text of the editorial, the editor's signature or her/his name at the end of the text and her/his picture smiling (all editors are smiling in the pictures) together form a kind of multisemiotic text with specific social meaning. Pictures of people smiling tend to

² There have been changes in relation to editors and publications. On December 29, 1995, I received a letter from the new editor of *Woman* magazine, Carole Russell, who became editor in August 1994. The magazine *Me*, as previously explained, is no longer in circulation. The new editor of *Cosmopolitan* is Mandi Norwood, who was editor of *Company* when my data was collected.

enhance the interpersonal metafunction by establishing an interactive, friendly relationship with the readers (Kress and van Leeuwen, 1990). 'Pictures, like language', Kress and van Leeuwen (1990:21) contend, 'can realise not only representations, but also interactions, and like language, they can cohere together into texts' These visual elements and their spatial arrangements constitute what Voloshinov (1973:10) calls an ideological sign, which has ideological meaning, making up a coherent text, a pictorial code, a semiotic code (Kress and van Leeuwen, 1990). As a whole, the layout is displayed as it is in order to produce the effect of creating a context which involves women, which sensitizes them to be consumers of the magazine and of the products advertised in its pages.

4.4 EWM as a subgenre of editorials

In this section I provide evidence for the conceptualization of EWM as a subgenre of editorials. I see editorials as a superordinate genre and EWM as a hyponym, a subgenre of the broader category. According to the COBUILD dictionary (1987:450), an editorial is 'an article in a newspaper which gives opinion of the editor or publisher on a topic or item of news'. When used as an adjective, as in the expression *editorial policy*, the term refers to 'attitudes, opinions, and contents of a newspaper, magazine, or television programme' (BBC ENGLISH DICTIONARY, 1993:347). For the general public, thus, an editorial is a part of the newspaper which reflects specific points of view.

EWM can be seen as a subgenre of editorials especially since the following general characteristics of editorials apply to EWM.

1. Editorials are a specific and regular kind of media text, forming an integral part of a broader master narrative, the newspaper or the magazine.
2. They are hortatory/persuasive texts which express a corporate, institutional opinion.
3. They are generally placed in initial pages of the newspaper/magazine and there is a close intertextual link with the front page headline and/or other texts in the newspaper/magazine.
4. There are structural features of conversation used by editors to highlight their views (Bolívar, 1996)

In the area of journalism, there are two basic foci of interest: information (what is happening) and opinion (what people think about what happens) (Marques de Melo, 1985). Different classifications of journalistic genres have been proposed in different

countries, and, as expected, differences, overlaps, or details emerge. In spite of these differences, newspaper *editorials* are not classified as informative. They qualify as opinion, as a kind of interpretive category, opinion understood as a mechanism of ideological direction whose messages are filtered to adapt to institutional constraints (Marques de Melo, 1985).

Editorials in newspapers are included in the category of opinion, together with comments, articles, reviews, chronicles, and letters to the editor (Marques de Melo, 1985; Silva, 1992). In these genres the message structure is co-determined by variables controlled by the journalistic institution in terms of authorship (who gives the opinion) and the temporal or spatial perspective which gives meaning to the opinion. Editorials, he says, have no defining authorship, being considered as *institutional* opinion; besides, they are structured according to a temporal perspective which demands continuity and immediacy. EWM, on the other hand, have a definite authorship; as has already been shown, they contain the editor's name and/or signature and often display a picture of the editor. Readers know who the writer is.

In terms of institutional opinion, in newspaper editorials, there is usually one historical event/fact which is foregrounded to be accepted or rejected by the writer's logical argumentation. Editorials in newspapers focus on certain public political or social problem within a specific ideological position. Hodge and Kress (1993:17) state

it is here [in the editorial] that the paper's ideology is clarified and re-established, reasserted in relation to troublesome events. It is also the place where the paper speaks most directly to its readership, presenting its perception of 'reality' in the form which it regards as most suitable for its readership. Ideologically, and therefore, linguistically, we would expect editorials to be complex and revealing.

In women's magazines, editorials also reflect the publishing company's ideology. In this case, these texts have the function of persuading readers to read the magazine, to call their attention to what will be discussed in the issue. The events, which refer to women's personal circumstances, are problematized, as can be seen in the analysis of the lexical choices and in the basic text structure below. Editors in women's magazines do speak directly to readers, as if they were talking to friends or close acquaintances. Reality is related to feminine social values, norms, problems, doubts and expectations within a

personal, private sphere. The issues do not refer to current politics, economy or public administration as in most newspaper editorials.

Newspaper editorials deal with politics, economy and administration and they express the official opinion of the journalistic company regarding the most important facts of the moment, reflecting the consensus of opinions among the leading members of the organization, such as major shareholders and advertisers. Thus they apprehend and reconcile different interests and are formally directed towards public opinion (Marques de Melo, 1985). Through editorials, journalistic institutions tend to tell State bureaucratic leaders how they would like to orient public affairs, not in terms of collective welfare, but in defense of financial and business segments of society. According to Moon (1994:133)

The editorial by its very nature promotes an ideologically grounded perspective: its purpose is to evaluate events, to establish the corporate view and to elicit the support and agreement of a readership — at the very lowest level, for financial or political reasons — and it uses lexis as well as structure to achieve this end.

This view of newspaper editorials also apply to EWM, as in the latter the editors air their publishing companies' institutional practices and elicit support and agreement from readers.

EWM have a definite, explicit authorship as they are personalized, signed, and many times show handwritten signatures, with a small portrait of the editors, as explained before. The topics covered are not temporally or spatially significant, for they do not concentrate on specific current events but on common difficulties women face in their lives.

The dialogical features of newspaper editorials which resemble conversation (Bolívar, 1994; 1996) constitute another characteristic which is also present in EWM, as the latter contain informal lexical items, questions simulating a conversational exchange and the use of discourse markers. Besides, the topics discussed in newspaper editorials have a direct, intertextual connection with the headline and the front page events (Bolívar, 1996), also found in EWM in relation to the cover and other texts of the magazine.

Two parameters of textualization (Meurer and Motta-Roth, forthcoming) which contribute to characterize EWM as a subgenre of editorials and a specific kind of

hortatory text are the lexical choices and the Problem/Solution basic text structure, discussed below.

4.5 Lexical choices in EWM

Love, sex, romance and colour. What more could I possibly wish for you all this month? (ed 24)

It's a brilliant, yet absolutely horrific, exposé of an incredibly high-voltage subject -- (ed 51)

I'm pleased to report it was an entirely *sexcessful* experiment! (my emphasis) (ed 60)

As vocabulary influences and indicates people's experience and the way they classify the world (Fowler, 1986), the presentation of the main lexical sets in EWM will allow for the establishment of the kind of experience portrayed in these texts. The study of vocabulary plays a crucial role in discourse, since it reveals world's views, values and systems of beliefs of the participants in discourse. It is considered a fundamental tool to observe ideological, social or political issues in any given text (McCarthy, 1990; Carter, 1987; Montgomery, 1986; and Fairclough, 1989; 1995).

Vocabulary concerns the 'encoding of ideas or experience' (Fowler, 1986:151); it maps out 'the conceptual repertoire' (Fowler, 1986:151) of a discourse community. It has to do with classification, which is basic for language and thought (Hodge and Kress, 1993). As Fowler and Kress (1979:210) explain, classification is 'the linguistic ordering of the world'; consequently, through the analysis of words, I have been able to see which specific sets of experience are encoded by writers in EWM.

The study of vocabulary needs to be carried out taking into account the specific context where the text is produced. Words acquire new meanings in different contexts, neologisms are created and competing vocabularies emerge in different contexts (Fairclough 1992a). It is not the dictionary definition of words that count, but how and in what circumstances specific words are used: their social and ideological signification in the particular text being analyzed (ibid). As Montgomery (1986:176) puts it,

there is no absolutely neutral and disinterested way of apprehending and representing the world. Language always helps to select, arrange, organize, and evaluate experience, even when we are least conscious of it doing so.

Lexicogrammar, according to Halliday, refers to the words and structures used, that is, vocabulary and grammar are included: they are ‘merely different ends to the same continuum’ (Halliday, 1994:15). Halliday (1978:197) believes that ‘there is no sharp dividing line in language between vocabulary and grammar’. In Hallidayian lexicogrammar, vocabulary is directly related to the notion of register, understood as the meanings in language encoded in specific situations, or ‘variety according to the use’, depending on the *field*, *tenor* and *mode* (cf Chapter 2).

The most prevalent lexical sets found in EWM deal with issues related to sex; man/women relationships; parenthood and family; health; diets; fashion and beauty; career; and thrift and economy, all of which are presented in accordance with the ideology of consumption and of advice, which permeate women’s magazines (McCracken, 1993).

There is an abundance of words related to sex, love, and men/women relationships. Lexis serves as a persuasive strategy to call readers’ attention to features of the issue. Neologisms include *sexcessful* (quoted in the beginning of this section), *long-term manlessness*, *long-term womanlessness* (from ed 26); *loveless*, in the nominal group *women in loveless relationships* (from ed 60), *scumbag behaviour* (ed 22), *feisty and go-getting* (ed 24), *superwoman* (ed 55); *super-fertile*, *sub-fertile* (ed 105), *stonkingly good sex life* (ed 103), and *Unashamedly voyeuristic* (from ed 115). According to Braithwaite (1995) and McCracken (1993), sexuality and sexual health are important topics in women’s magazines, especially *Cosmopolitan*, *Company*, *She*, *Options*, *New Woman* and *More*. Titles of features with reference to sex in different issues of *Cosmopolitan* mentioned in EWM include:

<i>A woman put her hand down my trousers...</i>	<i>Sex -- the best is yet to come</i>
<i>Should you sleep with your ex?</i>	<i>From loner...to lover</i>
<i>All those amazing sex questions answered</i>	<i>You can take a penis too seriously</i>
<i>The user's guide to the clitoris</i>	<i>The public lives of our private parts</i>
<i>How men feel about sexual rejection</i>	<i>What's the secret of sexual chemistry?</i>

Concerning the lexical choices associated with (heterosexual) *sex*, the concordancing list showed the noun *sex*, the adjectives *sexual* and *sexy* and the adverb *sexually*, in 96 occurrences. In contrast, in the 7,228 word corpus of Brazilian EWM, there

were only 04 occurrences of *sex* (*sexo, homossexual*) and in a corpus of 67,438 words from features of the British newspaper *The Guardian* there were only 39 occurrences of *sex* (*sex, heterosexual, homosexual, sexual, sexy, sexually*). Examples from EWM include:

- a) *sex* as a noun: *the opposite sex; good, clean sex; easy sex; the darker, secret side of sex;*
- b) *sexual/sex* as adjectives: *sexual abuse of women, sexual health/lives/ complexes feasts/chemistry/hibernation/history/identity/harassment/rejection/proclivities/wistfulness;sex appeal, sex life/lives (12 occurrences)/sex signs/myths/questions/supplement/talk;*
- c) *sexually* as an adverb: *sexually assertive/alive/harassed*

There were occurrences of nominal groups such as *sex and sexuality, sex and relationships*, and longer ones such as *relations between the sexes, the dream of understanding between the sexes, your most intimate male sexual health guide* and *Sexual investigative reporter Jay Rayner*, for example.

Heterosexual relationships are represented by words or parts of clauses related to physical parts of the body and to sex. For instance:

on 'hand-holding' terms with their penises, the world's sexiest men, sexually ... a bag of nerves, what makes a woman sexy, the men we love, type of men we're physically attracted to, campaigns selling men to women, the proud owner of a small but perfectly formed love muscles, sex talk, sexual harassment.

The figure below shows lexis representing sexuality and sexual parts of the body:

Sexuality/Sexual parts of the body		
rip off my clothes	does size matter?	taking the Pill
a confused pleasure/pain activity	lust blindness	condoms
the mysteries of the male member	harassment	rape/male rape
riding my partner bareback	'losing' their virginity	contraception
pills and injections	fertility status	genital
willy	penis, penises	member
love muscles	hymen	clitoris
genitalia	vaginas	impish lust
with testicles	completely naked	bedfellows
insert into their back passages	vibrators	
10 million sperms	sharing his body and soul with me	

Figure 4.2 - Lexis in EWM related to sexuality or sexual parts of the body

In addition to these explicit words, there were many which indirectly referred to sex, such as the following informal words or expressions:

Tackling His Tackle (title of a feature), *checking out its dimension, a bunch of blokes describe their nearest and dearest, the most intimate guide ever to how he looks, feels and*

functions, 'having our bits nibbled', the Features desk are going through a dry spell, prolong the magic, a Big-Mac-to-go sort of women.

Related to sex are the lexical items associated with men. There were 122 occurrences of *man/men* in the EWM, 20 occurrences of *partner/partners/partnered* and only 8 of *husband(s)*. Out of the occurrences with *men*, in the same entry for the concordancing, the words *woman* and *women* *appeared* 28 times. Some examples are in the following concordancing:

thing. I always tried to resist the idea that **men** and women are basically deeply different, ishly honest and brave writing, reveals how **men** and women feel about their genitalia. How we bo writing about sex? Listen, it helps. **Men** and women in relationships tend to have sex, ARD OF A BOOK called *Women are from Venus, Men are from Mars?* I haven't read it, but I because I so appreciate his stance on the **men/women** confusion. You get the feeling -- don't y

Here men and women are categorized as belonging to the same classificatory system, in spite of being in binary opposition to each other, a common fact in women's magazines, as I pointed out in section 1.2 in the introduction. Here is a figure illustrating lexis related to women/men relationships:

Women/Men Relationships		
civil ceremony	cohabit, cohabitees	tying the knot
anniversary	wedding	unwedded bliss
to get wed	hugging, huggy	fragile male ego
dating	men...hate... women	unfaithful
holiday romance	commitment to partner	a good row; macho
flirt wildly	marital therapist	share our lives
in the divorce co	Why men cheat	Why men stay faithful
couples	infidelity Nineties style	vows
boyfriend	physically attracted to	Heart-breaking
living together	single	at the altar

Figure 4.3 - Lexis related to women/men relationships

The list identifies common topics found in EWM, such as romance, dating, infidelity, flirting, but also living together and getting wed or 'tying the knot'. Longer nominal groups and/or clauses within this set include *The whole area of dating, The Cosmo Dating Guide, eligible men, Women are from Venus, Men are from Mars, Is the dream of understanding between the sexes impossible?, his stance on the men/women confusion.* Notice that *the men/women confusion* is taken for granted, accepted as inevitable, especially because of the definite article.

Parenthood and family constitute another common set found in EWM. In relation to motherhood, lexical items include 48 occurrences of *children* and 9 of *kids*. In ed 72, there are two acronyms related to mothers and kids: KOP syndrome (Kids On the Phone) and CTW (Chauffeur to The World), accompanied by lexical items related to medical discourse (*suffer from, be warned, severe attacks, syndrome*). The use of these lexical items produce a humorous effect and may arouse readers' curiosity to proceed to the reading of the features which discuss these topics. Figure 4.4 illustrates the occurrences of lexical items related to these two sets.

Parenthood/Family		
childminders	(family) ills	Family Advisory Board
single-parent	pregnancy	middle-class toddlers
maternity leave	maternity rights	first-time parents
childcare (3 occ)	tucking his toddler	sharing our bed with our baby
dumped with all the chores	domestic violence	bringing up (children)
running (a family)	sleepless nights	youngsters...with a bad crowd
fellow mums	expecting a baby	a young mother
your son joy-riding	criminal kids	smack (my children)
look after (her children)	infertility	longing for (a baby)
motherhood (2 occ)	Kids On the Phone	shouting at(my children)

Figure 4.4 – Lexis related to parenthood and family

Lexical items on diets suggest that women should concern themselves with losing weight and being conscious about their bodies. For example:

It's been a week now since I started my make or break diet and I'm just a pathetic 1 lb lighter. Why is it so difficult to lose weight? (ed 2)

Everyone knows it's a nightmare to lose weight. But not any more... This week we're giving away a free 16-page booklet - The Target Diet - which makes shedding those extra pounds a cinch. (ed 5)

Being elegant and thin appears in EWM as a goal to be achieved by women. Some of the lexical items in this respect include:

Diets		
fat-free	your ideal weight	control their eating
anorexia	bulimia	knock off 10 pounds

bikini diet	skinny girls	shed/lose...pounds
to count calories	food combining	1 lb lighter
extra pounds	26 stone	gain weight
dietary intake	overweight	diet special
pounds whittled away		

Figure 4.5 – Lexis related to diets

Together with diets women are encouraged to have a good body image and good health, which also figures as significant lexical sets in EWM. For example:

I'm particularly grabbed by the notion that I could have 'a terrific toned body' if I exercised just 15 minutes a day. I know it's possible because one of my best friends has done 12 minutes a day for years and she looks wonderful. (ed 25)

Researching our feature on building great bodies ('Body talk', page 26) was an excuse made in heaven -- finally, my 'licence to pry'. The answers to all the questions you really want to ask about work-outs and body image are in there -- which exercise is best for which body shape, and why? How fast does it get results? How much? How often? How hard (ed 37)

Lexis related to health, bodily functions and exercising are exemplified below:

Health/Bodily functions		
Exercising		
work-outs	cosmetic surgery	(body) shape/ image
your sanity	immune system	headaches
sylphlike shape	endanger your health	healing therapies
emotional help	liposuction	cosmetic surgeons
recovery time	medical developments	post-operative
up your energy level	gynaecological operations	greying hair
	gynaecologists	
wrinkles	boost their breasts	alternatives to HRT
peeing, farting	menopause	menstruation/menstruating
personal trainer	breasts	your periods
flatter your figure	thin thighs in an instant	cosmetic surgery operations
vasectomy	the silicone scare	do any exercise
building great bodies	Body Talk	

Figure 4.6 – Lexis related to health and bodily functions

In many pages of women's magazines, not only in EWM, there is a focus on body image and health. Another frame created by lexis related to being on diets, building great bodies and having good health is the frame of beauty. *Beauty* and *beautiful* occurred 27 times. Here lexical choices include *The Beauty Awards*, *youth and beauty*, *beauty routines*, *a beauty break*, *with the help of fashion and beauty experts*, *with the advice of our fashion*, *health and beauty experts*, *the beauty makeover*, *the very best beauty products on the market*, *the latest beauty products*, *the new season's fashion and beauty trends*, for instance. Besides, specific professional positions in the magazine staff mentioned in

EWM include *Health and Beauty Director*, new *Health and Beauty Editor Karena Callen*, *Beauty Editor Sally Norton*, *Beauty Editor Clare Grundy*.

Having the right make-up and being in fashion also belong to an image of beauty. The lexical items *make-up* and *fashion* occurred 7 and 13 times, respectively. To illustrate,

And don't miss our next issue for your spectacular 36-page Masterclass Make-up supplement – your professional make-up course on paper. (ed 46)

We'll continue to help you look and feel your best with the advice of our fashion, health and beauty experts. (ed 55)

A 24-page fashion directory of the very best buys for the coming months, it's all you need to get the edge. (ed 46)

Here is a list of lexical items on beauty and fashion:

Fashion/Beauty		
trends	youth	wearable (fashions)
trim your own fringe	personal trainer	lipstick
skincare range	eyeshadow	backless dresses
moisturiser	flawless skin	makeover
in the mirror	fake tan	bras
outfits	vanity	face-lift
hairstyle	Turning 30	hairstylists
trends	make-up artists	eau de parfum
autumn/winter supplements	glamorous models	Your Best Ever Hair
professional hair advice		

Figure 4.7 – Lexis related to fashion and beauty

Another important frame typically alluded to in women's magazines refers to being economical and taking advantage of good offers as well as being concerned about the cost of food. To illustrate:

Food is so expensive these days. That's why we asked our Jenny Brightman to come up with some cheap and tasty meals for under £5... (ed 10)

Financial writer Amanda Atha *insists* that we all have to get smarter about money. (ed 28)

The pain-free guide to spending less! (ed 26)

Well, our offers' man Terry has come to the rescue with the top-quality bone china tea set featured on page 47. At £36.95, for 18 pieces, it's tremendous value! (ed 113)

In EWM from weekly magazines there is a tendency to lexicalize the concept of thrift and economy, with nouns, phrases or clauses such as *make ends meet*, *to save up to £50*, *offering instant discounts*, *free-entry competitions*, *extra tax, to pay*, *get to the checkout at the supermarket*, *expensive*, *some cheap and tasty meals for under £5*, etc.

The following list contains more lexical elements concerning the frame of the economical and smart women:

Thrift/Economy/Finance		
cash	financial success	<i>bumper value</i>
economic independence	awful economic times	get smarter about money
economic misery	free vouchers	bankrupt
extra tax	good for your purse	spending less
financial contribution	get-real price tag	bargain
financial drama	cheap	make ends meet
offering	free-entry competitions	to save
get to the to pay checkout	without breaking the bank	for under £5
tremendous value	better-value pages	the recession
instant discounts	taking control of your life	more than £3
FREE vouchers	1,000 worth of ... vouchers	make expensive mistakes
16 prize puzzles	for a mere £10	how to keep those bills down
costing them cash	mortgage	free summer supplement
how much they earn		

Figure 4.8 – Lexis related to thrift, economy and finance

Especially in weekly magazines I could observe that an image is created of women as housewives knowing how to prepare recipes, producing home ideas and decorating. For instance:

Perhaps it's something to do with the Crispy Duck recipe on page 46 that I've already tried out three times - just to make sure it's as delicious as we say it is, you understand! Have a good week... (ed 5)

This week also we bring you some very practical home ideas, including the amazing Jackson family who -- without any DIY experience -- not only erected their own conservatory, but also built a garden pond and a larger patio. (ed 64)

There are some delicious puds in this issue ... and there's a bikini diet. (ed 65)

Meanwhile, for anyone who doesn't need to count calories, there's a real treat in store with our delicious chocolate cake recipes. (ed 71)

Lexical items within this set include:

Home Ideas/Cookery		
dinner-party menu	home inspiration	a diner's dream
roll of wallpaper	dishes	measuring spoon
simple meals	chocolate cake	DIY experience
hot cross buns	menus	culinary ability
Advent calender to make	The Crispy Duck	sensational sauces
mouthwatering results	delicious puds	home ideas
homemakers	home decorating	decorating a cake
stylish touches	having people round to dinner	the goodies

Figure 4.9 – Lexis related to home ideas and cookery

A different lexical set found in EWM concerns women's careers or work, mostly in the monthly *Cosmopolitan*, *New Woman*, *She*, *Options* and *Company*.

We discussed the women we knew who were most fulfilled. All had jobs, businesses, careers, outside interests. (ed 25)

...whether you're in love or out of love we'll always encourage you in your career. (ed 26)

We set out to find working women who were young and British, and who had achieved a level of success where they could genuinely claim to be 'making a difference'. (ed 40)

In this issue you'll find our substantial horoscope special - Love, Money, Work and you. Pinpointing the months best starred for financial and relationship success, it offers career clues to the year ahead. (ed 43)

Included in this set are the following items:

Juggling work and home/ Career	
degree with the Open University	teaches in a state boarding school
outside interests	pressures of work
running your own business	the feminist/feminism
the bigger breadwinner	doing better than him
Attention Deficit Disorder	the London Business School
high class call girls	flexible
schedule	the stresses and strains
top women's first (jobs)	female management training
in a male environment	highly successful woman

Figure 4.10 – Lexis related to juggling and career

As expected, all the lexical sets shown above pertain to women's activities in the private sphere in contemporary society. The tables below summarize figures related to lexis belonging to what I have detected as being the most significant lexical sets and their corresponding number of occurrences. They are the key lexical items within the most prevalent lexical sets, shown in a decreasing order of occurrences.

Women/Men Relationships	
women/woman: 170	man/men: 122
marry/married/marriage: 34	love/be in love/fall in love: 31
relationship(s): 28	partner(s)/partnered: 20
husband(s): 08	lover/lovers: 06
divorce/divorced: 05	Total: 424 - 2,08%³

³ The percentages shown in these tables and throughout this thesis correspond to the percentage out of 20,384 words, from the 27,497 words of the corpus. I have subtracted the following closed-set lexical items for the percentage figures: *the, to, and, a/an,, of, about, that, in, it, on, by, for, with, who, what, if, which,, this/these, that/those*, and *she/he*, amounting to 7,113 words.

Parenthood/Family	
family/families: 54 occurrences	child/children: 48
mother(s)/mum(s): 31	baby/babies: 27
daughter(s)/son(s): 19	parent(s)/-ing/-hood: 18
dad(s)/daddy: 11	kids: 9
birth/born: 06	Total: 223 - 1,09%

Sex/Sexual parts of the body	
sex/-ual/-uality/-ually/-y/ -iest/-cessful: : 96 occurrences	male/female: 23
affairs: 05	Total: 124 - 0,60%

Fashion/Beauty
Look(s)/good-looking: 48
Beauty/beautiful: 27
Fashion: 13
Hair/-style/-dresser(s): 11
Make-up: 07
Total: 106 - 0,52%

Career/Juggling ⁴	
work(s)/-ing: 64	juggle/-ing/-er(s): 11
business(es)/-woman: 10	career(s): 09
job(s): 08	Total: 102 - 0,50%

Health/Bodily functions
body/bodies: 22
health/healthy: 19
exercise(s)/-ing/ed: 06
Total: 47 - 0,23%

Cook/ing/ery	
food	12
recipe(s)	06
cake(s)	04
goodies	03
dish(es)	01
Total:	26 0,12%

Diets
diet(s): 11
weigh/weight/over-: 11
Total: 22 - 0,10%

⁴ The concordancing for **work** comprehends this word as a noun, **working** as an adjective (Ex working mothers), and as a verb. I have eliminated cases where it occurs with the meaning of 'function, as in 'which methods work'.

Thrift/Economy/Finance			
money:	09 occurrences	cost/costs:	06 occurrences
pay/payment:	05 occurrences	Total:	20 - 0,09%

Table 4.2 – Occurrences of key lexical items in the most prevalent lexical sets

There is a proliferation of terms related to the lexical sets identified: women/men relationships; sex/sexual parts of the body; fashion and beauty; health/bodily functions; career/juggling; diets; cookery; thrift/economy/finance; and parenthood/family. These are the main concerns in EWM: words which are foregrounded, contributing to structure or encode experience and suggesting preoccupation with these aspects of women's lives. I will now discuss discourse markers of spoken language, evaluative adjectives and adverbs and lexis related to problems.

4.5.1. Discourse markers of spoken language in EWM

Okay - so what's to be your secret weapon for 1993? Well, you might try lateral thinking (read Ros Miles on page 90). Personally, I think it's the only way to travel through life. (ed 28)

Another set of lexical items present in EWM are discourse markers generally attributed to the spoken mode. Using strategies of spoken discourse in editorials serves the purpose of establishing a close, informal relationship between the editor and potential readers, or, on a wider scale, between producers and consumers, between the publishing company and potential readers. According to Tannen (1982:2), if strategies of oral language are used, the emphasis is placed on the 'interpersonal relationship between communicator and audience'. In this part I account for the presence of discourse markers or 'prefabricated fillers' such as *Well* and *of course* (Brown and Yule, 1983:17).

The spoken features investigated in my data simulate involvement with readers, as if the editor and readers were actually interacting in a friendly chat. The strategies of oral language as used in the selected editorials seem to create what Schiffirin (1994) calls an 'interactional alignment with the audience'. It seems the editor is trying to present her/his identity in symmetry with the identity of readers.

Lexical items such as *well*, *O.K.*, *right*, *anyway*, *now* and *so* do not enjoy a specific status in standard grammar, being called ‘particles’ (Svartvik, in Stubbs, 1983; Carter, 1987; Schiffrin, 1987). The term *discourse markers* has been used by discourse analysts to refer to these particles typically used in spoken discourse: they are adverbs, pronouns, conjunctions and interjections which link parts of a text anaphorically or cataphorically. Stubbs (1983:68), for example, explains that items such as *now*, *right*, *OK*, *anyway*, *you know*, and *I see*, which also appear in EWM are ‘essentially interactive, and almost all are restricted to spoken language’. I now examine how these markers help to establish a ‘conversational context’ (McCarthy, 1992:178) in EWM.

The particle *Well* as utterance-initial is typical of oral language (Quirk et al, 1972; Stubbs, 1983; Schiffrin, 1987; McCarthy, 1992; McCarthy and Carter, 1994). It marks an ‘interactional presence’, considered a marker of response (Schiffrin, 1987: 102; 127) or an ‘interactive signal’ (Sinclair, 1992:7). Quirk et al (1972:274) refer to sentence-initial *Well* as ‘initiators’, which ‘can serve both as response utterances and as initiators of conversation’. According to Schiffrin (p.111), *Well* ‘displays speakers’ aliveness and offers speakers a chance to be flexible in terms of propositional demands’. This means that this marker does not compromise the speaker regarding the propositions being made. These functions of this discourse marker in conversation are present in my data. For example:

wrote to say we had been too explicit. **Well**, I'm sorry to have to disappoint those readers again thrillingly intimate until I read this. **Well** I've had my moments, you understand. But sum me u sleep with your ex? asks Polly Sampson on page 174. **Well**, I've certainly done it and it's helped that took place in the pre-planning stages. **Well**, to be honest, we weren't always planning. But so skinny girls?' you often write and ask. **Well**, this week, we haven't. Our fashion has tracked down

In these excerpts, *Well* signals that there was a reconsideration in terms of what was said before.

In the examples below, as utterance-initial, *Well* calls the readers' attention, preparing them for the indirect answers to the questions being asked. Stubbs (1983:69) points out that in conversation ‘if *well* occurs utterance-initially after a question, it indicates an indirect answer, claiming relevance although admitting a shift in topic.’

to whizz you into this crazy New Year? **Well**, for one, we wanted to make you feel good about wom Think it couldn't happen to you? **Well** then turn to page 10 for some cautionary tales. too impossibly corny to mention love? **Well**, it may not make the world go round but it sure as hell What's to be your secret weapon for 1993? **Well**, you might try lateral thinking (read Ros Miles on

Well seems to anticipate or offer a kind of reaction from readers regarding this link (McCarthy, 1992). The use of this discourse marker contributes to discourse coherence. As Schiffrin (1987:126) points out, '*Well* is one device used by speakers in their attempts to build coherence in the face of multiple options: *well* anchors the speaker into a conversation precisely at those points where upcoming coherence is not guaranteed'. This function seems to be present in EWM.

The particles *Yes* and *No*, as sentence-initials, are typical of oral language, being considered 'reaction signals' by Quirk et al (1972:274), in the sense that they 'can serve as response utterances'. Halliday and Hasan (1976:137-8) refer to these two items as 'response forms'. According to Stubbs (1983), *Yes* and *No*, normally used in spoken language, cannot be initiators, but must be responses to preceding utterances. Thus, these two forms 'are essentially an interactive or discourse phenomenon' (Stubbs, 1983:112).

In the simulated talk with readers in EWM, 14 instances of *Yes* were found, signaling a discourse move, as if the sentence this marker introduces were a reaction or a kind of agreement to what had been stated before. At the same time, the use of this marker suggests the editor's personal involvement and point of view (Carter, 1987). *Yes* occurred five times after the conjunction *and*, serving as a linking device to the new proposition, but also functioning as a pretense reaction or agreement to the previous stretch of text, or better to the readers' simulated response to the text.

many men and women I've known, and **yes** there is an uncomfortable reminder
 ures to help you get through -- and, **yes**, enjoy -- the wilderness of the coming
 d the Cosmo selection on page 68 and **yes**, I know you'll write in with some sens
 ar by Maggie O'Kane on page 12. And **yes**, you can do something. You, and every
 onal women we left off the list, and **yes**, of course, I look forward to hearin

Yes could also be found with the adverbials *really* and *of course*, showing emphasis or confirmation of the previous statement or even acceptance or agreement with what readers may be thinking in relation to the stretch of text before *Yes* occurs. *Yes, of course* is considered an exponent of a kind of speaker endorsement, a move which 'backs up, adds weight to, approves, upholds, chimes in with, ratifies or recognizes as relevant previous talk' (Stubbs, 1983:190).

As a discourse marker, *Yes* functions as part of an imaginary conversation with readers. To illustrate this point, the following sentence in italic represents a possible question made by a potential reader. The two sentences together form an illusory adjacency pair, with the editor's comments as the second-pair part:

Reader: *Well, haven't you ever said that?*

Editor: (**Yes**, of course, I've said it. We've all said it, if only to ourselves).(Ed 22)

In this example of an exchange structure — understood as the minimal interactive unit composed of Initiation and Response, (Sinclair and Coulthard, 1975), the editor does not initiate the turn, but pretends to be responding to an initiation by readers. The editor functions here as a 'Primary Knower', the person who knows the information, and the reader as a simulated 'Secondary Knower', the person who seeks information, following Ventolla's (1988:65) terms.

The particle *No* usually indicates a negative response or reaction. In conversation, it signals involvement in relation to a negative statement previously said, or a way to introduce an objection or a correction to what has been said (COBUILD, 1987). In the editorials *No* sometimes functions as *Yes* does, in terms of being part of an imaginary adjacency pair. This is an excerpt of an editorial to illustrate this point:

The whole area of dating (**no**, I don't like the word either, but what else do you call it?) is so tricky. It seems that no matter how successful, intelligent or confident people are in other areas of their lives, everyone is uncertain about this. Men don't know how to behave. Women don't know how to act or react....(Ed 22)

The exchange structure may resemble the second-part of an adjacent pair, with the initiation supposedly being made by the reader, and what is actually provided is only the response, in this case in a comment in parentheses. Other occurrences of *No* in my data include this discourse marker as part of a direct speech, as a straightforward answer to a question.

for lunch for one whole hour!' **No**, mostly we love our Cosmo world, we (Ed 27)

to check the colour?' she asked. '**No**, I confessed. 'Well, it's your own f (Ed 6)

Did they think it was too smutty? **No**. Setting a bad example to today' (Ed 92)

The discourse markers *Plus*, *Listen* and *Oh* appear few times altogether in the editorials in women's magazines. However, in comparison with editorials from other kinds

of magazines, they were only found in editorials in women's magazines, thus contributing to show the informality and conversational character of the texts.

Plus functions in the editorials as a link with the previous sentence. According to the COBUILD dictionary (1987:1103), *Plus* has an informal use; it functions as a coordinating conjunction, used 'to introduce an additional item to one or more that you have already mentioned'. In the first example *Plus* serves to introduce the request made to the vocative *eligible men*, to call these men's attention.

But collectively we have tried to come up with some guidelines -- see *The Cosmo dating guide* on page 82. **Plus**, eligible men, please note: the Features desk are going through a dry spell. (Ed 22)

This whole sentence contributes to suggest that the editor may be actually talking to *eligible men*, implying that this special group of readers also read *Cosmopolitan*. The discourse marker *Plus* helps to signal this suggestion.

Here is the other occurrence of *Plus* as sentence-initial, which also signals an addition to what has been said before:

Packed with the sort of news coverage that moves mountains and thorough investigations you appreciate, this month we also lift the lid on the new season's fashion and beauty trends. **Plus** your free 32-page careers supplement means this issue is bigger, better value than ever. Have a wonderful month (and mum, thanks for everything). (Ed 49)

Another discourse marker commonly used in spoken language is *Oh*, understood as a marker of information management (Schiffrin, 1987). Traditionally, *Oh* is considered an exclamation or interjection, a closed-system item, an emotive word suggesting surprise, pain, grief, joy, with no referential content (Quirk et al, 1972; COBUILD, 1987; Schiffrin, 1987). As a discourse marker, *Oh* is used in repairs, that is, when the speaker replaces one information unit with another. It marks 'a focus of speaker's attention which then also becomes a candidate for hearer's attention' (Schiffrin, 1987:99). It functions as a kind of speaker/hearer alignment toward each other.

In EWM, *Oh* precedes other emotive expressions, as *dear*, *God* and *my goodness*, all part of direct speech, contributing to suggest a possible talk carried out between the editor and her/his staff or readers. *Oh* does seem to mark a focus of attention.

What intrigued me most though, was the reaction in the office -- everyone smiled or laughed. '**Oh dear**, how terrible...trust you...happened to me a year ago... want to borrow my hairdryer?' were typical comments. (ed 17)

There was Rebecca Adams sitting in my flat in spring saying, '**Oh, God**, things were so tough a year ago. I was being dishonest when I said I was happy.' (ed 30)

I love hearing their reactions, which vary from 'it's a wind-up, isn't it?' to '**Oh, my goodness**, I think I'm going to have a heart attack.' (ed 83)

I'm nice to animals; I don't smoke; I've got a good job; I'm not bad looking (**oh**, let's face it, I'm Greek god material). (ed 90)

The first three occurrences are reproductions of direct speech, supposedly made by readers or members of the editorial staff. The fourth occurrence of *Oh* introduces a comment in parentheses made by the editor. Here this marker precedes the interactive expression *let's face it*. The male editor is listing his 'qualities' in response to his own question concerning his marital status. All his comments function as a preparation or stimulus for readers to read a specific feature about *cheap dates* in this issue of the magazine.

Listen is an element of language used as a discourse marker in spoken discourse, as a directive or challenge (Schiffrin, 1987). In the three occurrences in the editorials (from *Cosmopolitan*), this verb of perception functions as a form of directive in the sense that the editor wants to call readers' attention to certain facts.

Why are we still writing about sex? **Listen**, it helps. Men and women in relationships tend to have sex, unless they're just good friends. And it's good to know another point of view. (Ed 31)

I'm amazed at how often I get asked questions on this subject. **Listen**, I'm only good at the theory. But collectively we have tried to come up with some guidelines (Ed 22)

Listen - you're surprised it's November? The *Cosmo* team is in *shock*. (Ed 27)

In the first excerpt, the editor seems to be trying to convince readers that talking about sex is important, and the marker *Listen* appears to call readers' attention to the topic. In the second excerpt, *Listen* appears to function as a signal of an excuse the editor will give concerning the topic being referred to (dating), as if she (like everybody) did not know how to behave. In the third example, *Listen* is used as initiator of the editorial. It is the first word in the text. *Listen* as used in EWM is an attention-seeking device and not the expression of a command with 'mandatory purposes' (Downing and Locke, 1992:198).

The adverb *Please* is considered a formulaic adjunct, usually used with imperatives, either as command or as request, occasionally used to lessen the abruptness of a command (Quirk et al, 1972). Stubbs (1983:71-2) regards it as 'a marker of politeness or mitigation' which is 'essentially interactive: its essential function is to get someone else to do something, and it is, therefore, largely restricted to spoken language'. In EWM, *Please*

appears as a marker of politeness, it is used with imperatives as requests, and it helps to set the establishment of the interaction between the editor and readers. Here are the occurrences:

willing to stand up and be counted. **Please** go on sending money to help (Ed 21)
 71? Knowing you, I think I can. **Please** send as much as you can afford. (Ed 27)
 the ones with food and our bodies? **Please** fill in the Food Survey on page (Ed 27)
 er worse. If you would like to help, please send donations by cheque to (Ed 57)
 If you, too, would like to help, **please** send donations by cheque to Lentils (Ed 62)

These requests characterize this part of the editorial as a form of appeal where readers are asked to send money (the first three from *Cosmopolitan* magazine) or donations (from *She*).

Other occurrences with *Please* appeal to readers' attitudes: to complete a survey, to note or to read specific features.

are carrying out a special survey. **Please** find the time to fill it in. We'd be (Ed114)
 on page 82. Plus, eligible men, **please** note: the Features desk are going th (Ed 22)
 taking control of your life, so **please** read 'Ten things to do before you (Ed 28)
 prepared to Stand up and be counted. **Please** read this piece; it's important. (Ed 29)

Thus, *Please* in the editorials is used to influence readers to do something, in accordance with Stubbs' observation above.

Other discourse markers typically used in conversation found in the editorials include *you know*, *anyway*, *natch*, *my -um -*, *still*, *mind you*, *I mean*, *Now*, *er*, *Yep*, helping to set the conversational tone intended by the writer/editor. Markers such as *my-um-*, *er*, for example, function as hesitations, which are characteristic of spoken language (Halliday, 1989). Here are examples of their occurrences:

fancy does turn to thoughts of - **you know**. See if you agree with Cosmo's Al
 re going to find in our pages. But, **you know**, sometimes it's good to surprise th
 oment checking out its dimensions -- **I mean**, it's a wonder he has time to go t
 Read Tom's piece on page 154. **Mind you**, the Cosmo subs desk were divided
 good parents. What is a good parent **anyway**? And how big a part does the parent
 the left and yours is the right... But **anyway**, it finally means we've got a good
 ty to surprise the other person. So, **natch**, Cosmo likes to surprise you, the reader
 the sex features just to be shocking (**okay, okay**, so our cover lines are a little racy
 es. What price body confidence? **Okay** - so what's to be your secret weapon for 1993?
 another guest - a man in his late forties...**hmm**, shows what kind of parties I go to
 this loaded subject on page 92. My - **um** - experience leads me to believe that men
 the time to just relax and enjoy the evening. **Now**, one subject you're not likely to hear
 people whose house was costing them cash! **Now** the question being asked is whether it's better to
 they get out of it. Unashamedly voyeuristic? **Yep**. But we reckon you're as interested in

All the discourse markers I have looked at signal an informal, conversational form of communicating with readers, representing an interactive element within the illusory talk with readers, as if the editor were in fact talking to them. They are not, however, part of authentic, real-time communication. In this respect, they can also be called persuasive markers, as they are part of the speech of a powerful, one-sided speaker, who uses these markers so as to win readers' acceptance. Here's a figure with discourse markers in EWM.

Discourse markers in EWM		
Please	Listen	you know
anyway	hmm	um
okay	Now	Yep
Mind you	I mean	natch
er	Oh	Plus
yes	no	Well

Figure 4.11 - Discourse markers of spoken language in EWM

4.5.2 Evaluative adjectives and adverbs in EWM

Evaluative adjectives and adverbs constitute an important element in advertising in women's magazines, as they help to 'present the product in very positive terms' (Simpson, 1993:152), in order to win women's approval or enthusiasm. Adjectives and adverbs are 'key parts of speech for advertisers' and 'they trigger words because they can stimulate envy, dreams and desires by evoking looks, touch, taste, smell and sounds without actually misrepresenting a product' (Dyer, 1982:149). EWM contain several adjectives and adverbs, to be shown now.

One category of these lexical items are the superlative form of comparison, used to persuade readers of the benefits of what is being described, such as a specific guide or piece of advice on sex, fashion, beauty, a special course for readers, or a particular feature in the magazine. For instance:

the **most insane and insightful** cartoons. (ed 23)

the **most intensive**, one-week business course specially for 20 *Cosmo* readers. (ed 26)

the most powerful and desirable age for a woman to be (ed 32)

Who is the **most successful** woman you know? (ed 37)

Easily the **most intimate** guide ever to how he looks, feels and functions! (ed 43)

we know you look to us for the **most up-to-date information** and insights but research into

the **most appropriate** way of presenting this very sensitive subject. (ed 44)

our Great Sex supplement provides the **most honest, most helpful and most relevant** guide to this, the **most intimate and sensitive** of subjects. (ed 44)

with the **most complete professional** hair advice ever. (ed 48)

you'll find the **most intimate and informative** guide ever to menstruation... (ed 51)
 one of the **most exciting** medical developments for more than a generation (page 118). (ed 56)
 an authoritative guide to the very **best** beauty products on the market. (ed 103)
 one of the **most important and prestigious** events of the beauty year. (ed 103)
 one of the **latest** genital cosmetic surgery operations available (ed 104)

The use of evaluative adjectives such as *desirable, exciting, intimate* (found 6 times in EWM), *prestigious, informative, important, appropriate* and others in these excerpts in the superlative forms exemplify the hortatory/persuasive aspect of EWM. Readers have no means of verifying whether what is being said is true; however, these forms become part of the argument favoring what is advertised.

Evaluative adverbs and adjectives are found in nominal groups in EWM, more specifically in premodification, with the purpose of advertising parts of the issue, of maintaining readers' interest and giving weight to the nouns (see McCarthy, 1990). Examples include:

Evaluative Adjectives in Nominal Groups	
a fabulous makeover	particularly good news for women
our highly successful women	boundless energy
tireless enthusiasm	an energising week
a complete picture of your astrological profile	a terrific year for you
some very practical home ideas	some delicious puds in this issue
some great get-ahead ideas next month	an ulterior motive
a long-lasting relationship with you	this week's special feature
some terrific fashion	a pretty, floral theme

Figure 4.12 – Positively evaluative adjectives in nominal groups

The adjectives and adverbs in these nominal groups appear to create a special bonding with readers, for they mark involvement and produce a positive communicative effect.

Other examples of the use of adjectives can be seen in this excerpt from ed 58:

When the programme had finished, I proceeded with a **frenzied attack** on my friend's behaviour, **accusing her** of being **looksist, ageist, antifemale** and **a few unprintable things** besides. I told her she'd never react to a **less-than-perfect-looking** man in the same way and that she ought to be **ashamed** of herself. (ed 58)

Notice that in the context of this specific EWM, the unusual adjectives *looksist, ageist* and *antifemale* contribute to create a negative image of a woman who had criticized a TV actress for her looks. They represent the radical opposition of what women should be. The nominal group *frenzied attack* in the clause where it occurs together with the verb

accusing appeal to strong emotion on the editor's part. Instead of using the adjective 'ugly', the editor opted for a more euphemistic expression, *less-than-perfect-looking man*. In fact, the adjective 'ugly' was not found in any of the 115 EWM, in contrast with *beautiful* and *beauty* which occurred 27 times, as already pointed out.

4.5.3 Lexical items signaling problems

One of the most significant lexical choices found in EWM concerns those items which evince problems women may face, or negative situations they may get involved in. They are used in order to call readers' attention to solutions presented in the magazines. For example,

It's a theme taken up by Karen Evennett, herself a working mum, on page 16. Karen has talked to four fellow mums about how they **juggle** their working lives and the **strain** it causes. There's one thing we can all agree on, though - running a family and working is **sheer exhaustion** for everyone! (ed 8)

We all know how **difficult** it can be to make ends meet, especially with the **extra tax** we're all having to pay since April 1 (so that's why they call it April Fool's Day!). I find it hits **hardest** when we get to the checkout at the supermarket. Food is **so expensive** these days. That's why we asked our Jenny Brightman to come up with some cheap and tasty meals for under £5... You can see her mouthwatering results on page 12 -- and they're good for your purse, too! (ed 10)

If what is now classified by American sociologists/psychologists as '**long-term manlessness**' is a **problem** for you, maybe Shelley Levitt's feature *From loner...to lover* (page 126) will help. I personally don't see not having a man as a problem. (Often having a man is **a problem**.) (ed 26)

Items include:

Problems/ Difficulties	
the housing bubble burst	today's housing dilemma
an awful lot of unhappiness around,	it's a nightmare to lose weight
running a family and working is sheer exhaustion for everyone!	stresses and strains
difficult...to make ends meet	expensive mistakes
Bringing up children is full of fun (and sleepless nights!)	awful personal tragedy; in shock
an appalling story of domestic violence; tricky relationships	youngsters who get in with a bad crowd and end up in trouble
Things didn't go as planned or dreamed about and expectations were dashed.	sex is such a confused pleasure/pain activity
trauma; dramatic story;	a dream that turned into an agonising nightmare.
The hurt and the grief were so colossal	to ignore their own lives
they stayed in marriages long dead	Rape - the ultimate weapon of war
<i>The pain-free guide to spending less!</i>	tricky and wonderful subject of men
the delicate new balancing act that is required	sexual rejection within a relationship
genuine suffering	our anti-ageing special
men are forced to pick up snippets of misinformation by word of mouth	similar tragedies

Their facial disfigurements	the darker, secret side of sex
Why is it so difficult to lose weight?	her infertility and longing for a baby
if parents are to blame for their criminal kids	a 15-year-old girl ... about to be forcibly married.
Sadly, there's an awful lot of unhappiness around,	that cruel illness, cystic fibrosis,
<i>Why men cheat</i>	<i>Why beautiful women make lousy lovers.</i>
my extremely disorganised social life	so little unbiased information on the costs, dangers and realities of implants
the truly vile acts they commit against us	<i>another difficult, demanding and possibly dangerous situation.</i>
<i>A stressful piece of work</i>	the enormous battle that she faces.
our disturbing report.	Our tales of mutilation
to her horror	ironies of modern contraception
the look of horror I was giving up meat	apathetic and powerless

Figure 4.13 – Lexis related to problems and difficulties (italics in the original)

These lexical items referring to problematic instances serve as the starting point or reason for the reading of features/articles in the magazines. They mark the Problem/Solution textual pattern in EWM, as will be seen below.

Regarding the use of lexical items signaling problems, specifically in relation to women as consumers, Mills (1995) states,

Advertisers sell their products by addressing the female reader as if she had constant problems which only their products could repair; this refrain is taken up in articles in women's magazines where there are advice columns, on how to improve or solve the problems which the reader assumes she is supposed to have. (Mills, 1995:73)

Evidence for this aspect could be seen in EWM, with lexis concerning problems or difficulties women face or are supposed to face. The examples shown in this section suggest that women generally have problems of different sources, such as those with their figures, with 'long-term manlessness', with therapy, and with juggling, for instance.

Concerning juggling, a specific advertisement for *She* magazine claims that a woman 'can reconcile these traditionally incompatible roles: femininity and a career, maternity and romance' (Cook, 1992:128). By the analysis of this specific ad, Cook shows how the emphatic roles attributed to women should be those of being first a woman and a worker, and then a lover and a mother. As he argues, 'despite the claim to a balance between roles, it is the traditional ones which are finally settled upon' (ibid).

Lexis on problems may also be found in readers' stories, the narratives, 'testimonials' (Dyer, 1982) or 'mini dramas' typical in many ads (Cook, 1992:47). Some EWM which use mini dramas to signal a problem include ed 13, 19, 20, 55, 56, 61, 74, 75,

77, 78, for instance. These ‘mini dramas’ form a kind of bonding (Collins, 1994) with readers and help create what Meurer (1997) has explored as a ‘community-building device’. Readers, thus, become acquainted with these different personal histories and become part of the wider community comprehending editors, their editorial staff and other readers in a friendly atmosphere.

4.6 The Problem/Solution pattern in EWM

The basic text structure constitutes another parameter to characterize EWM as a subgenre of editorials. Winter (1977; 1986; 1994) and Hoey (1983) point out that clauses in a text cannot be interpreted in isolation because a text is a whole coherent semantic unit and not the sum of its sentences. There is a relation between the sentences in terms of grammar and meaning, which can only be completely explained if the whole context is taken into account.

Clauses are the largest units of meaning in the sentence and clause relations refer to the finite set of relations between the clauses in a text (Winter, *ibid*; Hoey, *ibid*). Basic text structures are basic message structures that act ‘as particular linguistic contexts or vehicles for basic clause relations’ and they refer to ‘the expected text structuring or linguistic consensus about the beginning and the end of the structures with which we all comply when communicating with others’ (Winter, 1994:50; 1986:97). They are the discourse structures responsible for the overall organization of a text.

EWM in different magazines tend to conform to two basic types of contextual content or message structure: they either present one topic only which is directly or indirectly focused on in the issue or they call readers’ attention to more than one specific features in the issue. In both these two types, the presentation of one topic only or the highlight of several topics, a problem is usually presented, and the Problem/Solution basic text structure is generally found. Editors have to problematize a situation, to make readers think about different aspects of their social practices so as to sell the magazines. Instances of problematic situations were presented in the last section. Here is an example of the basic text structure Problem/Solution:

Problem: Bringing up children is full of fun (and sleepless nights!), but anyone with kids knows the sense of responsibility that goes with it. We all hear stories about youngsters who get in with a bad

crowd and end up in trouble... and we always think it will never happen to our kids. But what if it does? How would you feel if you saw your son joy-riding in a stolen car? **Solution:** On page 16 we talk to a mum who had just that experience -- and ask the experts if parents are to blame for their criminal kids. I've got a while to go before my youngster's old enough to reach the peddles on a car, but it's certainly food for thought... (ed 9)

In this EWM, the editor calls readers' attention to criminal youngsters, as a strategy to attract readers to the read the feature on page 16. This is the component 'Problem', signaled by words as *sleepless nights, youngsters who get in with a bad crowd and end up in trouble, your son joy-riding in a stolen car*. The problems encompass women's social practices in contemporary society.

There is an important contrast to newspaper editorials in terms of the component 'Solution' in the basic text structure: in EWM this component is not explicitly put forward: it is exophoric, only signaled or pointed to indirectly, as the excerpt above shows, starting with *On page 16...* EWM do not offer a clear solution to a problem, as newspaper editorials do. The 'Solution' concerns the reading of a certain feature, presented in subsequent pages of the issue.

Other EWM which discuss one topic only include some from *Woman and Woman's Own, Options, She, Best, Chat, Essentials, Company, More, Me, Woman's Weekly*. EWM from *Cosmopolitan* and *Women's Realm* are the only ones which do not contain a one-topic discussion. Topics include a special diet (ed 2), a dramatic story of a 15-year-old girl (13), bereavement (ed 16), turning 30 (ed32), men in relation to women (ed 39), for instance. These EWM, as the one above, concentrate on one topic only to call readers' attention to a particular issue.

When the message in EWM is composed of various topics, as the *Cosmopolitan* EWM, many times there are several instances of the Problem/Solution pattern. This kind can be found not only in many women's magazines, but also in other types of magazines, such as the Brazilian *Ícaro, Playboy, SuperInteressante* and the British *Focus*, and even in academic journals such as *ELT Journal, Trabalhos em Lingüística Aplicada* and *TheESPecialist*. In spite of the differences regarding audience and style, these editorials of magazines establish initial contact with readers and emphasize positive or interesting aspects of the features in that issue. To illustrate this first type, here is an example from *Cosmopolitan*. In this editorial the list of topics cohere together as part of the pre-planning

stages of the magazine. The editor leads readers to visualize part of the world of editing and she makes a point of clearly identifying the agents, the participants, members of this world.

Our Cosmo World

(1) It's sunny, it's bright. There are bare arms and legs, Greek salads and ice creams, quite a few laughs and the occasional man. It's the Cosmo office in July. Somewhere there are people slumbering on warm beaches. Somewhere is the sand and the waves as they plllassshh on to a beach, somewhere is the schedule for the next issue and notes for the meeting this afternoon. Do I mind working in summer? Not nearly as much as I would have imagined!

(2) How often do you hear a woman say, when you ask her why she stays around a man who cheats on her, lies to her or only sees her when he feels like easy sex, 'But I love him'? It seems to me I've heard it often over the years. It's one of the most tragic utterances. (Yes, of course, I've said it. We've all said it, if only to ourselves.) Read Irma Kurtz's *But I love him* on page 138 and you may think twice before you use this as a reason to put up with scumbag behaviour.

(3) Have you ever wondered exactly what thoughts are running through a man's head, indeed what a man feels in other parts of his body, as he is making love to you? How does it *feel* to make love to a woman? Michael Bywater expended a great deal of time, energy and bodily fluid in the course of his research. You can read his findings on page 128.

(4) And are office affairs a good idea? See Ros Miles's piece on page 115. I know lots of people who are living with or married to partners they met at work. She advises we think twice before we fall in love with someone in the office. (Ros, what about people who work their butts off, go

home and fall over exhausted? Where *else* do they meet someone? It's either at work or in the car park. Can we talk about this?)

(5) The whole area of dating (no, I don't like the word either, but what else do you call it?) is so tricky. It seems that no matter how successful, intelligent or confident people are in other areas of their lives, everyone is uncertain about this. Men don't know how to behave. Women don't know how to act or react. I'm amazed at how often I get asked questions on this subject. Listen, I'm only good at the theory. But collectively we have tried to come up with some guidelines -- see *The Cosmo dating guide* on page 82. Plus, eligible men, please note: the Features desk are going through a dry spell.

(6) It's possible that many people will think the *Cosmo* coverline 'Princess Diana goes to the lavatory' insulting. But she does -- we all do -- and as Claire Rayner points out, peeing, farting and menstruating are everyday bodily functions. So why are so many people embarrassed? 'Let's hear it for the fart,' she concludes in *Why we mind our pees and poohs* on page 140.

(7) The thing about life (and *Cosmo*) is you should expect the unexpected. Whether you're reading this on a beach or lazing in the garden, I wish you an unexpectedly wonderful July.
Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - July 1993)

The title, 'Our *Cosmo* World', prepares readers to enter this particular place and to experience moments of pleasure. *Cosmo*, as an affective short form for *Cosmopolitan*, is personified, representing the magazine, its staff members and even perhaps the whole publishing company. The personification of *Cosmopolitan* as *Cosmo* creates affectiveness and a certain degree of intimacy with readers, by the possessive *Our*, highlighting the link between the magazine and its staff together with readers, as a unified, homogeneous

group. At the same time, it highlights the reputation of the institution and readers which may have the effect of making readers feel important, assertive and as reputable as the magazine itself.

The title and the first paragraph concern the beginning of the talk with readers, the introductory part which in this particular editorial sets the scene for the summer. Here the editor creates a pleasant atmosphere of summer, of sunny and warm weather, with a humorous and poetic effect.

After the editor has presented the pleasant atmosphere of summer and of the *Cosmo* world in the opening paragraph, there are five paragraphs (paragraphs (2), (3), (4), (5) and (6)) which refer to five different features in the July issue of *Cosmopolitan*. They appear to be chunks of casual, informal conversation. In each of these paragraphs, a situation or a problem is contextualized and the positive evaluation or solution to the problem (Winter 1986) is to be found in the features mentioned. Let us take paragraph (5) as an example:

(5) The whole area of dating ... is so tricky... But collectively we have tried to come up with some guidelines -- see *The Cosmo dating guide* on page 82.

In this example, the situation, *dating*, is turned into a problem (*a tricky area*): the lexical item *tricky* signals that dating is a problem. The solution is only hinted at or suggested by the sentence *But...on page 82*. The lexical items *some guidelines* and *The Cosmo dating guide* are the signals of the possible solution to the problem of dating: readers may resort to the reading of that feature *The Cosmo dating guide* to ease the problem created. The adjunct *collectively* also serves as a signal of the solution, for it refers to the editor and her staff together offering their help to readers.

Still regarding basic text structure, it is also important to say a few words about the order of paragraphs (2), (3), (4), (5) and (6). These paragraphs do not constitute a specific cohesive whole and this order is arbitrary. In spite of their not forming a coherent whole, each one of these paragraphs functions as an independent Problem/Solution pattern.

The third and last section of the editorial is Paragraph (7), the closing phase, the part where the editor brings the conversation with readers to a close. The leave-taking in the editorial is carried out by the editor's referring back to paragraph (1), in relation to summer and fun and wishing readers *an unexpectedly wonderful July*.

The next section presents further characteristics of EWM as a generic type of discourse.

4.7 EWM as a form of advertising

Advertising is a prominent discourse type in virtually all contemporary societies... Because of this prominence, advertising can tell us a good deal about our own society and our own psychology. (Cook, 1992: 5)

At last, to make us cheer, here are the wonderfully reassuring reasons *Why men stay faithful* - see Michael Bywater's piece on page 82. (ed 29)

We've compiled the very best ideas in food, fashion and beauty to make your Christmas the treat you deserve. And, no, we haven't forgotten the recession, so everything in the issue carries a get-real price tag. (ed 33)

It is difficult to imagine Western capitalist society without advertisements. Advertising constitutes a form of hortatory/persuasive discourse, since it 'tries to manipulate people into buying a way of life as well as goods' (Dyer, 1982:5-6). Advertising/promotional discourse is colonizing different institutions and segments in contemporary society.

Fairclough bases his concept of promotional discourse in contemporary society on Wernick (1991), who expands the concept of advertising in accordance with 'the promotional condition of contemporary culture' (Wernick, 1991:181). Wernick studies advertising in relation to social values and to its ideological role. He explains,

All advertising, even the most informational and rationalistic, is ideological, if only in the formal sense that it places its audience in the role of buyer/ consumer and seeks to dispose that audience favourably towards what is for sale. (1991:31)

To Wernick, promotion comprises advertising and its practices, including activities in non commercial areas such as education and politics. The definition of advertising has usually emphasized its competitive, commercial, business and economic role. However, the term also has a more comprehensive sense, referring 'not only to a type of message but to a type of speech, and, beyond that, to a whole communicative function which is associated with a broader range of signifying materials than just advertisements *stricto sensu*' (Wernick, 1991:181).

Popular culture forms such as women's magazines are in themselves a very significant type of promotional discourse, representing an instance of the broader definition of advertising. Their type of speech is distinctive in terms of informality, of interpersonal elements, of topics related to women's issues, and other textual parameters, as already seen. Moreover, they produce a range of different signifying materials, part of the 'information-and-publicity' discourse (Fairclough), such as agony aunt columns, interviews, horoscopes, EWM etc (see diagram in the beginning of this chapter). McCracken states:

Understanding women's magazines as business enterprises and as cultural texts reveals the crucial role of advertising in shaping the cultural content of these publications. Advertising and editorial material are, on a practical level, inseparable in women's magazines... (McCracken, 1993:3)

The editorial material and the advertising are carefully put together forming a 'master narrative' of a 'woman-centered articulation of the world' (McCracken, 1993:2). These publications are not only the vehicle for the advertisement of many products especially for women, but they are in themselves a commodity to be sold (Ballaster et al, 1992).

Advertising companies know and count on the power that women may exert over other women, friends, relatives and people in general in terms of acting in favor of or against certain products. Women's image as critical, demanding consumers is generally explored on TV, radio and in the press. As industry, commerce and the various sectors of capitalist society need to sell as much as possible so as to make profit, all these sectors somehow want to attract women's attention as they are desirable, potential consumers. The general assumption seems to be that when women buy certain products (which are usually advertised in women's magazines) or recommend these products to their friends or close acquaintances, this will help the wheel of capitalism to continue turning; consequently, more products will be developed to create new 'necessities' for the general public. In order to captivate this powerful market, women's magazines serve as vehicles for promoting new products. As such, these magazines must attract women's attention in relation to different aspects of their lives.

Concerning advertising sponsorship in the press, for example, Dyer (1982:67) criticizes the way advertising works in women's magazines,

In [women's pages], women are defined as consumers of fashion, cosmetics and domestic goods, and feature articles are biased towards this aspect of women's lives. While there might be no direct endorsement of these consumer commodities, the fact that feature articles are product-related tends to reinforce a stereotypical view of women as mothers, fashion objects and home-makers.

EWM constitute a significant instance of advertising of the magazines, an example of 'hybrid information-and-publicity (or 'selling and telling') discourse' (Fairclough, 1992a:115), an amalgam of advertising and editorial material (McCracken, 1993), since these texts provide information about features of the issue but they do so stressing the 'wonderfully useful' (from ed 30) features in the issue.

I suggest that as advertising, EWM represent a form of the argumentum ad populum, used in argumentation theory, understood as 'any attempt to use 'emotionally based' persuasive techniques to arouse the enthusiasm, approval, and desires of a multitude' (Ballard, in Willard, 1989:230). This kind of argument invites people to accept ideas by means of emotions, by exploiting 'the bias of an audience toward its own interests' (Walton, 1992:3-4). Appealing to women's feelings and thoughts, EWM ultimately exist to advertise the magazine, to win women's approval of that particular issue of the magazine and of the magazine as a whole.

4.7.1 EWM as hard sell and soft sell

One way to categorize ads has been by the techniques employed, usually referred to as 'hard sell' and 'soft sell' (see Cook, 1992). Whereas 'hard sell' makes a direct appeal, 'soft sell' works indirectly, implying that 'life will be better with the product' (Cook, 1992:10). In EWM, both techniques are present, since there is a direct appeal for readers to read certain features and buy the magazines, and indirect ways for readers to 'buy' the ideas or points of view expressed in the features. Regarding soft sell, there are 60 occurrences of *read*, including this word as a noun (*a quick read, an extraordinary read*), as a verb in the past (*when I read*), and with the modals *can* and *will* (*you can read all about it; as you'll read*). As soft sell, examples with *read* include:

Well, on page 27 we're testing...brollies. The last time I used mine, the spokes shot through the side, so I'm off to the broolly shop after a quick read!

You can read his findings on page 128. (ed 22)

Mr Porter assured me it was and you can read his piece on page 174. (ed 30)

As you'll read on page 22, our normally hale and hearty Chief Sub was laid up with hepatitis, but has now been given a clean bill of health (ed 112)

Well, you can read all about it on page 105 and if you manage to concentrate until page 109 you will see the list of symptoms. (ed 30)

Notice that in the last example, from ed 30, the editor uses three indirect appeals: a) the use of the particle *Well*, serving as a modalizer; b) the use of the modal *can*, in *you can read* (showing ambiguity, meaning you are allowed to or I allow you to do so); and c) the use of a conditional clause referring to readers' concentration complemented with another clause with the modal *will* predicting a frame for the future. It seems that soft sell ads become ideologically more powerful than hard sell, since they disguise their persuasive power and may work by means of 'implicit assumptions', that is, by causing women to believe that they should have the beliefs referred to indirectly, as the examples above show.

Different from soft sell, examples of the 22 occurrences of hard sell with the verb *read* in the imperative include:

eling. She also said 'most men' didn't matter. **Read** her piece on page 176. On a Sunday mornin 're serious. We said, Here's your plane ticket. **Read** his Danger -- the Kampf fires are burning on pa reason other than the woman doesn't fancy you.' **Read** How men feel about sexual rejection on page ed balloon. Her trip didn't go as planned. **Read** In the line of fire on page 82. You can ask it. We've all said it, if only to ourselves.) **Read** Irma Kurtz's But I love him on page 138 and you

The direct request with the imperative form *Read* is typical of hard sell ads. There are many other occurrences of imperative form, such as:

Don't miss it! (ed 13)

So don't get caught out: DO IT TODAY. (ed 17)

And are office affairs a good idea? See Ros Miles's piece on page 115. (ed 22)

Turn to page 63 for more. (ed 43)

Turn to page 23 to see how we got there. (ed 76)

Want a free bottle of Eden eau de parfum? Write and tell me what you think of this issue. (ed 115)

The verb *turn* in the imperative form together with the circumstantial *to page...* frequently occurred with an *if* conditional clause before, indicating, thus, a direct and an indirect appeal, typical of both hard and soft sell. For example:

If you're in the throes of the greatest love affair of the century turn to page 65. (ed 29)

We decided to try the prediction business ourselves, so if you want to know who's who, what's what and what will be The Next Big Thing, turn straight to page 24. (ed 33)

If you recognise yourself in any of these categories, turn straight to page 20. (ed 36)

And if you've ever caught yourself asking your partner, 'What are you thinking, darling?' and then regretted it, turn straight to page 96. (ed 58)

If you have a wedding or christening to go to this summer, turn to page 26. (ed 111)

In these cases, different problematic situations are created for readers before the direct demand is put forward.

4.7.2 EWM as covert advertisement

Advertising and editorial texts together form an integrated whole, a cultural continuum, and it is difficult to establish a definite boundary between what is strictly an ad or editorial material. Language, photographs, images, color, and placement comprise 'a complex semiotic system' (McCracken, 1993:13) which interact to produce meanings, to produce a natural, harmonious and logic sequence, which stimulates consumerism.

As advertising texts, women's magazines are 'an integrated cultural whole in which covert ads and overt ads interact continuously with one another and with the minimal non-advertising material in each issue' (McCracken, 1993:81). McCracken makes the distinction between overt and covert advertisements: overt advertisements are purchased ads, and covert advertisements are the promotional elements disguised as editorial material. Covert advertisements in women's magazines, which may be verbal or non-verbal, link ads to editorial material in a disguised way.

Among the techniques of covert advertisements, relay devices or relay texts play an important part. Relay devices or relay texts are techniques of disguise which prepare 'readers to be positively disposed to other ads and features', and they are part of the 'planned integration of the editorial and advertising material' (McCracken, 1993:46-7). According to McCracken, some relay texts include the cover, the table of contents, color, the horoscope and the editor's introductory column, which I refer to as editorial. Thus, EWM function as a kind of covert advertisement, as they point to what follows, signal ahead, and prepare readers to create a positive frame towards the content of the magazine. In this sense, EWM are similar to the cover:

The cover functions as an interpretive lens for what follows by offering us pre-embedded definitions through the magazine's title, the headlines, and the photo. Syntax, tone, color, visual

images of beauty and success, and covert images of consumption work to position us favorably to the magazine's content. (McCracken, 1993:36-7)

I suggest that EWM also function as an interpretive lens for what follows, in the sense that editors 'talk' to readers about specific features or topics which are developed in the issue. These texts function as a preview of what is inside the magazine, just as the cover and headlines do. The difference is that EWM are written in the format of a letter, as in most weeklies, or as if they were a short feature, in the case of most monthly magazines. In ed 5, for instance, the editor points to the booklet *The Target Diet* and the recipe *Crispy Duck* shown in subsequent parts of the issue, evaluating them positively.

Another group of covert advertisements suggested by McCracken (1993) are the sweepstakes, promotions and contests of all kinds, which are also found in EWM. For example:

In the glamorous ballroom of London's Langham Hilton hotel, SHE's winning Jugglers of the Year quaffed champagne, dined on fine food and wine and accepted their glittering prizes. (ed 61)

Congratulations to all our prize winners and thank you all for your lovely letters. (ed 83)

So why not join us -- and give your family the chance to win our fundraisers' competition! (ed 106)

To add to the fun, we've a lively 'spot the difference' competition. And with 1,000 worth of Marks & Spencer vouchers to be won, it's certainly worth trying your luck! (ed 113)

Want a free bottle of Eden eau de parfum? Write and tell me what you think of this issue. See you next month. (ed 115)

4.8 EWM as metamessage

As a form of advertising, EWM function as an efficient and persuasive metamessage (Bateson, 1972; Ribeiro, 1994), that is, EWM contribute to create a positive frame for readers about certain parts of the magazine, to prepare themselves for the magazine and more specifically for that issue. As pointed out by Cook (1992), by means of ellipsis and shared assumptions, ads imply cooperation and a trusting relationship between interlocutors, as well as informality and intimacy. EWM serve, thus, as metadiscourse (as understood by Crismore, 1989) for the whole magazine. Crismore writes on metadiscourse as rhetorical act, characterizing metadiscourse, which she considers broader than metalanguage. Some important characteristics of metadiscourse as proposed by Crismore, pertinent to the role of EWM, are:

- Metadiscourse is discourse about discourse, used to guide and direct readers.

In this sense, EWM serve as a metadiscoursal element as they tell readers about the most interesting or important features or parts of that particular issue of the magazine. The 202 occurrences of the noun *page* in EWM, pointing to subsequent features, ideas, solutions to problems or readers' narratives found in that particular issue of the magazine exemplify this aspect. For instance,

it couldn't happen to you? Well then turn to **page** 10 for some cautionary tales. Now, I don't all of us to fight for better standards. See **page** 10 for our disturbing report. Terry - Terry Tavn ad our feature about British naturists, on **page** 10, and write and let me know what you think. red to tell the tale. Read their stories on **page** 10. Terry - Terry Tavner, Editor (Chat - 13 June to happen, enter our great competition on **page** 102. Hope April is a very good month for yo f way.) Well, you can read all about it on **page** 105 and if you manage to concentrate until **page** -- the best is yet to come by Susan Jacoby on **page** 105. And Should you sleep with your ex? asks ge 105 and if you manage to concentrate until **page** 109 you will see the list of symptoms. Most of

- Metadiscourse is 'embedded in a rhetorical, situational context', and determines the style used in discourse; it is 'concerned with acts and effects on the audience/readers'. (Crismore, 1989:90). EWM are embedded in the situational context of the magazine, and they help to establish the tone/style of the magazine as a whole. EWM from weekly magazines, for instance, are shorter, more directed towards housewives, and the language used is simpler, in accordance with the weekly magazines which are shorter and simpler in style. Editors, as already seen, use informal language and signal their wish to continue the relationship with readers by saying *See you next week* or *See you next month*, as an attempt to establish close contact with readers

- Metadiscourse organizes and evaluates the discourse. EWM serve as an organizing way for readers to see the most relevant features, since specific features are positively highlighted, as the excerpts below with the adjectives *extraordinary* and *fascinating* illustrate.

This week's issue also has another riveting and **extraordinary** read (and so it should!). It's the story on page 12 of a young mother who didn't know that she was expecting a baby. (ed 12)

We have a **fascinating** section on breasts starting on page 92. (ed 28)

Our feature on top women's first jobs makes **fascinating** reading because it proves you can make it, however low down the ladder you start, or however late you leave it. (ed 67)

- Metadiscourse helps readers to 'relate the content matter to a larger framework of knowledge' (Crismore, 1989:4, 90, 91). EWM fulfill this function as they

relate to the magazine as a whole, serving as a kind of agenda-setting of the best parts of the magazine.

In terms of being a form of metadiscourse, then, EWM conform to the criteria proposed by Crismore.

4.9 EWM as compound discourse: hortatory and persuasive

Please read this piece; it's important. (ed 29)

I consider EWM as compound discourse: it is hortatory and contains elements of persuasive discourse. Hortatory discourse is a subtype of behavioral discourse, which refers to how people should behave (Longacre, 1983; 1992).

Hortatory discourse aims at influencing conduct, that is, getting the receivers of the text to do something they are not currently doing, to discontinue doing something they are doing, to continue doing something they are already doing, to expend greater effort in an activity already embarked on, to modify the nature of their efforts, and so on (Longacre, 1992:109).

EWM function as hortatory discourse in the sense that editors attempt to influence readers' conduct, more specifically to turn the pages of the magazine and read the features highlighted in the EWM. Indirectly, EWM also aim at influencing conduct in relation to different social roles they should adopt, such as being good jugglers, partners, wives, mothers, and knowing how to deal with sexual, affective, health and family problems. EWM also aim at keeping readers' trust in the magazine, thus they also instigate readers to continue reading the magazine they buy every week or month.

The superstructure or schema of a hortatory discourse is comprised of four components:

1. establishment of the authority/ credibility of the text producer;
2. presentation of a problem/situation;
3. issuing of one or more commands, which can be mitigated to suggestions of varying urgency; and
4. resort to motivation (essentially threats with predictions of undesirable results, and promises along with predictions of desirable results) (Longacre, 1992:110-1)

Longacre explains that move 3 is basic and necessary in the sense that commands/suggestions are characteristic of hortatory discourse. The other components may not appear explicitly stated but may be implied.

Writers of EWM possess the credibility and the authority as text producers, especially due to the semiotic sign formed by the verbal and visual elements, the editors' full names and/or signatures, the magazines' logotype, as well as the list of contents, other colorful elements and the names of the complete editorial staff placed on the same page where EWM are (cf The layout of the EWM and the appendix for a clearer view of this aspect). The authority is, thus, established by accredited journalists, writers of EWM, who are the editors of the magazine and by the publishing company. The salutations such as *Dear readers* or titles to the sections, such as: *Our Cosmo World* and *All About SHE*, all add to the trustworthiness of the texts. The weekly and/or monthly periodicity of the text constitutes another factor which gives credibility to the magazines, as readers know and can count on their publication. In this respect, Beetham (1996:14) points out,

As readers, we recognize the feeling that, however disappointing this number of our favourite magazine may be, it holds out the promise of future satisfaction. There will be another number, next week or next month.

All these elements together provide evidence that text producers of EWM have credibility to influence readers' conduct, thus fulfilling the first requirement of a hortatory text.

Concerning the second component of Longacre's schema, EWM present a problem, either related to men/women relationship, to diets, or juggling home and work, or still other domestic or personal affairs. More specific lexis related to problems have already been exemplified and include items as 'housing dilemma', 'nightmare', 'difficult to make ends meet', all of which refer to worries and doubts women may have.

The issuing of commands/suggestions, the third generic component of hortatory texts, can also be observed in EWM, as I discussed on Section 4.7. As Longacre points out, behavioral discourse of the hortatory kind 'has imperatives or some socially mitigated substitute for an imperative' (Longacre, 1983:7). Some instances of commands, which may

also be indirect speech acts, disguising the authoritative character, specially with the use of modalizers include:

How? read the article on page 31 and you'll be as convinced as we are here... (ed 110)

Do read their story and, I need hardly say, write to tell us what you think. (ed 19)

If you're in the throes of the greatest love affair of the century turn to page 65. (ed 29)

On p64, meet six people with more than just hair colour to contend with. (ed 115)

In my corpus there were 22 occurrences of the verb *turn*, 60 of the verb *see* and 60 of *read*, exemplifying that commands are present in EWM, together with other verbs in the imperative, therefore contributing to fulfill the hortatory schematic structure.

The last component, resort to motivation, is seen in EWM either in the advantages or benefits to be derived from following what is prescribed in the magazines, or in the allusions to undesirable circumstances in case the prescription is not followed. Women will become more elegant, sexier, happier and/or better prepared to face life's difficulties if they comply with the suggestions or proposals put forward in the features of the magazines and signaled in the editorials. Implicitly, the opposite undesirable results will likely occur in case readers do not follow the advice given. For example:

What else gets better? Sex. You think it's great now? Just you wait till after you're 30. (I promise you this is true.) See *Sex -- the best is yet to come* by Susan Jacoby on page 105. (ed 21)

Plus, spring fashion essentials - the definitive guide to what's worth buying this spring. With advice on lengths, looks and accessories, this is the guide that acknowledges you won't be rushing out to buy ten spring outfits simply because the new season has arrived. (ed 115)

Completing the hortatory schema, the motivation attempts to 'convince the hearers of the soundness of the advice and to launch them on the course of conduct advocated or to discourage them from a course of conduct which is being proscribed' (Longacre, 1983:39).

EWM also characterize as hortatory discourse according to Martin (1989), who explains that hortatory exposition is intended to persuade people to do something, and is usually found in editorials, letters to the editor, sermons, political speeches and debates. By comparing linguistic aspects of texts concerning the same issue, but having opposing ideology, Martin is able to show that hortatory texts are usually associated with feelings and attitudes, with spoken language, with the domain of 'the private life'. This author also explains that in hortatory exposition the first person is commonly used, as it 'is often addressed to a specific rather than a general audience (I talking to you)' (Martin, 1989:25).

EWM also fit into Martin's category of hortatory exposition, for they concern feelings and attitudes (Ex: *I love Christmas*, (ed 33) or *I love men. I really do. For loads of reasons* (ed 50)); the first person pronoun *I* is frequently used (507 times in my corpus); the topics usually concern aspects of private life, as will be seen throughout this work, and they are addressed to a specific audience.

EWM not only influence readers' conduct but they also contain elements of persuasive discourse, whose purpose is to influence beliefs and values. Persuasive discourse is, therefore, embedded in the hortatory schema of EWM. According to Longacre, persuasive discourse also contains four components, namely,

1. problem/question;
2. proposed solution/answer;
3. supporting argumentation (logic, experimentation, authority)
4. appeal (often very subtle) to give credence, or to adopt certain values (Longacre, 1992:109).

Whereas in hortatory discourse commands/suggestions are obligatory, in persuasive discourse it is the appeal (Component 4) which is minimally necessary. EWM display the first component, which is also present in the hortatory schema (Component 2). The proposed solutions (Component 2) to different problems in women's lives are mentioned in EWM when editors ask readers to read certain features, suggesting that readers' problems will be solved by following the advice given in the features. For instance:

This Wednesday (11 March) is National No Smoking Day. If, like me, you're desperately trying to kick the habit, you'll be fascinated by our report on which methods work -- or didn't work -- for us here at CHAT...(ed 78)

In relation to the supporting argumentation component, the categories of logic or experimentation are not self-evident in EWM. However, the authority of the editors is an argumentative feature. The authority in EWM is not depicted as hierarchically superior to readers, but as someone who faces similar problems and wishes as readers, as someone on whom readers can trust. Using positive evaluative lexis to characterize either the features shown in the issue or desirable situations in women's lives, EWM are regarded as advertising, also a form of argumentation.

The fourth component of the persuasive schema, appeal, is one of the most salient characteristics of EWM. The appeals to better living and health thus serve as motivation in the hortatory schema.

Hortatory and persuasive discourses, therefore, co-exist in EWM, with the former being foregrounded and basic and the latter used to give support to the ultimate command.

4.10 The disciplinary and confessional nature of EWM

Two other significant characteristics of EWM as a type of discourse refer to the disciplinary and confessional discursive elements, which are closely linked to the advertising and hortatory/persuasive characteristics. Here I draw on Foucault's (1977; 1978) concepts of discipline and confession as well as Fairclough's characteristics of contemporary society. Other text types also contain elements of confession and discipline; however, this aspect is foregrounded in EWM and contributes to establish these texts as a specific genre.

Discipline and confession are used in society as forms of social control. Discipline, according to Foucault (1977:215), 'is a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets; it is a 'physics' or an 'anatomy' of power, a technology'. Foucault relates discipline with the concept of docile bodies. According to Foucault (1977:136), a 'body is docile that may be subjected, used, transformed and improved', in other words, if it can be disciplined. Women's magazines act as disciplinary mechanisms to adapt women to contemporary norms of beauty, health and behavior: women should be physically and psychologically prepared to live in society as proposed in the magazine.

EWM function as a 'disciplinary mechanism' or a mechanism of 'surveillance' (Foucault, 1978) by alluding to certain norms and values typical of white, heterosexual, middle-class women living in contemporary society. The different genres within the magazines such as the explicit advertisements, the interviews and the features, as shown in Figure 4.1 above, all function to create an image of what and how women should be. In EWM the discipline and surveillance emerge by the explicit 'do's and don't's' of the magazines previewed in EWM. EWM signal to readers that they should adopt certain

attitudes if they want to become members of a selected community of modern, beautiful, economical, sexy and healthy women. Examples of explicit and implicit forms of discipline in EWM will be seen in Chapter 6 with the use of deontic and epistemic modalities, which illustrate the fact that EWM contribute to make women discipline themselves and thus constitute 'docile bodies' (Foucault, 1977).

Besides articulating and exemplifying the terms discipline and docile bodies in *Discipline and Punishment*, Foucault also refers to the importance of confession. Foucault (1978:58) tells us that it has become 'one of the main rituals we rely on for the production of truth'. He adds,

The confession has spread its effect far and wide. It plays a part in justice, medicine, education, family relationships, and love relations, in the most ordinary affairs of everyday life, and in the most solemn rites; one confesses one's crimes, one's sins, one's thoughts and desires, one's illnesses and troubles; one goes about telling, with the greatest precision, whatever is most difficult to tell. One confesses in public and private, to one's parents, one's educators, one's doctor, to those one loves; one admits to oneself, in pleasure and in pain, things it would be impossible to tell anyone else, the things people write books about... Western man has become a confessing animal. (Foucault, 1978:59)

Fairclough (1989) also agrees that confession has become important in contemporary society especially in therapy and counseling. In EWM this therapeutic, counseling and confessional nature is evident. Editors, members of their editorial staff, contributors and readers whose stories are presented reveal some of their personal traits, their thoughts, desires and troubles, corresponding to instances of confession. These confessional samples frequently simulate an intimate talk, which may be illustrated by the very frequent use of the pronoun *I*. For instance:

Sometimes I am made of jelly but I'm working on it (ed 31)

I love men. I really do. For loads of reasons. But sometimes I also really despise some of them. (ed 50)

Like Nadia, I married young -- at 19 -- and was divorced by the time I'd reached my mid-20s. For nine years, I've been living in unwedded bliss with my partner Christian. (ed 53)

I'm a great believer in the power of love. (ed 75)

These confessional statements are expressed by the editors themselves, and in the context of EWM they become another means to establish intimacy with readers. There are also confessions by different contributors, such as

'Oh, God, things were so tough a year ago. I was being dishonest when I said I was happy. But now we're getting divorced and I feel terrific. The best part is we're friends.' (ed 30)

My family are extremely important to me and I love being a mum, but I do need the stimulation my job gives me. As well as the necessary financial contribution I make to our household, I also have economic independence.' (ed 55)

I began to write about what was right in front of me. My first book, *Three in a Bed* (Bloomsbury, £5,99), came out of my own experience of sharing our bed with our baby. I wrote the book to reassure people -- not to proselytise. (ed 60)

These personas are people who contribute to the magazine, respectively, Rebecca Adams, a member of *Cosmopolitan's* editorial staff and author of a feature, *The Diary of a Divorcee*; Debbie Owen, the winner of *She's Working Mother of the Year 1992* competition; and the writer Deborah Jackson.

EWM exert a therapeutic and counseling effect in that they advertise, signal or predict solutions to women's troubles, or suggest attitudes to be taken under different circumstances. In this sense EWM function as a community-building device (Meurer 1997) as they create a form of bonding (Collins, 1994, see Chapter 6), a special link with readers in terms of their sharing similar interests and feelings, as I have already pointed out. Examples of the therapeutic aspect of EWM are explicitly mentioned in ed 47 and 87, for instance:

That's why we've devoted five pages this month to a comprehensive **therapy** guide which answers all the questions you've ever wanted to ask and will provide you with all the contacts you need. Pull out and keep -- it's your vital link with modern-day problem solving. (ed 47)

You can take a new look at healing **therapies** with our four-page guide (page 14) and at just about everything else with our astro special (page 32) - seems we're all in for big changes. (ed 87)

Discipline and confession in EWM represent contemporary discursive practices. The counseling aspect is part of the ideologies of consumption and of advice which permeate women's magazines. Advice is given to issues problematized by the magazines themselves. Problems are generated in the different texts to promote the magazines themselves and/or specific products advertised in them. Confession intermingles with counseling/advice (a form of discipline) to enhance the proposals of the magazine.

4.11 Concluding Remarks

Taking into account the fact that the study of genre needs to consider contextual features and textual parameters for its characterization, I attempted to show that EWM are a genre within women's magazines and a subgenre of editorials. It is important to

emphasize that the characteristics pointed out in this chapter may be found in several discourses; however, the totality of these characteristics, what is foregrounded in these texts make up the set of criteria which identify them as editorials in women's magazines.

Editorials in newspapers and magazines, as texts of the media, are similar especially in their interaction with readers, in their institutionalized opinion and in their intertextual connection with the broader narrative, the newspaper or magazine. In EWM the lexical choices and basic text structure constitute evidence for the kind of social practices manifested in women's magazines.

As a kind of advertisement, which is pervasive in contemporary society and influences people's conduct, EWM contribute to the establishment or foregrounding of certain values and norms, and are meant to attract women to 'the promise of future satisfaction' (Beetham, 1996:14). As a form of metamessage, they highlight and positively evaluate the content of main features of the issue.

As a type of hortatory/persuasive discourse EWM point to solutions to all kinds of problems in women's lives. The signaling to women's problems and the suggested solutions given to them in EWM rest on an individual level, on women's personal achievement. This means that women have to solve their problems by themselves, and they will most probably be praised if they succeed. No proposal is given to solve the problems collectively, to adopt socially meaningful attitudes (see Ballaster et al, 1991 and McCracken, 1993). Each individual woman must think positively, have determination and make personal effort to cope with the obstacles of everyday living.

In the next chapter I discuss the processes, participants and circumstances in EWM through the analysis of transitivity features.

Chapter 5

The representation of women's world in EWM

Write to tell us what you think! (ed 19)

It's time we started to appreciate ourselves! (ed 69)

5.1 Introduction

Women's world as projected in women's magazines is generally portrayed, as I have already suggested, as the world of private affairs, of personal, emotional, affective issues, where women are allowed to say, to think, to feel, to perceive things, to behave in certain ways, and to relate to other human beings. Within the limits of this world, women do not play significant roles in or act upon world-wide decisions in governments, politics, economy or finance. The major institutions in the world are still run by men, who are more easily identified with the public sphere. In women's magazines, women's patterns of experience are categorized as the world devoted to issues concerning love, sex, family life, health and beauty, and home ideas.

The purpose of this chapter is to investigate the linguistic realizations which demonstrate the kinds of experience typical of this particular world, the world of women's magazines, as signaled in the editorials. Taking into account Halliday's (1978, 1985, 1994) lexicogrammatical category of transitivity, I will be able to see the patterns of experience represented in the editorials, the meanings related to the content of these texts, as well as who is being portrayed and how. Fowler (1991:25) has pointed out that representation in all kinds of discourse is 'a constructive practice' and the structural features used to represent events and ideas are 'impregnated with social values' and ideological choices, constituting only one possible alternative to the representation. What is written in any text, thus, constitutes one side of the story, one possible portrait of reality.

Looking at the system of transitivity which represents 'our model of experience' (Halliday, 1994: 107), the different processes form a circle, a continuous space, with the physical world, the world of consciousness and the world of abstract relations building human experience. Perhaps people's lives should also be represented by the different processes, in a balanced way. However, this does not generally occur in the world projected in editorials in women's magazines, for there are far more linguistic realizations of mental, verbal and relational processes than material processes. In these texts, women think and talk about their jobs, their love affairs, their families, their health, their plans, their relationship with men. Women's actions of doing, creating, and changing are not represented as much as the processes of sensing, saying and relating are.

5.2 Transitivity as a category to represent patterns of experience

The semantic concept of transitivity in Hallidayian grammar has become an important linguistic tool for the observation of 'speakers' classification of experience' (Fowler, 1986:146) and for the analysis of 'the representation and signification of the world and experience' (Fairclough, 1993a:136). Transitivity has been used by critical discourse analysts to interpret and criticize the ideological implications of discursive events in relation to the linguistic choices regarding types of processes, participants and circumstances. Some of the researchers who have worked with linguistic choices of transitivity in written texts to show ideological, sociocultural and/or stylistic foregrounding include Fairclough (1993a), Simpson (1993), Kress (1989), Montgomery (1986), Fowler (1986; 1991), Fowler et al (1979), Lee (1992) and Mills (1995).

Transitivity, the lexicogrammatical category of meaning within the ideational metafunction, expresses the reflective, experiential aspect of meaning, specifying the processes in the language and the structures by which they are expressed. For Halliday (1985:101) a clause represents a process. He explains:

What does it mean to say that a clause represents a process? Our most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause.

Transitivity specifies the different patterns of experience, the different 'going-ons'. This means that each experience is structured as a semantic configuration of processes, participants and (optionally) circumstances, corresponding to these 'going-ons'. As Halliday (1985:102) puts it, 'the concepts of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structures'.

As these going-ons are selected and expressed through grammar, and as transitivity is realized within the clause, the clause has been considered the most important grammatical unit (Halliday, 1994). From the ideational level of meaning, that is, meaning in terms of content, representing patterns of experience, it is the clause which 'permits us to encode, both semantically and syntactically, our mental picture of the physical world and the worlds of our imagination' (Downing and Locke, 1992:110). Thus, the clause is the linguistic realization of people's representation of reality. The process is realized in the clause by the verbal group. The participants are the entities who are represented in the process, people, objects, actions, which are realized by the nominal group. The circumstances are realized by the adverbial group or prepositional phrase. The different kinds of processes, which relate to the various interpretations given to speakers/writers' experience of what goes on, are, according to Halliday, material, mental, relational, verbal, behavioral and existential¹.

Most of the processes in the editorials analyzed in this thesis focus on the feelings, thoughts, and sayings of women. In the textual world of women's magazines as signaled in the editorials, women generally talk about their problems, they feel society's contradictory views regarding their role, they behave in certain ways, and they relate to men, families, friends in certain ways. They are members of a large discourse community, who interact with each other, as can be exemplified in this sentence from editorial 19, quoted in the beginning of this chapter:

Write to tell us what you think!

¹ In this thesis I do not refer to the Hallidayan classification of behavioral processes since they lie on the borderline between mental and material processes. Likewise, I do not discuss existential processes, as they resemble relational processes in many aspects.

This sentence is made up of different processes: material (write), verbal (to tell) and mental processes (think), suggestive of the kind of experience or 'going-ons' present in the editorials. In this specific editorial from *Woman*, readers are encouraged to give their opinion about the use of medical experiments on animal, taking into account a specific reader's dramatic story. Thus, there is a channel of communication open between the editing staff and readers of the magazine: they become apparent members of this specific discourse community, engaged in the discussion of the problem 'together'.

This kind of communication can be seen in other editorials where editors ask their readers' views on different subjects. For example:

- 1) You, and everyone you know, can send a letter of protest to the Foreign Secretary, Douglas Hurd, and if you wish, send donations to Women Aid (ed 26)
- 2) Read our feature about British naturalists, on page 10, and write and let me know what you think. (ed 84)
- 3) In the meantime, if there's a subject you'd like to investigate, write to Beauty Editor Clare Grundy. (ed 109)

These occurrences suggest that readers and the editorial staff of different magazines can share experiences and participate in discourse, giving their opinions, asking for information or even protesting. Women's voices in the magazines are heard through readers' letters. As the editor of *New Woman* explains in a letter sent to me (see Appendix D), readers' letters provide readers with an opportunity to interact with the members of the editorial staff and with other readers. She says that a letters page 'give them [readers] a voice and a chance to interact with us. After all, without them [readers], we wouldn't exist'. Carefully selected by the editing staff, these letters reflect and reinforce the discourse of the magazines. As sound profit-making institutions, the magazine companies and their editorial staff do their best to attract their readers and keep them faithful to the magazine, and readers' letters help them receive feedback in relation to the main ideas, proposals or topics of the magazine.

A topic such as, for instance, the relationship between women and men, covered in women's magazines, may be addressed in different ways than if it were dealt with in a journal, or in a university lecture by a psychologist. The point is that 'each act of language is formed for a specific purpose and in a particular setting' (Fowler, 1986:148). As McCarthy and Carter (1994:157) explain, 'there is a relationship between stylistic choice, text structure and the ideological construction of a particular reading position'. In

the case of EWM, the investigation of the ideational structure through the analysis of transitivity provides evidence for a world-view which confines women to the private sphere.

A very important aspect concerning the processes represented in EWM is that even though women are given voice to say mostly what they want, wish or feel within the confines of their private lives, their voice is mediated (and therefore interpreted) through the voice of the editors, the writers of the text. In this sense, I hope it becomes clear throughout the discussion of transitivity in this chapter that the voice in EWM is a socially constructed artifice, and what is reported or expressed in the text does not necessarily report 'reality'.

5.3 Procedures for the analysis of transitivity

The different processes can be categorized according to the type of verb they are: the verb is, therefore, the 'semantic nucleus' of the clause (Fowler, 1991: 73). For the analysis of transitivity here, three different procedures were used, independently of order. First, I randomly chose two editorials from each one of the 14 British women's magazines, out of the main corpus. From the magazines *Cosmopolitan* and *She*, I selected just one, since their editorials are longer texts. The purpose of this specific selection was to obtain a sample of women's patterns of experience from whole texts. Here is the list of the 26 selected editorials for this specific analysis:

a) From the monthly magazines (7 different publications):

From *Cosmopolitan*, ed 22; from *Options*, editorials 32 and 37; from *Company*, editorials 43 and 44; from *She* editorial 54; from *Essentials*, ed 96 and 100; from *More* (which is a bi-weekly publication), ed. 101 and 102; from *New Woman*, ed 103 and 104;

b) From the weekly magazines (7 different publications):

From *Woman's Own*, ed 1 and 2; from *Woman*, ed 12 and 19; from *Best*, ed 68 and 69; from *Chat*, ed 74 and 75; from *Me*, ed 89 and 90; from *Woman's Weekly*, ed 106 and 107; from *Woman's Realm*, ed 111 and 112;

After classifying each clause of each editorial according to the verb processes, the clauses were grouped according to the type of process so that I could establish the most evident processes found in both the monthly and the weekly EWM.

The second procedure used in this chapter was the use of the concordancing program MicroConcord, by Scott and Johns (1993). In relation to the MicroConcord, Murison-Bowie (1993:7) says,

MicroConcord is a software package which makes it possible for you to search large amounts of computer-readable text for words and combinations of words of your choice for the purpose of studying their meaning and the ways in which they are used.

First all the editorials were electronically scanned and/or typed as 'DOS text' (.txt files). Then I selected verbs which seemed to me as representative of the different processes. By means of the MicroConcord software package, these verbs were then checked against the 27,497 words of the 115 editorials. The occurrences were individually checked, so that there would be no interference with other possible linguistic realizations. For example, when the verb to be (ARE form) was searched, many of its occurrences were not relational processes, but part of material or verbal processes, such as *as daffy old aunts ARE telling me*, or *we ARE also collecting substantial evidence*. Thus, I had to eliminate these cases when selecting the occurrences of the relational process ARE, to include only cases where it functions as a relational process. For example, *We Brits **are** a great nation of lovers -- we love our children, our animals, our countryside* (ed 75). Two further examples (with the verb LIKE and HAVE) show the need to verify all the occurrences provided by means of the MicroConcord. For the analysis of LIKE, I had to check each occurrence to see whether it was used as a preposition or as the verb. Here are some examples of LIKE as preposition, thus functioning as part of circumstantial and consequently eliminated from the occurrences as a mental process:

ny of the more staid shows, Kenzo's was **like** a wild party to which the rather weary audience had n b-blasted screen, his windscreen wiper **like** a pen ready to write down thoughts for men, his lly made for him with sloping shoulders **like** a viola d'amore he produces the most velvety viola Viewing Per Head figure this season looks **like** a switchback...TX.- Some of it, as we have noted a urgent flavour, coloured by what sounded **like** a state of war with the boys. The most pressing ambi

Concerning the search for the analysis of HAVE, the same procedure was carried out: I had to sort out the occurrences which were relational and not the modal auxiliary of present perfect or conditional perfect. After this sorting out, I investigated the occurrences in relation to the patterns of experience in the EWM.

The verbs which were searched for by means of the MicroConcord in their occurrences in the present tense, third person singular -s, past tense and ing form, as these occurrences can be identified in one single time through the MicroConcord. For example, in relation to the mental process verb BELIEVE, I looked for believ*, obtaining all instances of believe\believes\believed\believing in matters of seconds.

The third procedure was to look for patterns of experience in EWM from different Brazilian publications, so as to establish comparisons and identify globalizing discursive tendencies in this subgenre. The data for this analysis is composed of 14 EWM from the following magazines: *Cláudia* (September 1992/Feb 1993/Feb 1995); *Criativa* (Dec 1993/Feb 1990/May 1993/ Dec 1994); *Nova* (November 1991/Feb 1993/Jan 1993); *Máxima* (April 1993); *Mulher de Hoje* (Jan 1993); and *Corpo a Corpo* (March/April 1993).

For the analysis of circumstances, I used the MicroConcord search for the occurrences of the prepositions *under, at, in, on, about, with, as, around, to, of* and *by* in order to identify the kind of circumstantial elements realized by the prepositional phrases made up with these prepositions.

While investigating the MicroConcord samples, many times I had to resort to the simple search found in Word for Windows. I checked not only specific lexical items which seemed representative of the different processes, but I also looked for the specific editorial which contained the process, so that I could see the broader context where it occurred.

The micro analysis carried out by means of the MicroConcord is valuable in the sense that one specific lexical item can be analyzed in a variety of contexts (here understood within boundaries of clauses) and becomes specially meaningful for the identification of the participants. I proceed now to the analysis of transitivity processes and participants in mental, material, verbal and relational processes.

5.4 Processes and participants in EWM

5.4.1 Women's feelings, thoughts and perceptions: Mental processes in EWM

Mental processes 'deal with the human appreciation of the world' (Banks, 1991:64). Through the analysis of mental processes, it is possible to pinpoint which beliefs, values and wishes are represented in EWM and, by extension, in women's magazines in general. According to Halliday (1985; 1994) mental processes are the processes of sensing, which include processes of perception (seeing, hearing, perceiving etc), affection (liking, fearing, hating etc) and cognition (thinking, knowing, understanding, realizing etc). The grammatical participants are called the Senser (or Experiencer according to Downing and Locke, 1992:125). The Senser is the entity who is 'the conscious being, human or human-like, who is feeling, thinking or seeing' - and the Phenomenon, that which is sensed (Halliday, 1985:111). What is felt, perceived or thought may be a thing or a fact, a simple nominal group, such as *we wanted your answers* (ed 106) or a clause such as *we have felt that ... **the gulf in understanding between men and women has grown wider*** (ed 54).

As I have pointed out earlier, the constant use of mental processes in EWM seems to suggest a kind of affective and cognitive bond or link with all women; consequently, they can be aware of what is being expressed in the editorials and together experience good and bad moments. EWM seem to function as a way to help women feel good about themselves, as in editorial 69, when the editor says, 'It's time we started to appreciate ourselves!'. However, many times mental processes as used in EWM become a way for editors to problematize a certain issue and consequently suggest the reading of a specific article as a possible solution. Here is an example:

Have you ever **wondered** exactly what **thoughts are running through a man's head**, indeed what a man **feels** in other parts of his body as he is making love to you? How does it *feel* to make love to a woman? Michael Bywater expended a great deal of time, energy and bodily fluid in the course of his research. You can read his findings on page 128. (ed 22)

In this particular example, 3 instances of mental processes are found, *wonder*, *thoughts...running* and *feel*. The Senses are *you* (representing readers) and *a man*. There is a grammatical metaphor (Halliday, 1994): 'thoughts are running through a man's

head', which may correspond to the congruent form 'a man thinks'. This sentence functions as an attractive prediction for a feature on the subject of man's thoughts when making love to a woman, written by a regular contributor of *Cosmopolitan*, Michael Bywater. In the heterosexual women's world as portrayed in women's magazines, it is important for women to know about what men feel.

The following occurrences exemplify mental processes with *women* or *woman* as Sensors, the beings who perform mental processes. These Sensors know, feel, enjoy, believe and want different things, related to women/ men relationship (as in 1- and 6-), sexual topics (as in 2-, 3-, 4-, 7- and 8-) and activities related to women's roles in society (as in 5-).

- 1 - Men don't know how to behave. Women don't **know** how to act or react.(ed 22)
- 2 - ... but how and why women sometimes **feel** slightly shy about their vaginas and why men are on more 'hand-holding' terms with their penises. (ed 31)
- 3 - EVERY WOMAN **KNOWS** (sic) how it feels to have her worth measured purely by the way she looks... (ed 38)
- 4 - 'It's thanks to the articles we run in Company magazine that more women than ever **enjoy** a happy and healthy sex life. (ed 44)
- 5 - Ninety-three per cent of women **believe** themselves to be fairly or very successful at balancing all the roles demanded of them.(ed 53)
- 6 - Frank was a dangerous armed robber...This gorgeous woman **believes** she can change him. And Frank? He does, too ...(ed 75)
- 7 - There are three things every woman **wants**: to feel good, to look good, and a stonkingly good sex life. (ed 103)
- 8 - So why on earth would any woman **want** to lose her virginity for a second time? (ed 104)

The Sensors *women* or *woman* in these cases are conscious and emotional beings, 'endowed with consciousness' (Halliday, 1985:108). What these Sensors experience may be observed through what is felt, believed and thought, i.e. through the analysis of the Phenomenon. The processes exemplified above are in the simple present tense, considered the unmarked tense for mental processes. In these particular examples, the Phenomenon — which here are nominal groups (for ex. a happy and healthy sex life) or clauses (for ex. she can change him) — refers to knowing or not knowing how to act, feeling shy, enjoying a happy sex life, believing in being successful, and wanting to feel good, for example. These Phenomenon correspond to topics usually found in the agenda in women's magazines.

In the examples above there are generalizations regarding what women and men feel or want. By asserting that, for example, *Every woman knows*, *women don't know* or *There are three things every woman wants*, the editors are suggesting that this is the

case with everyone. In terms of argumentation, hasty generalizations such as the ones above-mentioned constitute a form of fallacy, considered a 'doubtful persuasive strategy' (Willard, 1989:232), that is, any 'moral, procedural, and interactional failings' in argumentation (Willard, 1989:221). Editors' use of such expressions with mental processes constitutes a form of persuasion, for it somehow suggests that a vast number of women know or want that, implying that that should be the case with readers too. The generalizations are, thus, part of the editors' standpoint. Van Eemeren and Grootendorst (1992:118) suggest that such generalizations contribute to emphasize the 'indisputability of the standpoint'. They say (p.118):

The suggestion made by such phrasing [such as *Every woman knows*, etc, above] is that someone who fails to see immediately the self-evidence of the standpoint must be incredibly stupid, whereas, in fact, the words may only be a smokescreen designed to conceal the weakness of the standpoint. Whoever allows himself (sic) to be overwhelmed by it may well drop his (sic) doubt. That, at any rate, is what the protagonist in such a situation is hoping for.

In EWM the protagonist of the argumentation is the editor, writer of the EWM. The generalizations shown above from clauses in the EWM thus seem to have the effect of making readers accept what is being said about the Senses *Women*, *Every woman* or *Men*. In fact this form of standpoint is commonly used in the EWM. This seems to be the case with the great amount of generalizations used by editors (see also relational processes below). The effect is that readers are impelled to agree with what is said about *Women* or *Men* or at least plausibly accept those statements as being true. Regarding the use of the generalized group *Women* or *Men* in statements, (as examples 1, 2, 3, 7 and 8 above), van Eemeren and Grootendorst (1992:119) explain that it forms a kind of 'immunization strategy', that is, a sophisticated way of 'evading the burden of truth', where the protagonist attempts to become immune to criticism. Using general formulations is, thus, understood as referring to the 'essence' of women or men, and arguments against these statements are considered as irrelevant.

When editors use general terms such as *women* or *any woman* as Senses, as in the examples above, therefore, they attempt to make the statements self-evident and commonsensical. The Senses are the agents of states of mind or psychological events. When *women* are not Senses but Phenomena, they become the object of liking, knowing, and admiring; There is a change in the flow of information, in terms of point of

view and agency: other people or entities experience the mental process, not women themselves. In the examples below the Sensers are Fashion Director Elaine Deed, different editors (*I*) and *men*. The Sensers here know, like and admire *women*: women who are fat, assertive, who have had one big love in their lives and courageous, strong women. These Sensers' experiences serve as a discursive strategy to present specific features in the issue of the magazine.

I am constantly being asked if men really do **like** women to be sexually assertive.(ed 24)

I do **know** women who've bought the myth of One Great Love. (ed 24)

Fashion Director Elaine Deed **loves** the look of curvy, rounded women. 'I **know** women who are size 14, 16 who look so attractive in real life,' she says. (ed 28)

I really do **admire** those women who can quietly and supportively take a back seat and get on with their own lives... (ed 65)

Other feelings expressed in editorials include:

1) So I **hope** you **enjoy** his latest sprint round your personality. (ed 12)

2) We all **know** someone who has suffered some awful personal tragedy. (ed 74)

3) ...asking what you **like** about the magazine, what you **want to see** more of and perhaps less of. (ed 100)

4) As an Aries, I **should** always **have known** that my real desires could be satiated.(ed 103)

5) I'll never **forget** the look of horror from my friend Terry when I told her I was giving up meat. (ed 107)

The life experiences these processes portray concern feelings and/or thoughts, expressed by different Sensers (corresponding to the different editors or readers of the magazines in the real world). In example 1), the editor, David Durman, expresses his feeling (*I hope*) in relation to readers' feeling (*enjoy*), concerning an astrologer's view on readers' personalities. The mental process 'know' in the second and fourth examples refers to a process of cognition. But this 'knowledge' concerns popular beliefs (We all know - ex 2, again a case of generalization) and feelings (that my real desires... ex 4). In 3), the verbs of feeling 'like' and 'want' express affection, with the Senser being *you*, the reader.

In relation to the 26 editorials, the mental processes include the following:

a) from monthly EWM:

mind, imagine, feel, love, know, like, fall in love, wonder, expect, wish, enjoy, believe, remind, hope, listen, need, find out, reflect, propose, look out, reckon, satisfy, remember, picture, hear, dread, want, think;

b) from the weekly EWM:

read, need, devise, see, hope, enjoy, believe, terrorise, love, discover, appreciate, adore, please, forget, tempt, learn, worry, undervalue.

The participants of these processes are mostly *you*, *I* (referring to the editor) or *we*, again signaling the idea of the editor and her/his readers sharing experience together.

Using the MicroConcord, I was able to sort out the verbs feel, think, believe, know, like, enjoy, want, hope, need and understand, which are representative of mental processes. I will analyze the occurrences of these verbs below.

5.4.1.1 The verb FEEL

According to Halliday, sometimes the strict division between the different kinds of processes may be blurred, and the classification depends on how the clause is interpreted. The verb feel, for instance, may be considered a mental process, as in *How would you feel if you saw your son joy-riding in a stolen car* (ed 9); however, it does possess traits of a relational process. For the purpose of my analysis I have considered only the occurrences of the verb forms **FEEL\FEELS\FEELING\FELT** as a mental process. I believe that more than establishing a relation between the Carrier and the Attribute, the participant of this verb is a Senser of a mental process, as I intend to show in the examples below. Out of 27,497 words in the 115 selected editorials, **FEEL** as a verb in the simple present appears 62 times (See Appendix E for samples of concordancing lists). First, here are examples with the Senser *I*, representing most often the editor her/himself. *I* can occasionally represent one of the contributors to the magazine. Readers come to know that the editors, members of their staff or people who contribute to the magazine feel brave, organized, optimistic, or privileged, ashamed, morbid, for instance.

there's always an excuse. I **feel** braver mentioning it this week because of my own experience (ed 16)
 I've cried, **felt** panic-stricken and life has temporarily lost its meaning (ed 24)
 I don't always **feel** like sex. If he were reasonable, I would be able to (ed 25)
 But now we're getting divorced and I **feel** terrific. The best part is we're friends.' Diary of a (ed 30)
 And by January I always **feel** curiously optimistic. Yes, this even applies to January 1994 (ed 31)
 staying with friends and renting, I **feel** (almost) organized. This is not a habitual feeling. (ed 31)
 me some peace. I read her story and **felt** ashamed. And grateful. Maureen Rice - Editor (ed 34)
 up to my 40th birthday last April, I **felt** decidedly morbid. On the day I hit the big Four-O, (ed 53)
 down-to-earth, Joy says, 'I **feel** privileged to have touched so many children's lives (ed 55)
 rather to swim next or have a sauna. I **felt** like a new woman.' Debbie's pampering package (ed 55)
 her article on page 184. I certainly **felt** a pang of recognition -- or was it guilt? -- when (ed 60)

Other occurrences with the verb FEEL with *I* as Senser appear as markers of modality, as grammatical metaphor, as will be seen in the next chapter. Another Senser used with the verb feel is *you*. In their interaction with readers, the editors invite readers (here identified by *you*) to feel good, confident, to imagine themselves in different situations, etc. Here are some occurrences:

But what if it does? How would you **feel** if you saw your son joy-riding in a stolen car? On page the end of the world, but you do **feel** a bit of a flop. I've experienced both in my time, so I blue eyeshadow for 20? You don't **feel** any older inside than you ever did, but somehow, just be for one, we wanted to make you **feel** good about women in Britain. We do have some wonderful ming piece on page 44, and if you **feel** the need, baby, go for it! Of course, I could go on he room at one time'. We hope you'll **feel** the same -- we're committed to enjoying a long relationships and in how you look and **feel**. We've all read it here in the office, of course, and

The clauses containing the verb **FEEL** with *you* as Sensers represent situations created by the editors to make readers react to certain topics discussed in the editorials. They usually refer to problematic situations with the solutions proposed by the magazines, in the form of a feature or report presented in subsequent pages of the issue. The first example above, for instance, presents the following situation:

We all hear stories about youngsters who get in with a bad crowd and end up in trouble... and we always think it will never happen to our kids. But what if it does? How would you **feel** if you saw your son joy-riding in a stolen car? On page 16 we talk to a mum who had just that experience -- and ask the experts if parents are to blame for their criminal kids. (ed 9)

In this case, the mental process *feel* contributes to set the scene of the problem. Readers are to *feel* the problem concerning criminal kids, more specifically kids joy-riding. And the magazine offers a reader's experience and expert advice to cope with the problem.

In EWM, *men, man, he, they* (representing man or men, as anaphoric reference) are also Sensers. It is interesting to note that women's magazines arouse women's curiosity in terms of how men feel about themselves and about women, as can be seen below:

im if he could write about how men **feel** about sexual rejection within a relationship, he said oman doesn't fancy you.' Read How men **feel** about sexual rejection on page 80. It's a truth to hear three men telling us how they **feel** about their bits. While one man spends practically ies to her or only sees her when he **feels** like easy sex, 'But I love him'? It seems to me I've than women,' he said. 'But men still **feel** positively reptilian and it rarely occurs to us that

In the sentences above, the grammatical participants *men, man, he* and *they* represent men as a homogeneous category, as if all men experienced the same feelings, perception and thoughts with similar intensity. The editorials naturalize and generalize these experiences, thus emphasizing the dichotomic opposition between men and women.

Other Sensers of the verb **FEEL** include *men* and *women* together, *woman* and *any thirty something* who feel *good, shy, smarter and more confident*. *We, all of us, those*

of us (sometimes referring to women in general and sometimes specifically to members of the editorial staff) also constitute Sensors of the mental process *feel*.

As it is used in EWM, the verb **FEEL** seems to help readers to find out what different Sensors feel, so as to make readers think about feeling *ashamed*, *good*, *organised* etc. Somehow, the use of this mental process as it is mostly used in the editorials function as a signal to activate certain schemata related to different feelings to prepare readers for aspects that will be further discussed in the issue of the magazine. Here is a summary of the occurrences of **FEEL\FEELS\FEELING\FELT**, as a mental process:

Number of occurrences	62 0,30%
The Sensors of FEEL:	Pronouns, generic and specific participants
Pronouns and Generic participants	you, I, we, we all, he (a man who cheats); he (a man); those of us, all of us at SHE, they (men) women, men, men and women, a man, any thirtysomething
Specific participants	John, our Picture Editor, and Lee, one of our sub-editors; my wife; neither of us (the editor and her partner)

Table 5.1 – Sensors of feel/-s/-ing/felt in EWM

5.4.1.2 The verbs THINK and BELIEVE

These two mental processes have the meaning of 'to consider' or 'to hold as an opinion'. In many circumstances they function as a grammatical metaphor of modality (for modality, see next chapter). The verb **THINK** is related to cognition, to knowledge, consideration, opinion, concentration or mental effort. In the 115 editorials, 68 instances of **THINK\THINKS\THOUGHT\THINKING** have been found (0,33%). The first group of occurrences refers to the editors (here realized as *I*) as Sensors. First this verb occurs as a form of expressing editors' opinions, such as the following cases:

Bywater tells Why men cheat. I don't **think** he's making excuses for plea-bargaining. He's just and. But sum me up rather neatly. I **think** I've currently solved the problem by spending time cores high on the 'ouch' scale. I **think** I've made all these mistakes every time except I hav n you're not having a sex life. But I **think** it races when you're working hard and lunch breaks is not a habitual feeling. I used to **think** it was just me who forgot details, left keys on the own hair... what's wrong? I used to **think** it was something to do with me keeping a padlock on my that only boys can have. Personally, I **think** it was a poor decision to shorten a part of my body de (page 101) really made me stop and **think**. It describes so many men and women I've known, d Ros Miles on page 90). Personally, I **think** it's the only way to travel through life. The sun i is done. Now, personally, I do not **think** it's one of the world's great truths that 'All the world power care enough about rape? I don't **think** so. I don't think they care enough about women. Did

through puberty all over again? Didn't **think** so. An adolescent milestone for all women (and men) i

These instances of *I think* function as a form of modality but they also evince editors' mental processes. In the different sentences above, related to various circumstances, 'think' appears with the meaning of believe, imagine, consider. What the editors think of or believe in include, for example, men's concern towards rape, going through puberty again, being hurt, a fascinating feature in the issue, a reader's looks, forgetting details, trusting readers, etc. The Phenomenon are clauses which refer to editors' opinions on ways to live, decisions, people's looks, a feature in a magazine, the importance of sex in a relationship.

The other instances of **THINK** in EWM concern the use of *you* to refer to readers. As has been shown before, this *you* is supposed to be individualized, but in fact it is a form that Fairclough (1989) calls 'synthetic personalization'. Here the editors are somehow suggesting (or even demanding) that readers think about different aspects of life, as can be seen below:

ir associated problems, you'd never **think** 50% of the population has one every month. Another retty dammed silly, when you come to **think** about it. Very good men don't say these things. Whe ing and sexy. But maybe you have to **think** about what you need in a man, not what you want. I ame' (page 20). It may well make you **think** again about your attitude to the children you know, ha successful woman you know? Did you **think** automatically of the richest -- or the happiest?

Some of the topics related to 'think' above include men and women relationships, attitudes to children, successful women, sex, painful procedures of cosmetic surgery, loneliness, etc.

There are also cases where editors ask readers to write about what they think.

ardly say, write to tell us what you **think**. David - David Durman, Editor (Woman - April 18, 1994 e parfum? Write and tell me what you **think** of this issue. See you next month. Eleni Kyriacou, Ed nd write and let me know what you **think**. Terry - Terry Tavner, Editor (Chat -

Carole Russell, the new editor of *Woman*, who substituted David Durman, explains in a reply to my inquiry (see Appendix D), 'As well as bringing certain special features to the readers' attention, I use my letter to solicit views'. The examples above show this is the case not only in *Woman* but in other magazines as well. Editors highlight certain features of the issue using the mental process **THINK** and ask readers to write about their views. It is important for editors to know what readers think, as it may serve as a valuable contribution to the whole organization of the magazine, and as evidence of the good and bad aspects of the magazine as perceived by readers.

BELIEVE is another mental process found in my data, with 22 instances. The most common Senser for this verb is *I*, again representing the editor. The use of this verb being expressed by the editors suggests that in the discourse community made up by editors, the publishing company, the sponsors and the readers, the editors are allowed to express feelings and attitudes concerning several aspects of women's lives. The editors as participants are the ones who have voice, who are heard and respected in the community. For example:

...see Michael Bywater's piece on page 82. Of course, I don't **believe** *everything* he says. But I sense a kind of truth and wisdom amidst the nuttiness. (ed 29)

I don't **believe** in being anti-ageing. We'll all grow older after all, and it should be a positive thing. (ed 36)

I don't **believe** that men and women will ever give up on each other -- (ed 42)

I'm sure there's hardly a person in the country who hasn't been hit in some way by the recession, but I **believe** we at SHE have a job to do in helping you to keep you cheerful. (ed 55)

The topics of the editors' beliefs are men/women relationships (ex 1 and 3), not being anti-ageing (ex 2) and offering help to women through the magazines (ex 4).

In examples 3 and 4 above, the mental process *believe* may be used as grammatical metaphor of modality because this verb is used in a projecting clause, expressing the editor's stance. These two cases exemplify the advertising aspect of editorials: located in a projecting clause, the initial clause serves as a form of signaling for the subsequent clause which identifies and advertises the utility of the magazine or of a feature.

The Senses of 'believe' have also been found to be *women*, who in these cases believe that they are *fairly or very successful at balancing all the roles demanded of them* (ed 52), that *their partners help enough around the house* (ed 53), or that *love really does conquer all* (ed 69).

Women, considered as a general term are also represented by the pronoun *we* in the following instance:

...Literally thrown on to the streets by the people they loved and trusted -- and not, as we're led to **believe**, homeless of their own free will. (ed 49)

The form *we* here suggests intimacy, solidarity and involvement — a case of inclusive *we* (Fowler and Kress, 1979b; Talbot, 1992): readers, the editorial staff, everyone who shares these views is included as Senses of *believe* here.

We as Senses of 'believe' can also encapsulate editors and members of the editorial staff, as in:

We [here at SHE] look at men with affection, wry humour and sometimes anger, but always in the hope of gaining greater understanding of those with whom we share our lives. We **believe** in talking with men -- not at them -- and listening to what they have to say. (ed 54)

The editor here is trying to create an image that her staff favors understanding between men and women, as if men were a homogeneous group, in opposition to women, also as a homogeneous group. *We* in this case represents a form of corporate, exclusive *we* (Fowler and Kress, 1979b): the editor is talking on her behalf and on the behalf of other members of her staff.

Men and *they* are also Sensers of 'believe' in editorial 91:

Personally, I thought our feature, *Five sex myths that men believe*, should have lasted a bit longer, but the women in the office said it wasn't a problem and I wasn't to worry about it. ... Once we'd settled on our five myths, we had no trouble finding men who were happy to say on the record that yes, they did **believe** them.

In the world of heterosexual women projected in the editorials, it is important to know what 'men' believe in, as the excerpt from ed 91 above shows.

When 'believe' is used with *you* as Sensers (referring to readers in general, again an example of synthetic personalization), editors seem to offer a possible choice for readers to accept or reject what is being said, when in reality this option is just a persuasive strategy, a rhetorical mechanism to contextualize a topic being discussed in the issue. For example,

... and whether you **believe** in astrology or not, bet you read it! (ed 12)

If you don't **believe** me, then our feature, 'Turning 30', on page 22, should convince you (ed 32)

Whether or not you **believe** in things that go bump in the night, somehow it's always an image of a sheet-wrapped spectre howling in the night that comes to mind. (ed 82)

BELIEVE is used twice with the Senser referring to specific women, with *she* and *this gorgeous woman* as exponents.

It's an audacious remark, but as a good-looking woman, she **believes** she has always been treated like a commodity anyway -- it's just that these days she takes her payment in cash, not compliments. (ed 38)

I'm a great believer in the power of love. And so is Jacqueline on page 6. Frank was a dangerous armed robber, already convicted of several crimes when they met. This gorgeous woman **believes** she can change him. And Frank? He does, too (ed 75)

The participants *she* and *this gorgeous woman* occur within part of a narrative in the EWM, which is further developed in features of the issue. Here is a chart with the occurrences and Sensers of the verbs BELIEVE and THINK.

Number of occurrences	22 - 0,10%
The Senses of BELIEVE:	Pronouns/generic and specific participants
General Pronouns:	you, I, we
Generic and Specific participants:	women who; men; she (a high class call girl); this gorgeous woman (who loves an armed robber) 93 per cent of women, half (who took part in a Gallup survey from <i>She</i>); they (men who believe in sex myths)

Number of occurrences	68 - 0, 33%
The Senses of THINK	Pronouns, generic and specific participants
Pronouns:	you, I, we, anyone
Generic/Specific participants:	many people; she (a female friend who criticized an actress' looks); they (readers who write in with a moan); they (several readers who wrote complaining letters); he (a guest at a party who complained about women's magazines); the only bloke who

Table 5.2 - Senses of *believe/-s/-ed/-ing* and of *think/-s/-ing/thought*

5.4.1.3 The verb KNOW

I know you'll love it! (ed 44)

This verb is related to knowledge, meaning 'to be certain of; regard or accept as true beyond doubt' (The Heritage Illustrated Dictionary). In EWM this verb is frequently used with generalizations such as:

Everyone **knows** it's a nightmare to lose weight. But not any more... (ed 5)

it's your own fault, then. Everyone **knows** you can't trust the light in those changing rooms!' (ed 6)

Bringing up children is full of fun (and sleepless nights!), but anyone with kids **knows** the sense of responsibility that goes with it. (ed 9)

We all **know** how difficult it can be to make ends meet, especially with the extra tax we're all having to pay since April 1 (ed 10)

EVERY WOMAN **KNOWS** how it feels to have her worth measured purely by the way she looks (ed 38)

We can never **know** what 'normal' is -- partly because everyone tells porkies, and partly because 'normal' is a completely subjective description. (ed 41)

we discovered it's not surprising if your man doesn't **know** much about sexual health. (ed 45)

Because, as everyone **knows**, there isn't a woman in this land who would go to all the trouble of making and decorating a cake just for herself! (ed 70)

We all **know** someone who has suffered some awful personal tragedy (ed 74)

The Senses *everyone*, *every woman* and *we* function as part of categorical assertions concerning dating, age, the price of looks, sex, sexual health, preparing a cake for the family and personal tragedy, respectively in relation to the excerpts above. *We*, for instance, refers to a collective group which includes taxpayers in Britain (ed 10) or a group which is morally or socially united (ed 41) (Fowler, 1991:49; Fowler and Kress, 1979b). The point is that with these generalizations this specific verb serves as a form of

telling readers that they should **KNOW** about the aspects mentioned; if not, they will probably feel somehow excluded from the discourse community. Thus, if readers wish to remain part of this community they had better accept these generalizations, or at least try to understand them, see them as a natural tendency. Telling readers that *everyone knows*, *every woman knows* or *we all know*, as the examples above show, the editors are in fact naturalizing some aspects of knowledge, making them seem as unquestionable truths.

KNOW also functions as 'to be acquainted with', with Phenomenon being *most men, these two women, many women, many people, lots of people. one person, people and women* who the editors (*I* or *we*) know:

much you love'em. I hug most men I **know** and like - well, as many as I can get my hands on - and what they went through. But as I **know** and like these two women, I was interested and moved recipe for success. Many women I **know** who married the textbook Mr. Right -- similar kgroun matter to you. But in many women I **know**, I've noticed a kind of sexual wistfulness and, in some to January 1994. For many people I **know**, and many I don't, last year was 'the worst'. So much Ros Miles's piece on page 115. I **know** lots of people who are living with or married to partne S0 1992 IS FINALLY OVER, and I don't **know** one person who isn't glad to see the back of it. From section starting on page 82. I do **know** women who've bought the myth of One Great Love. They've the look of curvy, rounded women. 'I **know** women who are size 14, 16 who look so attractive in

In the cases above, the editors are telling readers about people they know whose actions or behaviors will somehow be part of the topics covered in the issues. The Phenomenon *most men, many women, many people* also appear as a form of generalization.

The two occurrences of **KNOW** below, used with the negative form *don't*, create a kind of an interpersonal denial, that is, 'denials in the interaction between writer and reader' (Pagano, 1994:260). The editors are somehow anticipating the readers' reactions to what they (the editors) are about to say:

I don't **know** of any thirtysomething who doesn't feel smarter, more confident and better looking than she did five years ago. (ed 32)
 some cautionary tales. Now, I don't **know** about you, but I'm a bit of a potato addict. (ed 77)
 I don't **know** about your house, but ours is currently groaning under the strain of holiday brochures. (ed 80)

These cases constitute a form of modality: the truth of the propositions is smoothed out by means of the negative; the editors are offering apparent autonomy for readers to hold different opinions, as a form of respect for readers.

Another use of **KNOW** as a mental process refers to editors' communication with readers by means of letters.

feeling here at Woman's Weekly. We **know** from your letters that all our pages are as relevant a h guide ever'. From your letters, we **know** you value our candid, sensitive and sensual writing about as they do in their cases?) Sadly, I **know** from your letters I'm not the only one to make e on page 10, and write and let me **know** what you think. Terry - Terry Tavner, Editor (Chat - 8 Au to call them that soon), do let us **know**. David - David Durman, Editor (Woman - April 25, 1994)

Editors know about subjects from readers' letters, and they want to know readers' opinions. As expected, mainly the positive aspects are known by the editors, as the first two examples from the concordancing above illustrate. Editors tell readers that they know readers like the magazines.

With the Senses *I* and *we*, editors seem to convey the idea that they understand different situations, such as:

s our cover somewhat boldly. Yes, I **know** we're living awful economic times and I'm sure there's It's a highly charged piece which we **know** will rattle a lot of cages. But something has to be done th my new son and young daughter I **know** exactly what hard work 'not going to work' can be. n to all women in the UK -- and I **know** there are millions of you out there -- whose juggling a exercised just 15 minutes a day. I **know** it's possible because one of my best friends has done 12

The following Phenomenon of KNOW are clauses starting with *you*. The editors are telling readers that they know readers will love and be fascinated by the issues and stories developed in the issues.

osmo selection on page 68 and yes, I **know** you'll write in with some sensational women we left off it's absolutely heartbreaking. I **know** you'll love your September issue of Company magazin intimate and sensitive of subjects. I **know** you'll love it! Mandi - Mandi Norwood, Editor (Company get on with their own lives, and I **know** you'll be fascinated by them too. There are some delic f Women of Violence (page 24). I **know** you'll find their stories fascinating, but if you're worst of '93 as our News report. I **know** you'll tell me all the events and people and trends e married to a top sports star. I **know** you'd get all the glitz and glamour, but imagine if yo earch into the text - after all, we **know** you look to us for the most up-to-date information and

In these examples and in the previous ones, *I know* is a projecting clause expressing modality. The knowing is an authoritarian statement, implying that the editors know more and can, therefore, impose their views. At the same time, however, the synthetic personalization achieved through the use of 'you' mitigates and somehow hides this authoritarian stance.

In the three occurrences of KNOW below, this mental process is used as part of advice given by the editors which readers should know about, reflecting once more the fact that editors possess more knowledge than readers and can give sound advice. In example 1, readers should know *Why men cheat*, which is the title of an article in

Cosmopolitan. The second example is a form of encouragement given by the editors to readers: they will always be supportive of readers' careers, independently of readers' love statuses. The third occurrence emphasizes that readers know as much as possible about how fertile they are.

He's just telling how it is for men. Page 88. Read it. You should **know** all this. And don't despair! (ed 28)

Men we love on page 122. You **know** that whether you're in love or out of love we'll always encourage you in your career (ed 26)

of how fertile you -- and your partner --are. The more you **know**, the less you'll have to rely on crossing your fingers. Or, worse still, crossing your legs... (ed 105)

It seems the verb KNOW in these cases functions to give confidence to women: readers KNOW they can trust the magazine. On the whole, it can be said that the use of this mental process in EWM may help to activate women's schemata to view and ultimately accept what is stated as known as if it were common sense knowledge, as a natural fact of life.

Number of occurrences	81 - 0,39%
The Senses of KNOW:	Pronouns, generic and specific participants
Pronouns:	you, I(editor or a contributor); we; we all; anyone; everyone
Generic and specific participants	many people; every woman; women; men; anyone with kids; any woman out there; anyone who has ever wanted to change the way they look; old hands; your man; they (people from the island of Korcula); the people on the island; a young mother (protagonist of a story);

Table 5.3 – Senses of know/-s/-ing/knew

5.4.1.4 Other mental processes

You want a man? You can have one. There are millions of them about, everywhere you look. (ed 26)

But maybe you have to think about what you need in a man, not what you want. (ed 24)

Enjoy the rest of this special love issue (ed 102)

Other verbs representative of mental processes include **LIKE, ENJOY, WANT, HOPE, LOVE** and **NEED**. Some Senses of **LIKE** include *you* (referring to readers), *I* (referring to the editors), *we* (referring to the editor and her/his staff), *Cosmo* and *men*. Some of the Phenomenon of **LIKE** include the following noun phrases: *this time of year* (Christmas), *the word* (dating), *these two women*, *your breasts*; or the following clauses: *to help*, *to feast your eyes*, *to investigate*, *to say a huge thank you*, *to say a big*

congratulations, to know how to up her energy level, to be with friends, to go through puberty again.

As for the process **ENJOY**, the Sensors are *women and you* (referring to readers). What these Sensors enjoy include *a happy and healthy sex life, the evening, the wilderness of the coming season*, and reading specific features of the issue, such as *this special love issue, this week's issue, Your Complete Easter Cookbook*.

Some of the Sensors of the process **WANT\WANTS\WANTED** in EWM are *you* (readers), *I* (editors, Henry Porter, a contributor of *Cosmopolitan*), *she* (Pollyana), *they* (bright young women; men), *most men, New Yorkers, some (women), the Essentials team, any woman, every woman, the Health and Beauty team*. Some of the Phenomenon are the nominal groups *a partner, a man, a creative genius, a free bottle of Eden eau de parfum, careers, children, shylphlike shape, sex with turnips, your answers*; the clauses *to hear about your experiments, to make you feel good about women, to borrow my hairdryer, to see more of, to give you the best, to lose her virginity, to know who's who, to sit and stare out of windows, to change the way they look*. Women's wants, as projected linguistically in EWM, are restricted to personal, private aspects of women's lives.

HOPE as a mental process is also present in the EWM. The Sensors are *I* (referring to the editor) and *we* (referring to the editorial staff). The Phenomenon of **HOPE**, that is, what editors hope, include: *1993 will be a terrific year, we all have a good year, you enjoy this week's issue, your week is productive*, for instance. In many occurrences, **HOPE** is not only part of editors' good wishes but it also functions as a projecting clause to end the editorial, such as,

ng for every woman who juggles her life. I **hope** you enjoy it. Linda Kelsey - Editor (She - October h groups have given it a big thumbs up. We **hope** you like it as much as they do! Olwen Rice, Edit this week's issue of Woman, but an issue, I **hope**, you still enjoy. David - David Durman, Editor (W so built a garden pond and a larger patio. **Hope** your week is productive! Caroline - Caroline Richr

LOVE as a mental process is found in the data with two basic meanings: 1) women loving their husbands/partners/lovers, children, animals, etc; and 2) the editors and their staff's expressing their liking for something, in an informal way. The expression

make love is a material (not mental) process. In the first meaning, I considered the occurrences with *love* and *fall in love*.

'people who only **love** once in their lives are very shallow'. (ed 24)

*The six biggest mistakes we make when we **fall in love*** by Barbara De Angelis (page 166). (ed 30)

we may be sick to death of men in general, but we all **love** at least one man in particular. (ed 42)

We Brits are a great nation of lovers -- we **love** our children, our animals, our countryside. (ed 75)

My family are extremely important to me and I **love** being a mum, (ed 55)

The second meaning shows the editors and/or their staff expressing their liking, usually as a way to attract readers to read certain features of the magazine.

I know you'll **love** it! (ed 44)

I know you'll **love** your September issue of Company magazine. (ed 49)

I'd **love** to hear your suggestions (ed 59)

Try them, you'll **love** them! (ed 107)

NEED also appears as a mental process in EWM. This particular process is significant in EWM for it is related to 'lacking or wanting something necessary or very useful' (Longman Dictionary, 1978:729). According to the COBUILD (1987:961) dictionary,

If you need something 1.1 you must have it because it is a basic necessity and because you depend on it in order to live and be healthy. ...1.2 you must have it if you are going to do a job, solve a problem, or achieve a particular result successfully...1.3 you want it very much because you think you would benefit from it

These meanings are clearly expressed in the use of **NEED** in EWM, as can be seen below. Certain generalizations are used with this mental process. Here editors are expressing their opinions/points of view as women with authority or experience:

There are some very good men out there -- loyal, loving and sexy. But maybe you have to think about what you **need** in a man, not what you want. I *want* a creative writing genius, a Daniel Day-Lewis lookalike who's obsessed with sharing his body and soul with me. I *need* a tender, cheerful man who cooks and fixes plugs. (ed 24)

I know people who can't stand to be alone, people whose weekends and evenings are jammed with other people. I guess that's fine if it works for you. (It's never worked for me.) But if there's an untapped and unexplored creative side of you, you **need** to spend time by yourself. (ed 29)

we're all working women. We all **need** support, appreciation and, occasionally, inspiration. (ed 40)

We do **need** to eat more when it's cold, but that insulating layer of flesh turns into plain old fat once the thermals come off! (ed 71)

These excerpts show the use of **NEED** as part of advice given to readers about having a man, spending time alone to be creative, or eating. The animate Sensors in these cases include *I* (referring to the editor), *we* (meaning perhaps all women), and *you*.

Two cases of inanimate entities as Sensors are:

Sex with an ex **needs** affection on both sides combined with some impish lust.(ed 21)
 We also have a report explaining how any relationship, not just the heady, romantic sort, **needs** to be built from basics. (ed 69)

Sex with an ex and *any relationship* are abstract entities, and as such become grammatical metaphors, for participants of mental process must be human or human-like. In these cases, these Sensers are reified, become facts.

The verb **NEED** is sometimes used as part of dramatic reports about readers:

but what I've never seen before is the story we publish this week of a smashing eight-year-old girl called Laura. Laura has that cruel illness, cystic fibrosis, and **needs** to take 43 tablets a day in order to stay alive: drugs that inevitably were tested on animals. (ed 19)

When Fran was told she had inoperable cancer, there seemed no point in trying to fight it. But her teenage daughter Terene scoured medical journals looking for a cure -- and found one! As Terene says, 'I couldn't let my mum die. I **needed** her too much.'(ed 111)

The use of **NEED** helps to create a dramatic effect in the report expressed in direct quotations by a reader, Terene, whose mother had 'inoperable cancer'. The first report concerns the use of drugs tested on animals. Both stories are published in the issue of the magazine. By means of this mental process, editors create necessities in readers by explicitly telling them that they need certain things, such as *specific information* or *all the contacts*, for instance, as shown below:

A 24-page fashion directory of the very best buys for the coming months, it's all you **need** to get the edge. (ed 46)

a comprehensive therapy guide which answers all the questions you've ever wanted to ask and will provide you with all the contacts you **need**. Pull out and keep -- it's your vital link with modern-day problem solving. (ed 47)

From the difficulties we had digging out the specific information you **need** about your periods and their associated problems, you'd never think 50% of the population has one every month. (ed 51)

Other occurrences of **NEED** express editors' needs to obtain readers' support, such as, *but I'm also aware that we need to earn your loyalty, which is why all of us here will continue to work hard to improve the magazine in 1994* (ed 18).

The expression of feelings, beliefs and thoughts through the use of mental processes with the editors and/or members of the editing staff as Sensers is also found in editorials from Brazilian publications, as, for example:

Não **sei** nadar direito, sou um horror e, aliás, não **gosto** de nadar. Mas **adoro** água.
 (Cláudia - Feb 1995)

Por falar em presentes, como eu **sei** que todas nós **adoramos** ganhá-los, ...
 (*Corpo a Corpo* - March/April 1993)
 meu coração me diz o quanto **gosto** e **sinto** saudades do campo (*Cláudia* - Sept 1992)
 Eu **queria** ser amiga dela! (*Capricho* - Oct 1993)
 Você acredita em reencarnação? Pelo sim, pelo não, nós todas aqui de NOVA já **decidimos:**
queremos voltar na próxima vida com o corpo de Luíza Brunet.
 (*Nova* - Nov 1991)

In these examples, editors express their personal characteristics, as not knowing/ how to swim, loving water, loving to get presents, missing the countryside, for example.

Slobin (1979:176), when discussing the weak form of linguistic determinism, has asserted that 'certain aspects of language can predispose people to think or act in one way rather than another'. The use of mental processes is one of these aspects of language. As such they tend to predispose readers to feel, think and perceive in certain ways, as expressed in the EWM. This way, readers become familiarized with the world of the magazine, made up of people with supposedly similar *Weltenschaung*, interests, wishes and desires.

As mental processes characterize emotions, I believe they may be linked to one kind of fallacy in argumentation called *argumentum ad populum*, namely, the appeal to popular sentiment, to the emotions of the audience (Walton, 1992; van Eemeren and Grootendorst, 1992). According to Walton (1992) emotional appeals brought to a personal level are a relevant audience-directed kind of argumentation. He says 'The argument ad populum is most effective as a technique of argumentation in establishing a link -- an identification or social alignment -- between the commitments of the speaker and the audience' (Walton, 1992:102). In EWM, mental processes function as a technique of argumentation, for they are ultimately used to persuade a specific audience of women readers by means of emotions. The emotional appeals are presented through the thoughts, wishes, beliefs of the editors, readers and other members of the discourse community and are mostly expressed by mental processes. At the same time, the mental processes contribute to establish a kind of alignment between interlocutors, in the sense that the editors and readers share beliefs and thoughts. According to van Eemeren and Grootendorst (1992), the fallacy argumentum ad populum is effective especially if used to emphasize the unity of a social group, as seems to be the case in EWM.

Here is a table with the Sensers of *like, enjoy, want, need, love* and *hope*.

Number of occurrences	28 - 0,13%
The Senses of LIKE	Pronouns, generic and specific entities
General Pronouns:	you, I, we,
General nouns:	men; one person; any woman out there
Specific entities:	Cosmo; your husband/ boyfriend fancy piece

Number of occurrences	15 - 0,07%
The Senses of ENJOY:	General pronouns and general nouns
General Pronouns:	you; we;
Generic participants:	more women than ever

Number of occurrences	49 - 0, 24%
The Senses of WANT:	Pronouns, generic and specific participants
Pronouns and Generic participants:	you; I; we; who; they (men); men; every woman; readers; some (women); most men; anyone; any woman;
Specific participants	she (Pollyana); they (young women who don't want careers); the Health and Beauty team; she (a woman who doesn't want kids); Debbie; the Essentials team

Number of occurrences	30 - 0, 14%
The Senses of NEED:	Pronouns, generic participants and nominalization
Pronouns:	you; I; we; who;
Generic participants:	Donors; a man;
Nominalization:	Sex with an ex

Number of occurrences	41 - 0, 20%
The Senses of LOVE:	Pronouns and generic participants
Pronouns and generic participants	he (your man); all the world; you (reader); I (editor/winner of She's Working Mother of the Year/ we (women/editor and ed. staff/ Brits);/ men; some (women); people; most people
Specific participants	Fashion Director Elaine Deed; Lee (a sub-editor of <i>Chat</i>)

Number of occurrences	22 - 0,10%
The Senses of HOPE	Pronouns referring to generic and specific participants
Generic and specific participants	I (the editor); we (the editor and her/his editorial staff)

Table 5.4 – Senses of like, enjoy, want, need, love and hope

5.4.2 What women do: Material Processes in EWM

Material processes refer to processes where some entity does something: they are the processes of doing, of 'external, physical, perceptible' (Fowler, 1991:74) actions, of

change. In my data, these processes represent routine, daily activities, physiological actions, man/woman relationships or actions performed by the magazine staff. According to Halliday (1985, 1994), the participants of material processes are called Actor and Goal. Actor, also called Agent, is the doer of the process, and Goal, the participant at whom the process is directed, also called Patient or Affected. As Halliday (1985:108) explains,

In a material process, every participant is a THING: that is, it is a phenomenon of our experience, including of course our inner experience or imagination -- some entity (person, creature, object, institution or abstraction), or some process (action, event, quality, state or relation).

The Actor is usually the initiator of the process, the one who performs the action. Here are some examples of material processes taken from my data:

Which skincare range do you **use**? (Ed 37)
 ...Arnold Schwarzenegger tenderly **tucking** his toddler into a buggy (Ed 68)
 ...as many as four million of us **have given up** meat...(Ed 107)

In these three instances, which constitute daily or common activities, the Actors who perform the action are *you*, *A. Schwarzenegger* and *four million of us* and the Goals are *skincare*, *his toddler* and *meat*.

Some material processes with *women* or *woman* as Actors present in the editorials include the following:

Given that hundreds of women each year **pay** thousands to cosmetic surgeons (ed 46)
 Shopping as therapy? Absolutely, says one in three women who **took part** in our Gallup survey (ed 53)
 Sixty-one per cent of women **sink** into a hot bath in order to wind down, half **have tried exercising** as a means of relieving stress rather than simply **getting fit**, and one in four **has a stiff drink** when the going gets tough. (ed 53)
 Our survey also discovered that the majority of women **work to live** rather than **live to work** (ed53)
 Women who **juggle** marriage and motherhood, work and home often find that not only (ed 60)
 The usual complaints about sexual harassment in the office tend to come from women **working** in a male environment. (ed 79)
 Imagine the woman who **has spent** years **taking** the Pill with clockwork precision (ed 105)

These actions concern women paying a great amount of money for cosmetic surgery, taking part in surveys, sinking into a hot bath, exercising or drinking, working to live, juggling marriage and motherhood, working in a male environment, or taking the pill. These activities, typical of middle-class daily activities, are in the agenda of women's

magazines, and so become common-sense or naturalized for readers of the magazines. These material processes are the kind of actions chosen to be presented in women's magazines, instead of representing women taking decisions in business, finance, or politics, for example.

The following examples of material processes show involvement among members of the editorial staff, or between the editorial staff and readers, contributing to the establishment of an atmosphere of creation, movement, or even excitement about the preparation of the issue.

- 1) but next week we'll **be publishing** Sue's full account of what happened. (ed 3)
- 2) we've **given** him [Jonathan Cainer] a lot of space to reveal the truth. (ed 12)
- 3) we **get** sackfuls of letters. (ed 12)
- 4) We **got** a lot of letters from readers wanting **to publicise** a particular cause. (ed 19)
- 5) Features Editor Vanessa Raphaely **came swinging** over to my desk in early July, **shoved** a piece under my nose (ed 30)
- 6) Aside from the contents of the magazine, we're **celebrating** something else at Options this month (ed 38)
- 7) the articles we **run** in *Company* magazine (ed 44)
- 8) as four readers found out when we **gave** each a fabulous makeover (ed 69)
- 9) Do **ring** me on 071-836-0519 or **drop** me **a line** ... (ed 100)
- 10) Just as well you **bought** this issue of *New Woman* then. (ed 103)
- 11) Each week we'll **devote** part of the magazine to the campaign, and we'll **be using** your information to suggest fundraising ideas families can **do** together. (ed 106)
- 12) We **get** many letters asking for health advice and recipe ideas. That's why we've **put together** our 8-page special... (ed 107)

These sentences contribute to show readers a picture of how the editorial staff work together and how they are concerned about readers' reactions to their issues. The Actors of these processes are the pronouns *we* (referring to the editorial staff) and *you* (referring to readers), and the nominal group *Features Editor Vanessa Raphaely*. They are the agents who perform the action, who engender the processes. However, in 3), 4) and 12), with the use of the verb *get*, the Actors (*we*) are beneficiary not agents, i.e. they do not cause the processes, but are the affected ones. The editor and her/his staff receive the letters - they do not cause the process. Still, in spite of the great number of letters received, it can be said that the only letters published are those which most likely conform to the editorial policies of the magazine, to the 'identification of femininity with the 'personal', the 'individual' and the 'private'' (Ballaster et al, 1991:174).

Other material processes reveal personal information about the editors or their staff. Some examples are:

- but when I **looked** around everyone was too busy reading about Sean and Harrison to notice. (ed 1)
[Keith McNeill, editor of *Woman's Own*]

I **hug** most men I know and like - well, as many as I can **get** my hands on - (ed 25) [Marcelle D'Argy Smith, editor of *Cosmopolitan*]

I'm **getting married**. (ed 23) [Jay Rainer, member of *Cosmopolitan* editorial staff]

when she **took off** on her Moscow trip **to visit** an old college friend. (ed 31) [*Cosmo's* Features Assistant Kathy Viner]

I've mourned, I promise you. I've **cried**, felt panic-stricken (ed 24) [Marcelle D'Argy Smith, editor of *Cosmopolitan*]

On this unexpectedly bright day, as I'm **sitting typing** at the window that overlooks the gardens of the flat I *finally* **bought** after a couple of years of **staying** with friends and **renting**... (Ed 31) [Marcelle D'Argy Smith, editor of *Cosmopolitan*]

I **don't smoke** (ed 90) [Simon Geller, editor of *Me*]

70 while Deputy Editor Tracey Godridge **is expecting** her second baby in July. (ed 41)

I, for one, **will be buying** that natty washing line for my holiday in Cornwall. (ed 112) [Sue Reid, editor of *Woman's Realm*]

our normally hale and hearty Chief Sub **was laid up** with hepatitis... in fact, she's **hopping up and down** behind me right now... (ed 112)

Readers come to know about what editors or members of the editorial staff do, did, are doing or will be doing, such as getting married, visiting a friend, hugging men or buying objects. This is characteristic of EWM: the Actors of the material processes are agents/writers explicitly mentioned. There are no hidden agents, as for example the Actors of material processes in editorials of magazines such as *Veja* or *Isto É*. As I point out elsewhere (Heberle, 1997:162),

In other kinds of magazine editorials, such as the ones in two Brazilian weekly publications *Veja* and *Isto É*, the agents of the different processes are not as easily identifiable as they are in editorials in women's magazines, for many times there are nominalizations, that is, actions whose agents become hidden in the processes. For instance:

'Os tiros e as facadas tiram a vida dos marinheiros'. (From *Isto É*, May 31 1995).

Or: 'O Real elegeu um presidente da República'. (From *Veja*, June 28 1995)

The Actors of the material processes 'tiram a vida' and 'elegeu' are not human beings, but abstract entities: 'Os tiros e as facadas' and 'O Real'. These two examples have been transformed; the doers of the actions are unknown. According to Halliday (1994:340) this transformation is a 'metaphorical mode of expression'. The material processes 'killing' (sailors) and 'electing' (presidents) are actions more easily identified with the world of public sphere, distinct from visiting places or staying with friends as seen in the examples of EWM above. The personal information about editors and their staff as shown above enhances the degree of intimacy with readers, creating a special bond with them, which is not usually observed in other kinds of magazine editorials, such as the ones in *Veja* and *Isto É*.

This degree of intimacy is not seen in other kinds of text. Trew (1979) contrasts reports and leading articles from two British newspapers and shows that relations of transitivity such as passives and nominalizations reveal different ideological processes. Fairclough (1993a) analyzes advertisements for academic positions in British universities and sees that passives and nominalizations occur in more formal, distant, impersonal kinds of discourse. Here are two examples of material processes which exemplify this impersonal, distant style from Fairclough's data: *Applications are invited for a Lectureship; Further particulars may be obtained from the Director of Personnel*. Thus, these grammatical participants portray patterns of experience which are characteristic of discourse communities different from the world of women's magazines.

When there are non-human participants as Actors of material processes in EWM they refer to acts within the private sphere. Some examples include:

- The moment my diet began, my appetite **went** right into overdrive! (ed 2)
- Then, suddenly, the housing bubble **burst** and I met people whose house was costing them cash! (ed 3)
- My sickness **was followed** by a heavy dose of martyrdom. (ed 13)
- Our cookery pages, for example, **offer** some really excellent recipes for meals that are suitable for freezing.. (ed 15)
- Subjects seem to **come** and **go** in popularity but I've noticed over the last six months (ed 19)
- Life tends **to improve** if you think laterally, stay cheerful and never lose the will to try. (ed 21)
- and life **has** temporarily **lost** its meaning (ed 24)

In these excerpts the Actors are not identified as being men or women, or people in general: the Actors here are 'appetite', 'cookery pages', 'subjects', 'life', for example. In opposition to these actions concerning private, personal circumstances, in editorials in *Veja*, *Isto É*, or *Skopia Médica*, for instance, the non-human Actors of material processes refer to acts related to the public sphere, such as the ones in bold below:

- Outros 3 bilhões de dólares **o banco** emprestou a empresas privadas... Até agora, **a intervenção federal** conseguiu resgatar apenas 8 milhões desses 3 bilhões de dólares.
- **os fatos criativos de uma necessária revisão constitucional e de um profundo ajuste econômico** deixam de ocupar o espaço que merecem. (*IstoÉ* - 8 de dezembro de 1993)
- o Instituto de Tecnologia e Imunobiológicos da Fundação Oswaldo Cruz** trabalha em ritmo industrial, revelado na reportagem Bio-Manguinhos: usina para a produção de vacinas. (*Skopia Médica* - Ano 11 n° 3 1994)

These Actors are part of discourse communities concerned with business, government, or professional issues, again different from the kind of experience projected in EWM.

Here are three instances of material processes from the editorials which may be found in texts concerning the public sphere:

Well, it's Happy Anniversary to us. It's 75 years ago this month that women in Britain **won** the vote. It was hard **fought** for by a few women who were prepared to make themselves very unpopular. (ed 29)

We'll **lobby** financial institutions with a scheme (to be announced next month) which could **revolutionise** the lives of first-time parents.... (Ed 59)

These examples taken from *Cosmopolitan* and *She*, respectively, are almost exceptions to the general rule that most material processes in the editorials represent women's personal, private life. In the first case above, the material processes 'won' and 'fought' could be projections of issues typically found in the public sphere; however, they acquire another dimension with the discourse marker 'Well', typically used in informal talks, as I pointed out in the previous chapter and with the use of the pronoun 'us'. Even though these specific material processes can be located as belonging to the sphere of public life, the context where they occur places them in the private sphere.

Still regarding material processes, EWM contain actions which attempt to create a form of bond, a sense of belonging, of being part of the discourse community of women who share the same views as those positively focused on in women's magazines. In several of these cases, the Actors are *you*. *You* may refer to the group of women who are turning 30, or those who have to go to different parties, who put off home decorating, who buy *Company*, etc, as presented below:

It's long been my motto (borrowed from cartoonist Jules Pfeiffer) that if you can **survive** December you can **survive** anything. (ed 31)

if you have the *right* clothes *ready* to go... you can **save** precious time and energy and look and feel more confident. (ed 31)

If you're about **to join** the gang [women turning 30], welcome -- you're **entering** the best decade yet! (ed 32)

According to the audit bureau of circulation, 250,343 of you **buy** *Company magazine* every month (that's 19% more than last year!). (ed 50)

how long have you **been putting off** that bit of home decorating? (ed 73)

If you have a wedding or christening **to go** to this summer...(ed 111)

Sending letters or donations, saving time, buying -- with *you* as the Actor -- suggest that these patterns of experience are shared by editors and readers alike.

The occurrences of material processes below are mostly part of narratives, with participants whose actions or great deeds are signaled in the EWM and become highlighted in the issues.

nothing has been done about the women who **are being held** and systematically **abused, raped** and **tortured** in the rape camps (ed 26)

dishonest when I said I was happy. But now we're **getting divorced** and I feel terrific. (ed 30)

Tanya, together with her partner Clark, **is now bringing up** her ten-year-old nephew... For the last few years she **has been running** the local Bereavement Support Group for parents and also **teaches** in a state boarding school for dyslexic children. Teri Peck ...**works** as a part-time coordinator for Yeovil and District Women's Aid, and **does** voluntary work **helping** victims of sexual abuse and rape. (ed 61)

From the 26 selected EWM, some of the verbal groups containing material processes include:

From the monthly EWM:

slumbering on warm beaches, working in the summer, staying around a man who cheats on her, making love to you, go home and fall over exhausted, goes to the lavatory, lazing in the garden, put my hand on my heart, meet somebody, do any exercise, building great bodies, did for a living, turned abruptly to mingle with less reactionary guests, spending Christmas together, spend a full six months organising the Awards, take the unusual step, write about sex, turn abruptly, taking over as Editor of *Essentials*, among others.

From the weekly EWM:

looked around, started my make or break diet, lose weight, expecting a baby, publicise a particular cause, publish this week, take 43 tablets a day, gave each a fabulous makeover, give yourself a break, dressing up puppets, dropped her a line, giving up meat, spending your life eating nut cutlets, keeping a padlock on my wallet, among others.

The Actors of these processes are similar to the participants of other processes. They are mostly *I* and *we* (referring to the editor and to the editorial staff, respectively), *you*, and *she*. Other Actors include *British women, partners, people*, or some celebrities such as *Princess Diana*.

In EWM in Brazilian publications, material processes also represent daily activities placed within the private sphere. Here are some instances of material processes which show the woman as the housekeeper, mother and wife:

Vamos **entrar** juntas no espírito da festa e **escolher** os presentes que vão fazer a alegria de adultos e crianças; **decorar** a casa toda com os enfeites que você mesma **cria**; **separar** as pratas, os cristais e as porcelanas e **montar** mesas deslumbrantes para **servir** verdadeiros banquetes; **aproveitar** a ocasião para **comprar** aquele vestido...Um bom motivo para você **preparar** o corpo para **viver** as delícias do calor. (brzed 3)

The editor is inviting the readers to embark on the Christmas mood and choose gifts, decorate and clean objects and the house, as well as buy a new dress and get fit for summer. The Goals include presents, the house, silver, tables, dress, just to mention a few. According to middle-class practices, this is the desirable picture for women in general: as the good keeper of the home, family and herself. This short excerpt also

contributes to show that *Criativa*, as most other monthly publications, are created for middle class women who have silver, crystal ornaments, who have the opportunity to decorate houses for Christmas and prepare themselves for summer vacations. The mentioning of these Goals and *you* as Actor and the material processes used makes the whole paragraph sound as if this environment is typical of all houses. These actions thus become naturalized, even though it is clearly presented to a financially privileged minority who have access to these products and styles of living.

Similar to the editorials in women's magazines from Britain, editorials in Brazilian women's magazines also present characteristics of the editors by means of material processes, such as:

Em setembro [nós da redação] já embarcamos no espírito natalino, **procurando** as novidades que vão ajudá-la a preparar uma festa de sonho. (*Criativa* - dez 1993)

Pelo sim, pelo não, nós todas aqui de NOVA já decidimos: queremos **voltar** na próxima vida com o corpo de Luíza Brunet. (*Nova* - nov 1991)

Fomos às ruas à procura de camisetas, blusas, vestidos mais ousados.

A editora Joyce Moysés **organizou** o especial de testes. (*Nova* - fev 1993)

By means of the material processes and the participants as Actors *nós da redação, todas nós aqui de Nova, nós* and *a editora Joyce Moysés* it is possible to imagine the members of the editorial staff busy working to prepare the issues of the magazines. These dynamic actions serve as an advertising to specific sections of the magazine covered in the issues: preparing for Christmas, Luíza Brunet's work out, hints on fashion and a special personality test.

Besides working with the editorial staff, readers also get to know about editors' personal characteristics, as the examples below show:

Mesmo debaixo d'água, **uso** filtro solar. (*Cláudia* - fev 1995)

conheci o Roberto na Piazza Navona, em Roma, num final de férias, no velho estilo italiano-paquera-turista. (*Nova* - jan 1994)

These actions are performed by the editors themselves, as expressed by them.

The next excerpt containing material processes is part of a narrative, in direct speech, of a journalist who wrote a feature on the Brazilian actress Sonia Braga. The actions mentioned concern everyday living, perhaps to tell readers that daily routine activities are performed even by famous people. Here Sonia Braga is taken out of the public life and put within the confines of the private sphere, of the world of women's magazines. Fowler (1991:91) explains that in the media famous people become

newsworthy when doing 'something spectacular or mundane', a tendency he identifies as personalization, as one of the criteria for news values, used so as to promote feelings of empathy or identification. It seems this is the case in the excerpt below and in many instances in EWM:

'Nas quatro semanas em que esta matéria foi feita, **andei** com a Sonia por toda Nova York, **assisti** a seus jogos de tênis, **fiz** compras com ela no supermercado, **acompanhei**-a a jantares simples e chiques, **assistimos** a uma peça de teatro, **fizemos** vários passeios calmos pelo bairro onde **mora** ... (brzed 7)

The material processes portrayed in the editorials from both Brazilian and British women's magazines show that women's activities are confined within the personal, private, affective world, distant from the public world generally associated with the masculine domain. Besides, as has already been pointed out, the Agents/Actors are explicitly mentioned and can be easily identified.

Material processes in EWM:

use/tuck/give up/ pay/ take part/ sink into a bath/ exercise, do exercise/ get fit/ have a drink/ work/ live/ juggle/ spend/ take the Pill/ publish/ give space/ get letters/ come swinging/ shove/ turn to page/ celebrate/ run articles, local groups/ give a makeover, a chance / drop a line/ ring/ devote/ do/ put together/ look/ hug/ get my hands on/ get married/ visit/ cry/ buy/ stay/ rent/ smoke/ expect a baby/ be laid up/ hop up and down/ go into overdrive/ burst/ follow/ offer/ come and go/ improve/ lose meaning/ win the vote/ fight/ lobby/ revolutionise/ send a letter, donations/ survive/ save/ join the gang/ put off/ go/ be held, abused, raped, tortured/ get divorced/ bring up/ teach/ do voluntary work/ help/ slumber/ cheat/ make love/ fall exhausted/ laze/ put/ meet/ build great bodies/ do for a living/ turn/ organise/ take step/ write/ take over/ look around/ start diet/ lose weight/ publicise a cause/ take tablets/ give a break/ dress up puppets/ drop a line/ keep a padlock/ lie/ expend time, energy/ go to the lavatory/ get results/ / boost their breasts/ damage relations/ lose virginity/ see a friend/ flirt/ smoke/ help/ win/ clean up/ let (someone) die/ scour/ look at/ sling

Figure 5.1 – Material processes in EWM

5.4.3 What women say and talk about: Verbal processes in EWM

Verbal processes, as the name suggests, refers to verbs which express sayings; they are the processes of communicating. In women's magazines, women have a chance to talk, complain, discuss, criticize, ask questions to other members of the same discourse community which comprise, as previously stated, those women who read the same magazine together with the members of the editorial staff who supposedly form a unified whole. The participants of verbal processes are called 'Sayers', the ones who say or communicate something. What is said, that is, the verbalization, may be a) Reported, when it is in indirect speech (Ex: *but the women in the office said **it wasn't a problem***

(ed 91)); b) Quoted, when it is direct speech, the representation of what was actually said (Ex: *She said, 'I'm just glad that I don't need it'* (ed 34)); c) Receiver, the addressee of the message (Ex: *I told her I was giving up meat.* (ed 107)); d) 'Verbiage', expressions, nominal groups used instead of clauses (Ex: *I get asked questions on this subject.* (ed 22)).

In the editorials, verbal processes are important, for in the magazines, women's voices are legitimized, authorized. Men are a part of this world, and they are given voice of authority as counselors, and as members of the masculine world. When men talk in EWM, it is to tell women how they see them, to help women see another side of different aspects of women's thoughts or actions. Besides the words from different sponsors and the editorial staff, women have a chance to write and send written versions of their experience, doubts, anxieties. Thus, verbal processes are common, as can be seen in the examples below.

Out of the 21 instances of **TALK** as a verbal process which appear in my data, some of the Sayers are the inclusive pronoun *we*, representing the editors and members of their staff, or, indirectly, perhaps all women who share their ideas.

at work or in the car park. Can we **talk** about this?) The whole area of dating (no, I don't everyone **stressed** is that when we **talk** about family life we must recognise the needs and Cadbury's flakes when we were **talking** about what 'most men' wanted. (Our person band Gary. We are thrilled! And **talking** of birthdays and anniversaries, Cosmo is 21 years old. How is it going in a stolen car? On page 16 we **talk** to a mum who had just that experience -- and **ask** beauty matter not one bit. We also **talk** to women who have rediscovered their sexuality in e share our lives. We believe in **talking** with men -- not at them -- and listening to wh

Here the act of talking helps to set the scene or somehow prepare readers for the reading of specific issues in the magazines. Now there are times when the Sayer of **TALK** is just the editor herself/himself, as in the following:

that information for others. I'm **talking** specifically about an article we featured much (ed 46)
Not, of course, that I tried to **talk** him into it! 'Although it's a drop in the ocean of wh (ed 57)
And I'm certainly not just **talking** about women in loveless relationships. This month (ed 60)

The other Sayers of **TALK** are readers in general, *you, people, friends*, or specific readers who have somehow participated in the life of the magazine, as *Karen* or *thirteen finalists*, as illustrated below:

Karen has **talked** to four fellow mums about how they juggle their working lives (ed 8)
Thirteen finalists came to London, **talked** to our judges, saw a show and had lunch at Claridge's (ed 20)

This has done much to help people **talk** about sex and consequently have much more fulfilling sex lives (ed 45)
 invaluable. Friends who **talk** to me about my lifestyle tell me it sounds horrific. (ed 55)
 'll never forget it. We kissed, we **talked** about possible names for our first-born (ed 94)

Other verbal processes besides **TALK** are also found with *we* (referring to the editorial staff, specifically) as Sayers:

we've **discussed** covering it many times here but, each time, we've shied away. (ed 16)
 With this in mind, we **asked** six women to keep a truly honest diary of their sex lives (ed 41)
 We also **talk** to women who have rediscovered their sexuality in a variety of ways (ed 60)
 of a mystery to them as they are to us. We **interviewed** 13 famous men this month (ed 39)

Members of different editorial staff ask women to do things, discuss topics to be included in the issue, talk to women and interview men. It seems these verbal processes contribute to create an atmosphere where the editors and their staff get involved in interesting discussions and conversations.

In the private, personal world of women's magazines, where an atmosphere of sharing and company seem to be created by the editorial staff in relation to readers, *women, woman, readers, friends* and *you* are important Sayers of *ask, say, tell, criticize, admit*, etc. For example:

- How often do you hear a woman **say**, when you **ask** her why she stays around a man who cheats on her, lies to her or only sees her when he feels like easy sex, (ed 22)
- Sometimes I meet bright young women who **say** they definitely don't want careers. What they want, they **say**, are love, marriage, and children. (ed 25)
- But it was a *married* woman friend who **said** why does hugging have to lead to sex? She explained that in the context of married life that was what could happen. (ed 25)
- I HAVE FRIENDS WHO will **tell** me happily and truthfully how much they earn (ed 41)
- I'm always hearing women **say** -- only half jokingly -- that they're giving up on men (ed 42)
- ... know much about sexual health. Women can **ask** at Well Woman clinics and gynaecologists, yet by contrast most men are forced (ed 45)
- And most of you **congratulated** us. However, there were some [readers] who wrote **to say** we had been too explicit. Well, I'm sorry to have to disappoint (ed 46)
- Every woman has a tale to **tell** along these lines, which is why I believe the film *Di* (ed 50)
- A shocking 79% of women **say** men do not take their stress levels seriously, and (ed 53)
- the going gets tough. Two-thirds of women **questioned say** their lives are stressful and that they accept stress (ed 53)
- So I **asked** regular SHE contributor Jeannette Kupfermann whether, in her capacity as TV critic for the *Daily Mail*, she ever got letters from viewers **criticising** looks. Did viewers **criticise** men's looks? Hardly ever. Did men **criticise** women's looks? Rarely. Did women **criticise** women's looks? All the time. (ed 58)
- Even if you're sceptic, you have **to admit** it's [astrology] influenced mankind for centuries. (ed 63)
- So often we editors are **accused** of always using glamorous models for pictures, but (ed 76)
- even readers who write in with a moan **say** they still think *Essentials* is great. We get (ed 96)

What is being asked, said or told concerns women's sexual health, looks, lives, and wants, all related to personal and private affairs, in accordance with the prevailing ideologies in women's magazines in general.

From the analysis of the 26 EWM, the verbal processes from the editorials in the monthly magazines include:

point out, ask, say, advise, talk, call, conclude, describe, pinpoint, uncover (the truth), insist, discuss, share (experience), express, give (suggestion), admit, mean, chip in, persuade, explain.

Some of the verbal processes from the editorials in weekly magazines are:

assure, volunteer, offer, point out, reveal (the truth), say, ask, make (a point), rehearse (an argument), explain, disagree, answer, reply, give (information), tell, gasp, estimate.

The verbal processes *advise*, *insist*, *point out* and *persuade* exemplify the ideology of advice, as can be observed through the four examples below:

She **advises** we think twice before we fall in love with someone in the office. (ed 22)
 Financial writer Amanda Atha **insists** that we all have to get smarter about money. (ed 28)
 All positive stuff, as Madeleine Kingsley **points out** on page 82, if only you approach it in the right way (ed 53)
 Talking about bodyhang-ups, on page 40 we **persuade** six male models to bare all and show us their secret scars. (ed 102)

The Sayers are supposed to have credentials to perform the verbal acts reported in EWM.

The verbal process **ASK** is sometimes presented with *you* as Sayer, usually concerning problems whose answers are provided in the issues of the magazine. For example:

The answers to all the questions you really want **to ask** about work-outs and body image are in there (ed 37)
 That's why we've devoted five pages this month to a comprehensive therapy guide which **answers** all the questions you've ever wanted **to ask** and will provide you with all the contacts you need. (ed 47)
 And if you've ever caught yourself **asking** your partner, 'What are you thinking, darling?' and then regretted it, turn straight to page 96. (ed 58)

The following occurrences of **ASK** show the editors involved in communication with people or specifically readers who ask about different topics, such as *how important sex is in a relationship*, *if Options is a magazine for the working woman*, *if men really do like women to be sexually assertive*, for example. There are also cases where the editor asks *for your opinions on scandal*.

re because of all the questions I'm **asked** about the magazine when I meet people, the one I (s we get sackfuls of letters afterwards **asking** can we have some more. So I hope you enjoy his latest Dear readers In February, we **asked** for your opinions on scandal. Well, the message was o in the house. We get many letters **asking** for health advice and recipe ideas. That's why we interests. However, I'm always being **asked** how important sex is in a relationship. I think it's pr ons - August, 1993) 40 - I'm often **asked** if Options is a magazine for the working women, a and go-getting, I am constantly being **asked** if men really do like women to be sexually assertive

ing them cash! Now the question being **asked** is whether it's better to rent... On page 42, we **ask** exact. I'm amazed at how often I get **asked** questions on this subject. Listen, I'm only good at t by skinny girls?' you often write and **ask**. Well, this week, we haven't. Our fashion team has track talking to lots of you, our readers, **asking** what you like about the magazine, what you want to se

Thus readers and editors seem to engage in interaction to talk about women's interests and wishes — within the affective, private sphere, as expected. Other occurrences show **ASK** being used by the editor her/himself or by the editorial staff (*we*). They ask contributors to write on different topics (For ex: *That's why we asked our Jenny Brightman to come up with some cheap and tasty meals for under £5 - ed 10*) or readers to give their opinions (For ex: *On page 42, we ask two couples for their thoughts on today's housing dilemma - ed 3*).

The verbal processes **SAY** and **TELL** are also frequent in EWM. **SAY** often occurs as part of different people's speech, not the editors, as for example:

on't want careers. What they want, they **say**, are love, marriage, and children. (Bright young me Girls, we **said**. You're kidding, Bart **said**. Aren't they a bit old for you? Would we kid? we sai a bit. Now that he has \$50 million, **says** Arn, he's no happier than he was when he only had \$4 much more used to it than women,' he **said**. 'But men still feel positively reptilian and it rarely ourse, I don't believe everything he **says**. But I sense a kind of truth and wisdom amidst the n a drop in the ocean of what's needed,' **said** Christian on his return, 'the people on the island w rial killer -- a rare phenomenon, **say** criminologists, but a growing one. Don't miss our tho no idea what pregnancy would do to me,' **says** Deborah Jackson, now mother to Frances, five an

These are other people's voices, (not the editors'). The verbal process **SAY** in the occurrences above contributes to create a sort of a polyphonic effect in EWM, that is, traces of different texts and people's voices and histories. The quotation marks supposedly represent spontaneous speech, but in reality the way the supposedly natural speech is reported constitutes only an alternative view of presentation: it is a *representation* of speech. What is said is only 'an informing move alone' (Caldas-Coulthard, 1993:200), that is, the normal interactive procedures of oral language such as openings, closings, hesitations, repairs, etc, are not reported. As Caldas-Coulthard (1993:199) explains:

Although quoted material *represents* interaction, it is an intratextual game because the words are either borrowed from another interactive situation or created by an author. In either case, represented speech is always a mediated and indirect discourse, since it is always produced by a recounter who interprets the speech acts represented according to her/his point of view.

As EWM constitute a kind of advertisement, what the Sayers in the examples above said must be directly related to what is being advertised: specific articles in the issue as is the

case with the last occurrence above (ed 60). Deborah Jackson's quoted speech functions as a way to introduce the subject, as the establishment of a situation, and the positive evaluation that follows comes from the reading of Deborah's article in the issue.

In Brazilian editorials women are also supposedly given the opportunity to express their thoughts, as this sentence from an editorial in *Cláudia* illustrates:

Escreva, mande fax, telefone, elogie, critique, reclame, dê sugestões. (*Cláudia* January 1995).

Other verbal processes in the Brazilian publications include:

Nesta edição de CLAUDIA, **falamos** sobre o problema da AIDS nas escolas...Ontem à noite, ao terminar de ler a revista americana, fiquei pensando: Como será que os nossos pais, os brasileiros, estão fazendo: Será que **estão conversando** com suas filhas, filhos? ... Quem **fala** com essa meninada seriamente? (brzed 1)

Quando alguém vem me **contar** uma intriga, faço o possível para não beber o veneno e **pergunto**: será mesmo? Ou **apelo** para o mais humilde dos argumentos: **digo** não sei, acho que não. (brzed 5)

'Quando tenho que fotografar cenas de beijos e abraços, só faço com ele', **explica** Denise... Mas não é para **falar** de amor que Lidice participa desta edição de NOVA. (brzed 9)

E conseguem cada vez melhor conciliar a vida pessoal (casa, marido, filhos) com a profissional', **diz** Lúcia Helena Fortes, coordenadora da área de pesquisa da Editora Abril (brzed 14)

In the first example, contrary to EWM published in Britain, the problem of AIDS among adolescents is talked about. The other excerpts, however, present Verbiages similar to what is found in British EWM. Here the Sayers such as *Lúcia Helena Fortes, I* (referring to the editor of *Máxima*) and *Lidice* talk about juggling home, motherhood, and about what to say when people tell rumors, for example.

The next excerpt which contains verbal processes serves to illustrate an international phenomena in terms of communication. The magazine *Cosmopolitan* is now published in more than 27 countries (according to the October 1995 editorial) — including Brazil, in its counterpart *Nova*. Editors from these countries meet to discuss about their readers. Thus, editors of women's magazines in several countries establish communication not only with their specific readers but with editors from other countries. At the same time, women readers get to know that women from other parts of the world are alike. This suggests the possibility of global communication among women, a kind of 'global village'.

Mas você deve estar se **perguntando**: quem é toda essa gente na foto ao lado? São as diretoras das edições internacionais da revista Cosmpolitan. Nós nos reunimos em Londres, no final do ano passado, para **discutir** o que está acontecendo com as nossas leitoras ao redor do mundo. (brazed 14)

The editors, from distinct countries and cultures, met in London to discuss issues related to readership. This may be a form of interconnecting the local with the global habits and customs, individual and collective aims put together, a tendency perhaps characteristic of Giddens' (1991:1) concept of modernity:

One of the distinctive features of modernity, in fact, is an increasing interconnection between the two 'extremes' of extensionality and intentionality: globalising influences on the one hand and personal dispositions on the other.

Each reader of the magazine is situated in a specific context, but suffers influence from global/universal factors. The excerpt above seems to support this idea.

EWM encourage women to write, to express their views. And readers do respond to this appeal, as the selected EWM show, and as Carole Russell, the new editor of *Woman* says in a letter I received from her (see appendix D).

As well as bringing certain features to the readers' attention, I use my letter to solicit views. In recent months I asked them whether they would like gardening and home features in the magazine and I had more than 50 letters urging me to include these pages in WOMAN. I also asked them to tell me if they felt the crosswords in the magazine were too easy, difficult or if they wanted different puzzles - again I had a huge postbag.

I even asked them to help me decide what colour to paint my living room! A few readers were kind enough to offer advice.

I sometimes mention my daughter in the magazine and a few regular readers correspond with me and ask after her.

In this letter, Carole Russell says that her letter (what I call editorials) is used to request readers' views. This may be one reason why verbal processes are common in EWM.

In both British and Brazilian publications, readers' letters are carefully selected to be published concerning suggestions, complaints, criticisms, etc. The topics, the letters written to the editors, the advertisements, etc are chosen by the publishing company, the sponsors and the editorial staff according to a general consensus which fits in with the ideologies especially of the sponsors, the owners of the publication and all those directly connected to them. Still, the magazine remains a place which takes women's words into account. The magazine is a legitimate forum to discuss women's problems, wishes and plans, serving as a channel of communication between readers and the editorial staff. Verbal processes, thus abound.

Here are the figures with the main exponents of verbal processes in EWM, shown in a decreasing order of occurrence.

Number of occurrences	97 - 0,47%
Sayers of SAY:	Pronouns/ Generic and specific participants
Pronouns	I, we, you, who
Generic participants	Very good men; Two-thirds of women questioned; Experts; criminologists; bright young women; A shocking 79% of women;
Specific participants	Bart (showbiz writer B. Mills); Arn (Arnold Schwarzenegger); Rebecca Adams (member of ed staff); one first-time buyer; names of contributors/characters;
Nominalizations/Abstract participants	our special six-page feature on page 27; furious letters

Number of occurrences	40 - 0,19%
Sayers of ASK:	Pronouns/ Generic and specific participants
Prnouns	I, we, you,
Generic participants	women; women (who participated in a Gallup survey); the fifth person sitting in a dirty doorway;
Abstract participants Nominalizations	the question being asked; sackfuls of letters
Specific participants	Barbara de Angelis; Polly Simpson; she (editor's wife)

Number of occurrences	39 - 0,19%
Sayers of TELL:	Pronouns/ Generic and specific participants
Prnouns and Generic participants	I, we, you, Women who've bought the myth of One great Love; Friends; daffy old aunts; Three men who survived the trauma; Every woman; your parents;
Specific participants	Michael Bywater; Lesley Abdela (member of ed staff); my mum (editor's mother); the army officer;
Nominalizations	Her honest and moving story on page 48

Number of occurrences	21 - 0,10%
Sayers of TALK:	Pronouns/ Generic and specific participants
Prnouns	I, we, you,
Generic participants	Friends who/ Thirteen finalists
Specific participants	Cosmo/Karen (K, Evennett, a contributor)

Number of occurrences	17 - 0,08%
Sayers of DISCUSS/ANSWER/ REPORT ANNOUNCE/CRITICIZE/CLAIM/	Pronouns, generic and specific participants
DISCUSS	I; we
ANSWER	all those readers; a comprehensive therapy guide
ANNOUNCE	we
CRITICIZE	men; women

CLAIM/PROCLAIM	our cover; young working women
REPORT	I

Table 5.5 – Sayers of say, ask, tell, talk, discuss, answer, report, announce, criticize, claim and proclaim

5.4.4 Women's relations, attributions and identities: Relational processes in EWM

Relational processes are the linguistic processes which establish a relation between entities, which identify or classify things, which 'relate one fragment of experience to another' (Halliday, 1994:107). There are three main types of relational processes:

- 1) intensive, when a quality is ascribed to an entity, as for example,
Blondes are bimbos, brunettes are brainy (but dull) (ed 115)
- 2) circumstantial, when a circumstance of time or place is ascribed to an entity, as for example,
we're still here. (ed 31)
- 3) possessive, when a relation of possession exists, as *Joy has a teenage daughter of her own* (ed 55)

These three types can be either identifying or attributive. The clause is identifying when one entity is used to identify another, as Identified and Identifier, and the order can be reversed. For example, *The 40-somethings are women with a very relaxed attitude to all things sexual* (ed 92). In this case *the 40-somethings* are being identified by how they are recognized or valued. The clause is attributive when there is a quality (an attribute) of the participant. There is only one participant, who is called the Carrier. For example, *men and women are basically deeply different* (ed 39). Here men and women are categorized as being different.

Because relational processes very clearly establish relations between entities, they contribute to classify and categorize the entities involved. In the example above, *The 40-somethings* are categorized as a group who belong to, or 'are assigned to the class of' (Halliday, 1994:120) *women with a very relaxed attitude to all things sexual*. In this sense relational processes exert a strong influence in establishing categories and stereotypes concerning the different classifications where women and men may fit. This way, the participants are identified or classified as belonging to a 'specified population' (Halliday, 1985). With the use of relational processes, different classifications are established, such as the ones which concern men/women relationships, age, sex and love.

The relationship between men and women and differences between what men and women think about topics are frequently expressed by means of relational processes in EWM. For example:

- I personally don't see not **having** a man as a problem. (Often having a man **is** a problem.) You want a man? You can **have** one. There are millions of them about, everywhere you look. If **you're** cheerful, relaxed and prepared to compromise, I can guarantee you a man. (ed 26)
- On the - er - um tricky and wonderful subject of men, writer Susan Marling explores the delicate new balancing act that is required when you're the bigger breadwinner in the relationship (a quick survey in the *Cosmo* office showed this **to be** the case for a third of us). (ed 28)
- he said he [Michael Bywater] could write books on the subject. 'Course, we're much more used to it [sexual rejection in a relationship] than women,' (ed 31)
- But men **are** thrilled throughout their whole lives by sexual attention, *whatever* the reason. (ed 31)
- Every woman **has** a tale to tell along these lines [the vile acts men commit against women]. (ed 50)
- a recent report which says cohabitees who subsequently marry **are** 60% more likely to divorce than those who marry without first living together. (ed 53)
- Our special Gallup poll of 1,000 men confirms our suspicion that men **are** currently a very confused bunch indeed. (ed 54)
- Which is why we've prepared a special fertility report that aims to help you get a good overall picture of how fertile you -- and your partner --**are**. (ed 105)

By means of relational processes, women and men are described or characterized in relation to each other or by their nature. Taking into account some of the examples above, what is prescribed is that if women are cheerful, etc, they *can have a man*, a piece of advice 'guaranteed' by the editor. The editors also state that men are more used to being rejected sexually by women than women are by men, and that men are always thrilled by sexual attention. Other generalizations include violence against women: every woman has a tale of men's violence, and cohabitees who subsequently marry tend to divorce.

Here are other generalizations expressed by means of relational processes, taken from the 26 selected EWM. From the weekly EWM

It's an easy-to-follow plan to help you with your particular needs.
and you'll be one day nearer to your ideal weight!
Subjects seem to come and go in popularity
that the animal lobby is certainly out in force again.
It's easy to undervalue ourselves as friends
But looking good is all about feeling good
And statistics show domestic violence is now supposed to happen on every street in Britain.
We Brits are a great nation of lovers

From the 26 selected monthly EWM, the generalizations include:

It [saying *But I love him* to an undeserving man]'s one of the most tragic utterances.
The whole area of dating is so tricky

no matter how successful, intelligent or confident people are in other areas of their lives, everyone is uncertain about this [dating]
 peeing, farting and menstruating are everyday bodily functions
 The thing about life (and *Cosmo*) is you should expect the unexpected.
 Turning 30 is a major landmark in a woman's life ... one of those meaningful birthdays that signifies more than just the passing of another year.
 The definition of success is changing ('Redefining success', page 68).
 In a tough world where nobody has any time,
 macho is definitely not a tag the modern man aspires to.
 An adolescent milestone for all women (and men) is 'losing' their virginity.
 The fact is, hymen repair is just one of the latest genital cosmetic surgery operations available

At the same time that such generalizations assign attributes to women and men, they also create frames of reference. They create a sort of routinization (Giddens, 1984), which is to say that, as time goes by they tend to be incorporated as socio-cognitive features of the consumers of the magazine, that is, the 'facts' or assertions from EWM exemplified above with the use of the present tense are reproductions of 'common sense knowledge' and influence readers' behavior to accept them. These mental representations, these 'frames' created by the generalizations, are incorporated into society and eventually shared by members of a certain discourse community, becoming part of social cognition (van Dijk, 1993a). This way such frames of reference become naturalized and seen as commonsense, as the 'reality' itself, which as such is not to be questioned or challenged.

What is, thus, implied in the use of relational processes is that the identities and attributes are a way to construct a reading position for readers: what is said tends to become part of the values and modes of behavior of readers. From the examples above, readers are somehow demanded to admit the truth of the propositions. What is said becomes common sense, in Giddens' (1984:337) sense: 'the propositional beliefs implicated in the conduct of day-to-day activities; common sense is mutual knowledge treated not as knowledge but as fallible belief'.

Some relational processes with the Carrier *you* [referring to readers] or *we* [referring to members of the editorial staff] concern the question of age, a topic of interest to women, as older women become practically invisible in the media (Davidson et al ,1987:29). Davidson et al say

Even in those women's magazines (e.g. *Woman's Weekly* and *Woman's Realm*) (sic) which aim at the 'not-so-young' woman, the message is still that older women, once past the child-bearing, child-rearing age, are no longer as useful as they once were. The media's discrimination against older women seems to be successfully effected by ignoring them completely or, when represented, devaluing them -- at best patronising, at worst mocking them.

Age, thus, constitutes one of the topics which are not clearly dealt with in women's magazines. Here are some occurrences of relational processes which touch on the subject of age:

- What else gets better? Sex. You think it's great now? Just you wait till after **you're** 30. (I promise you this is true.) (ed 21)
- Read *Sex and the single senior citizen* on page 87. (ed 23)
- It is a big part of taking control of your life, so please read *Ten things to do before you're thirty* on page 65. (ed 28)
- **We're** also lucky enough to be living through a time when thirtysomething is considered the most powerful and desirable age for a woman **to be**. If you don't believe me, then our feature, 'Turning 30', on page 22, should convince you. (ed 32)
- Sex doesn't stop at 40. If **you're** a woman in her 20s or 30s -- believe me -- you've got a lot to look forward to. (ed 92)
- The 40- somethings **are** women with a very relaxed attitude to all things sexual. (ed 92)

These occurrences serve to make women aware of what they can do before they are 30 or when they become older. Generally speaking, in EWM, the question of age is avoided and growing old is represented in a problematic way. The texts do not usually contribute to make women more prepared to face the reality of becoming a senior citizen.

Sex and love are also expressed by means of relational processes. For example:

Men and women in relationships tend to **have** sex, unless they're just good friends. I'm always being asked how important sex **is** in a relationship. I think it's probably the large 'A lot of men would **have** a much better sex life if only they were talk about sex and consequently **have** much more fulfilling sex lives. For this 'How many times a week do you **have** sex?' asks their therapist. 'All the time,' normal' is a completely subjective description. **We're** like Diane Keaton and Woody Allen sex lives as you are in your own. And anyway, **we're** nosy... We've also got the real-life

In the occurrences above, relational processes refer to sex in relationships and sex lives. As Ballaster et al (1991) and McCracken (1993) have shown, sex is definitely in the agenda in women's magazines, especially in the glossies. 'Sex' and 'love' are also directly put in the agenda with *you* as Carrier, as for instance,

long, lingering sexual feasts if, by nature, **you're** a Big Mac-to-go sort of woman. voyeuristic? Yep. But we reckon **you're** as interested in other people's sex lives Sub Editors muttered that time flies when **you're** not having a sex life. But I think it races wonderful to be in love and be loved in return. If **you're** in the throes of the greatest love affair love on page 122. You know that whether **you're** in love or out of love we'll always encour TJ.) But I guess you shouldn't do it if **you're** hopelessly in love. Sex with an ex needs aff If and the future is founded on the past. If **you're** capable of great love once, you can do it and, as C S Lewis said, 'Love makes you feel **you're** not alone.' This is why we make no

These topics are common in EWM, providing alternatives for women to cope with different situations in their lives, such as not having a sex life, being in or out of love, or hopelessly in love with an ex.

Another topic expressed by means of relational processes concerns the advertisement of specific features of the issues, of traits of the magazine and of its editorial staff. For instance,

ally hopeless in all of them.) Pieces like this **are** always fascinating and we get sackfuls of letter know from your letters that all our pages **are** as relevant and entertaining as they've always enjoy -- the wilderness of the coming season. **We're** determined to keep you one step ahead of the work hard to improve the magazine in 1994. If **we're** good, we'll get better! Meanwhile, hope you September/12 October 1993) 102 - Not that **we're** obsessed or anything, but we thought it see her mouthwatering results on page 12 -- and **they're** good for your purse, too! Keith - Keith (Woman's Realm - May 3, 1994) 112 - Dear readers **We're** in holiday mood this week, with fashion good news to report in a few weeks' time. So, if **you're** one of our newer readers, welcome to competition this week. This time though, **we're** out to find Britain's best milkman or woma ding everyone's favourite hot cross buns). And **we're** sure you'll like and use again and again age 24. And don't forget our 16 prize puzzles. **They're** such fun to do and even more fun to win! loyally buy us every week. Naturally, I think **you're** wonderful but I'm also aware that we need mentioned this earlier, Michael.) We **have** a fascinating section on breasts starting on page issue (on sale 18th May) the magazine is to **have** a new style for its name and bigger, better-va even a life sentence in prison. We also **have** a report explaining how any relationship, not jus by the recession, but I believe we at SHE **have** a job to do in helping you to keep you cheerful. I love Christmas, which is why this issue **has** been a pure pleasure for me. We've complied to. Don't miss the free summer supplement we **have** in store for you. Till then! Mandi - Mandi away with not wearing one! On page 42, we **have** lots of action-packed ideas for kids going it content of your Christmas issue, but I **have** my new glamour make-up to try out (as shown on

These relational processes are used as positive comments on different features of the issues, associated with winning prizes, having special people as part of their staff, fascinating pieces, loyal readers, new readers, good recipes, etc. They serve to show the promotional/advertising characteristic of EWM.

The following sentences from ed 39 containing several relational processes, contribute to create a picture that somehow separates women from men. This text expresses the editor's view about the relationship between women and men. Her view serves as a way to introduce the feature of the interview with 13 men about what they are like.

HAVE YOU HEARD OF A BOOK called Women **are** from Venus, Men **are** from Mars? I haven't read it, but I'm starting to think that whoever wrote it was really onto something. I always tried to resist the idea that men and women **are** basically deeply different, and real understanding **is** probably doomed, but I have to face it -- maybe we **are**, and it **is**. ... **I've got** three brothers, seven uncles, five male cousins, three nephews, a husband, a son and several good male friends, and I still don't get it. I've loved some of them, loathed others, but I doubt if I've really understood any of them. It's no consolation to know that we're as much of a mystery to them as they **are** to us. We interviewed 13 famous men this month to try to find out what being a man **is** really like, and how they see themselves in relation to women. Although they all **had** different (and fascinating) things to say, they **had** certain things in common - like the widespread belief that women **are** weaker, warmer, less aggressive and competitive, yet also somehow stronger, wiser, superior and more powerful at the same time. **Is** the dream of understanding between the sexes impossible? Read the rest of the feature (page 16) before you decide.

In the beginning the editor sets the scene by stating that *man and women are basically different*. Then she goes on to present her relationship with different men by saying *I've got three brothers, seven uncles, five male cousins, three nephews, a husband, a son and several good male friends*. The editor believes that women are a mystery to men just as men are a mystery to women. The use of relational processes contribute to suggest this separation, which figures in the agenda of EWM.

In the first paragraph of editorial 22, the use of relational processes helps the editor to create an attractive picture of summer, making reference to the weather and to the beach (*sand* and *waves*), linking it with commitments at work, in allusion to the fact that working at *Cosmopolitan* is just as pleasant as summer.

It's sunny, it's bright... It's the Cosmo office in July. Somewhere **is** the sand and the waves... somewhere **is** the schedule for the next issue and notes for the meeting this afternoon.

The poetic effect is created by the use of relational processes, lexical items associated with summer and by the repetition of the circumstantial adjunct *somewhere* in theme position followed by the third-person indicative form of the verb to be, constituting an inversion. Inversions, according to Green (1982), are commonly used in literary style, and circumstantial adjuncts used in theme position help to 'set the scene' (Downing and Locke, 1992). Here relational processes contribute to create an atmosphere of summer, preparing readers to relax and read the magazine. In spite of this easy-going atmosphere, readers are also reminded of the professional commitment at *Cosmopolitan* by the reference to *somewhere* in relation to the schedule and notes for the meeting. This apparent contradiction creates a humorous effect: the easy-going, vacation-like atmosphere of summer is contrasted with the serious, professional work for the production of the magazine.

Besides the verb *be* and *have* used as exponents of relational processes, the verbs *seem*, *sound* and *mean* also function to establish relational processes. The clauses with the verbs *seem* and *sound*, which also serve as markers of modality, are understood as intensive attributive clauses (Halliday, 1985:115). Some examples include:

off that bit of home decorating? It always **seems** like a good idea until the weekend comes and ere is grey, wet and cold, so February always **seems** like the best time of year to browse through for this week's issue, the other is that what **seems** like a fling could turn out to be the real thin hitchhiker turned out to be Eddie Grundy.' It **seems** that many soap fans come to find the characters what else do you call it?) is so tricky. It **seems** that no matter how successful, intelligent

Isabella -- to play with... So if that **sounds** like your kind of Christmas, this month's Ess to call you' or 'I've just been so busy' -- **sound** pretty dammed silly, when you come to think about -- 'boyfriend' isn't serious enough, 'lover' **sounds** too exclusively sexual and 'partner', which want to lose her virginity for a second time? **Sounds** unlikely, but that's exactly what's happening behind the wheel, but surely this only **means** it's vital to ensure your driving skills are up to your free 32-page careers supplement **means** this issue is bigger, better value than ever. Ha the right... But anyway, it finally **means** we've got a good excuse for having such poor memory.

100 - May 1994 Editing a magazine **means** you have to be constantly listening and looking

Generally speaking, the use of relational processes used to identify or characterize entities (for example as in X is Y) 'express power by the establishment of classification as states of being', as Kress (1989:59) points out. What is said becomes a sort of 'immutable law' (Kress, 1989:59). The following diagrams exemplify the participants of the relational processes *be*, *have*, *seem*, *sound* and *mean*.

Number of occurrences	435+71+25 = 531 ² - 2,6%
Carriers/Identifiers of BE	Pronouns, generic and specific participants, nominalizations
Pronouns	I, we, you, everyone, many of us, some of us (in the Cosmo office)
Generic participants	Our winners; we Brits; Happy families; men and women; Blondes; brunettes; My family; a couple of people; women; men; surgeons in this country; The 40-somethings; the kids; SHE's writers; this year's winners; people who only love once in their lives; etc
Specific participants	Jonathan (member of ed staff); Kathryn Marsden and her husband Ralph; a prostitute
Nominalizations	moving to the country, massage and children; Pieces like this; All our pages; Peeing, farting, menstruating; the opinions expressed through our Gallup poll; office affairs; our recent diets; a life in the sun; greying hair and wrinkles; rape; Planning ahead; etc
Number of occurrences	112 - 0,54%
Carriers of HAVE	Pronouns, generic and specific participants; nominalizations
Pronouns	I, we, you, nobody, Some (women); some of us; a few of us;
Generic participants	Teachers; a lot of men; Cosmo and its readers; We at She; Not very many women; readers; Every woman; Most of my family; women on the island (of Korcula); 50% of the population; boys; Men and women in relationships; modern couples;
Nominalizations	Popular magazines; Marriage; Homelessness; Life; My 30th birthday; This week's issue; people; October issue SHE;
Specific participants	he ('a bloke'); The Red Cross; Cosmo; Michael Bywater; Arnold S; Joy (The winner of the Working Mother's Thank-You Award); 1 in 4 (women in a survey); a woman who has had her fill of male harassment; the family home; the army officer; Tanya Oliver from Ayrshire; Laura; Chris (editor's brother-in-law);

² This sum refers to the number of occurrences of *is\are\was\were* (435 occ.); *isn't\aren't\weren't\wasn't* (25 occ) and *you're\they're\we're*, (71 occ).

Number of occurrences	seem: 20 occ - 0,09%; sound: 7 0cc- 0,03%; mean: 7 0cc - 0,03%
Carriers of SEEM/SOUND/MEAN	
Pronouns	It; this;
Nominalizations	February; the January twitch; the words; Subjects; Dressing up puppets and treating them like children; those keys;
Specific participant	a magazine

Table 5.6 – Carriers/Identifiers of be, have, seem, sound, mean

I hope I have provided a picture of the most significant verb processes and their participants. Now I intend to offer a visualization of the different kinds of social participants related to the four types of processes presented before.

5.5 The social actors in EWM

The power of discourse in facilitating and maintaining discrimination against 'members' of 'groups' is tremendous. Language provides names for categories, and so helps to set their boundaries and relationships; and discourse allows these names to be spoken and written frequently, so contributing to the apparent reality and currency of the categories. (Fowler, 1991:94)

...names are a culture's way of fixing what will actually count as reality in a universe of overwhelming, chaotic sensations, all pregnant with a multitude of possible meanings. (Cameron, 1990:12)

After having discussed the participants of the different mental, material, verbal and relational processes, I intend to categorize the kinds of social actors in EWM. To this end, I take into account van Leeuwen's (1996) descriptive framework to characterize the agents/the people represented in discourse, that is, the way they are named. I apply the basic concepts to provide a picture of who is represented in EWM. The main sets of social actors can be visualized in the diagram below.

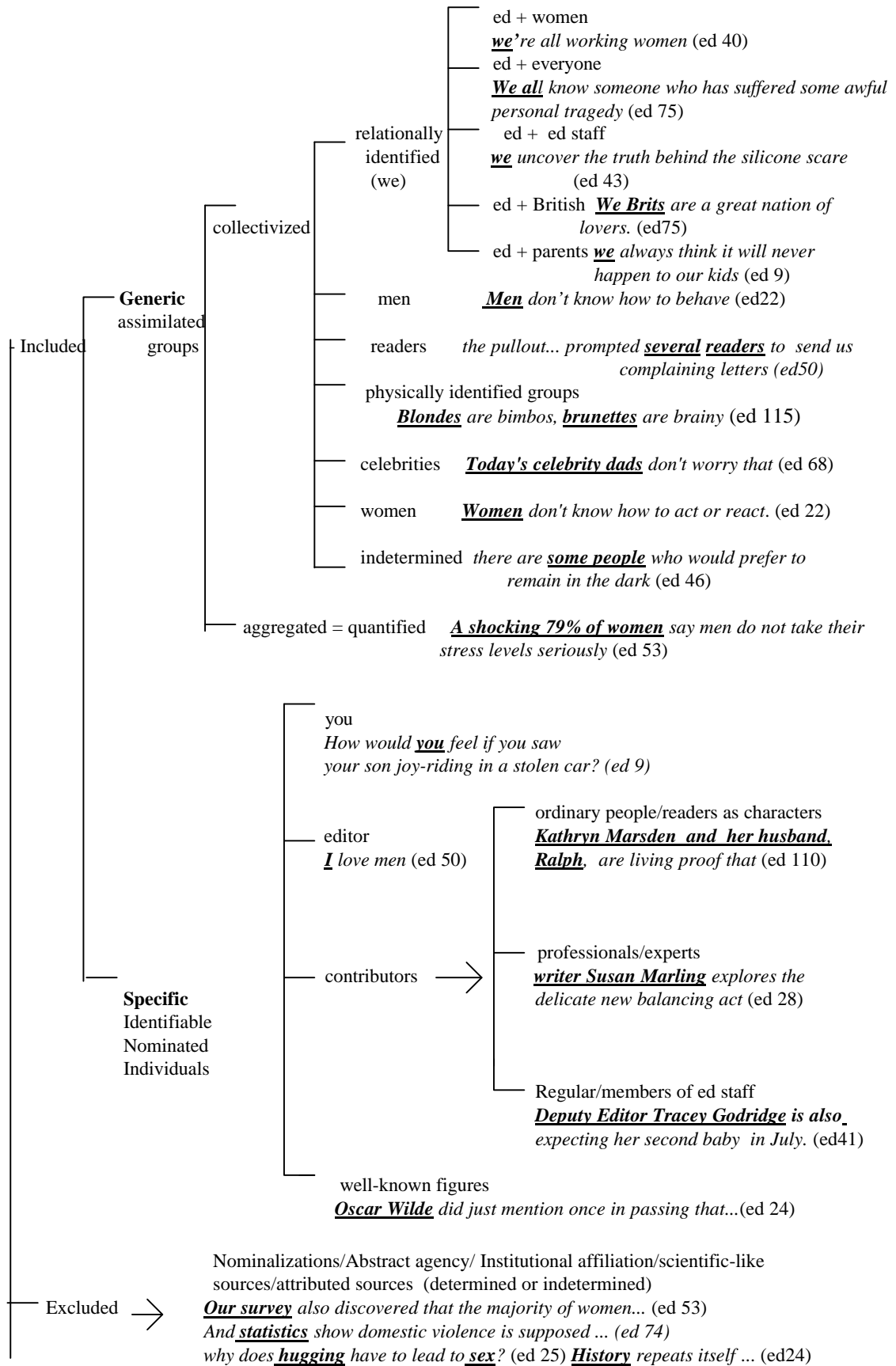


Figure 5.2 – Social actors in EWM.

Van Leeuwen's classification of social actors is based not only on sociological concepts, such as the category of 'agency', referring to the social agents in discourse in opposition to patients, but also on rhetorical realizations and Halliday's lexicogrammatical features. The term 'social actors', thus, is used to account for not only linguistic criteria but also sociological categories, and the representational choices of agency concerns the different roles, activities, identities and kinds of collective groups which are used in texts to name people and institutions.

The taxonomy I have adapted from van Leeuwen offers a visualization of the social participants in the data. The first big option concerns the exclusion or inclusion of actual identities, of social agents. Nominalizations or abstract words are used when no human agent is present, foregrounding exclusion or purposeful omission of social agents. As pointed out by van Leeuwen (1996), exclusion of social participants suggests that a) the participants may be irrelevant; b) they may remain suppressed as part of the background; c) they may be deliberately left out as they cannot be clearly identified; or d) the text writer does not wish to identify them. In EWM the nominalizations usually concern routine, daily activities related to housekeeping and rearing children (*the housing bubble* (ed 3), *discarding winter woollies* (ed 71), *running a family and working* (ed 8), *bringing up children* (ed 9); or to activities related to sex or to man/woman relationships (*the whole area of dating, office affairs* (ed 22), *having a man* (ed 26)), for instance. Other nominalizations found refer to scientific-like sources such as *our survey* or *our report*. Institutional affiliation represents kinds of attributed sources (Hunston, 1995), names given to institutions or specific reports or surveys, also seen as excluded social participants. Nominalizations in EWM, in newspaper editorials and in other different kinds of expository writing, as previously seen, are used as a form of disguising who the agents of different processes are, as a textual strategy of an impersonal, distant style (Martin, 1989; Kress, 1989).

According to van Leeuwen (*ibid*), within the included participants, two main categories emerge: the generic and the specific ones. Generic/assimilated groups concern the social agents who are presented as belonging to different social groups. Assimilated means that social participants are members of certain groups, in opposition to

individualized participants. The groups can be collectivized or aggregated. Being collectivized they can be referred to as *we*, meaning they are identified in relation to other people, being relationally identified. Even though the pronoun *you* is also relationally identified, I have considered this pronoun a specific participant since the editor addresses the reader as if s/he were an individual. Collectivization also include general categories, such as *women* or *men*, without identifying who these women or men are, as well as indeterminate groups, such as *some people*. Aggregated groups are those participants who are part of surveys, used mostly in percentages, such as *Ninety-three per cent of women* (ed 53) or *50% of the population* (ed 51).

We as a grammatical participant represents different kinds of social participants, always referring to the editor and other people: 1) *we* meaning all women, including of course the readers, known as 'inclusive *we*', which is intimate and solidary (Fowler & Kress, 1979:202); 2) *we* meaning everyone; 3) *we* meaning 'corporate *we*', (ibid), or 'exclusive' *we* (Fairclough, 1989:127), that is, the editor and members of her/his staff, but does not include the readers; 4) *we* meaning Brits; and 5) *we* meaning parents. In the first case, *We*, implying all women homogeneously united, is an effective discursive strategy for it suggests a united group against another one, probably *They*. As Fowler and Kress (1979b:204) say, this use of *We* may be 'coercively eliminating any potential antagonism between speaker and addressee'. The apparent involvement suggested by the use of *we* is dangerous, for it is mystified as not all women may accept what is being said. The use of the pronoun *we* provides 'an intimate tone', 'the cosy invocation of a known commonality between 'we' women' (Ballaster et al, 1991:9).

In the third group of participants *We* (exclusive or corporate *we*) used by the editor and on behalf of other people, the members of the staff are presented as a unified whole, evoking an atmosphere of companionship, of staff members and editor belonging to a very interesting and close social group. Ballaster et al (1991:9) explain that even though women's magazines simulate a shared experience between women, creating an intimate tone, as with the use of *we*, 'such inclusivity is patently false'. *We* includes mostly white, middle-class, heterosexual women. These authors explain that women who are black, lesbian or working-class are usually considered deviant in these publications (Ballaster et al, 1991).

Men and *women* as distinct collectivized groups appear as participants in many editorials. These two categories point to a peculiar aspect of women's magazines, namely that men and women are generally treated as if they were individual homogeneous groups, independently of class, age, educational background and other possible social variants. They become generalized into fixed, unified categories, in opposition to one another. Ballaster et al (1991:9) also explain, the 'construction of women as a homogeneous group, or even a group at all, is primarily achieved by the invocation of its supposedly 'natural' opposite -- men'. Men and/or women, understood as separate groups or categories, are part of what Hall has described as the 'ideology of consensus' (Fowler, 1991). The female/male opposition in two generalized categories reflects the fact that gender differences still prevail in contemporary society. Even in publications made for women, (who are the ones who should be concerned with changing the status quo) these general distinctions are present, as can be observed in many instances of EWM.

The noun *people*, indeterminate, — which in the real world refers to ordinary persons, relatives, citizens or still members of the community (The Heritage Illustrated Dictionary, 1969) — is identified by Halliday (1989) as one of those very frequent words in English which are on the borderline between lexis and grammar. Potentially, this noun may refer to any group of people, or people in general. In EWM there are 40 instances of this noun, its identity or referent being unknown. In editorial 22, for example, *people* functions as Actor of material processes: they work, live, meet someone, go home and fall over exhausted. These actions are limited to everyday routine activities, related to a private sphere, in accordance with the interests in women's magazines.

Within the specific category, there is reference to *you* and to identifiable, nominated individuals, who may be the editor her/himself, contributors or well-known figures. The pronoun *You* represents interaction between the editor and the reader. *You*, used as a form of synthetic personalization, constitutes a Senser, a Sayer, a Carrier and an Actor. In editorial 22, for instance, *You* as a Senser hears, thinks, puts up with scumbag behaviour, wonders, expects, reads. *You* also occurs as a Sayer in *what else do you call it?*. The only material process used with *you* in ed 22 is *lazing in the sun*, which does not refer to movement or action, but means 'you relax and enjoy yourself, not

doing any work or anything else that requires effort' (COBUILD, 1987:819). In EWM in general, the use of *You* is circumscribed within women's private, personal world. Participants are nominated when their names are explicitly mentioned.

The editor, as a specific participant (with the use of the personal pronoun *I*), functions as a form of introducing a chat with readers. In oral language, the use of the pronoun *I* represents a form of involvement, in opposition to detachment of formal written language (Chafe, 1982; 1986). Chafe (1982:46) says that 'a speaker's involvement with his or her audience is manifested, for one thing, in a speaker's more frequent reference to him-or herself' by means of first person reference. This seems to be the case in EWM. The use of *I* introduces personal comments or characteristics of the editors, in a way to involve readers, as if the editors were having a chat with readers, simulating a conversational style.

I is also used in advertisements. In this sense Cook (1992:155) explains that '*I* is often the adviser, the expert, the relator of experiences and motives leading to purchase of the product'. Similarly, in EWM *I* introduces editors' voices to talk about their experiences or to advise readers, as for example:

Naturally, I think you're wonderful but I'm also aware that we need to earn your loyalty, (ed 18)
 a special section starting on page 82. I do know women who've bought the myth of One (ed24)
 terrific. I'd take a certain pride in that if I were you. I'm sitting typing this in my newly ren (ed 28)
 I really do. For loads of reasons. But sometimes I also really despise some of them. Badly. (ed 50)
 rising sign and moon sign are too. These, I am assured, go a long way towards building up (ed 63)
 t these irresistible characters on page 42! I'm a great believer in the power of love. And so (ed 75)
 utionary tales. Now, I don't know about you, but I'm a bit of a potato addict. Doesn't matter (ed 77)

Readers get to know about the editors and how they view different issues especially by means of the pronoun *I*.

Contributors may be those readers/people whose stories are published in the magazines and signaled in the EWM. They can also be professionals/experts who write features/articles for the magazine, and are explicitly mentioned in the EWM. Regular contributors are those members of the editorial staff or professionals who usually contribute to the magazine. The last kind of specific individuals are the well-known figures who are directly or indirectly referred to in the EWM, such as Harrison Ford and Sean Connery.

Among the specific identifiable nominated participants there are members of the editorial staff, famous people or those who have performed some interesting or unusual action. By naming famous people or members of staff, the editors intend to give themselves and the magazines credentials and thus influence readers' behavior. The personalities mentioned serve either as possible models to be imitated or as authorities in their areas. Readers are expected to read their features -- they are introduced to readers as authorities in their areas and they have something to say to readers. In EWM what these staff members and/or eventual contributors are allowed to say or are reported to have said concerns only opinions or views related to the features which are foregrounded in the issues. This accords with the persuasive, advertising characteristic of editorials.

Participants referring to real people, to persons, to specific members of the editorial staff and which occur in theme position, in initial position in the clauses create the effect of being foregrounded, of becoming 'more focal than facts and things' (Martin, 1989:41). Grammatically speaking these are mostly participants of mental, verbal, relational and material processes. As social participants, these agents/ Actors are the participants in the world of the emotional, the personal, the private world of women's magazines, in opposition to men's public affairs.

The taxonomy proposed by van Leeuwen and discussed above is intended to serve as a summary of the main social participants in the EWM.

5.6 Circumstantial elements in the processes

Besides processes and participants, transitivity also encompasses the peripheral set of circumstances, which are made up of adverbials or prepositional phrases, which in principle can occur with all the processes. There are nine basic types: 1) extent (distance, duration); 2) location (time and place); 3) manner (means, quality, comparison); 4) cause (reason, purpose, behalf); 5) contingency (condition, concession, default); 6) accompaniment (comitancy, addition); 7) role (guise and product); 8) matter and 9) angle (Halliday, 1994:151). Here is an example of each one of these categories from my data, in bold:

I've been writing those letters **for nearly six years now**. (extent)

our winner is Mary Cameron who teaches just nine pupils **at a primary school in a remote part of Scotland.** (ed 20) (location)

I always back up what I say **with a lot of research.** (ed 60) (manner)

while women have made tremendous personal gains **as a result of feminism** (ed 54) (cause)

Popular magazines have a problem with bereavement -- few ever tackle the subject **in case it causes too much distress.** (ed 16) (contingency)

Tanya, **together with her partner Clark,** is now bringing up her ten-year-old nephew Christopher (ed 61) (accompaniment)

She works **as a part-time co-ordinator for Yeovil and District Women's Aid** (ed 61)(role)

So, strictly between ourselves, let me tell you **about this week's special just-right-for-Christmas promotion** (ed 11) (matter)

According to the audit bureau of circulation, 250,343 of you buy *Company magazine* every month (ed 50) (angle)

Halliday points out that the circumstantial elements may occur as a form of an indirect participant, functioning as a minor process, especially since the prepositional phrase contains a nominal group, which may act, then, as a participant. The last example illustrates this aspect. The main lexicogrammatical participant, Actor of the material process *buy* is *250,343 of you*. However, the circumstance *According to the audit bureau of circulation* functions as a minor, indirect participant, as attributed source (Hunston, 1995) and as institutional affiliation (van Leeuwen, 1996). This circumstance, especially in theme position, creates an effect of providing credentials to the figure on the number of readers of *Company magazine*.

Considering the prepositions which I searched in the MicroConcord, shown in the table below, there are 3,261 occurrences of circumstances, and they are not the only ones.

From the examples of each type of circumstantial category, it can be seen that the circumstances accompanying the different processes and participants give support to or add information about the topics presented in EWM. The circumstantial element of location *on page* used with specific page numbers of the issues was found together with verbs such as *read, see* or *take a look*:

sort of way.) Well, you can **read** all about it **on page 105** and if you manage to concentrate until page 110, you'll have a good idea? **See** Ros Miles's piece **on page 115**. I know lots of people who are living with **take a look** at Voulez-vous cushion avec moi? **on page 116**. Love, sex, romance and colour. What ... You can **see** her mouthwatering results **on page 12** -- and they're good for your purse, too! 11

The use of this specific prepositional phrase specifying the pages where the features are in the magazine points to the fact that one of the functions of editorials is to signal and advertise certain features in each issue. In fact in the data there are 89

references to specific pages corresponding to specific features, with the use of this prepositional phrase, providing a numerical reference for the contents of the issue.

Prep. Phrases as Circumstances	
under/in/to (1197 occurrences) one day nearer to your ideal weight	shoved a feature under my nose in her 4-page diet special,
by/on/of (1005 occurrences) <i>How to make a man adore you</i> by Nina Myskow what you think of this issue.	On page 30
for/from/until (406) At £36.95, for 18 pieces	looking up from her newspaper to concentrate until page 109
at/about/with (384) the checkout at the supermarket	reading about Sean and Harrison to help you with your particular needs
as/according to/around (181) we accept it as a fact of modern life.	According to Ros Miles she stays around a man who cheats on her
after (34) (after lengthy debate)	
between/before (28) strictly between ourselves	before surgery
without (14) The winner vanished without trace	
out of/since (12) whether you're in love or out of love	we're all having to pay since April 1
Total	3261 - 15,99%

Table 5.7 – Prepositions in prepositional phrases as Circumstance

In editorial 22, for example, the circumstances in the opening paragraph contribute to picture both summer scenes and the work at *Cosmopolitan*. To evoke summer scenes, there are adjuncts of summer time and place, as, for instance,

in July...on warm beaches...in summer

Other circumstances in this specific editorial concern the editor's work or her responsibility at the *Cosmo* office. For example,

for the next issue...for the meeting this afternoon.

In the same editorial, when the editor refers to a woman who accepts men's 'scumbag behaviour', the following circumstances provide further details of that situation and of this man:

she stays **around a man** who cheats **on her**, lies **to her**
I've heard it often **over the years.**
as a reason to put up **with scumbag behaviour.**

The circumstances, such as the ones exemplified above, contribute to construct the picture the editors choose to create in a more vivid and clearer way. Consequently, a

study of the minor process of circumstances in EWM also contributes to characterize what is presented or portrayed in EWM.

5.7 Concluding remarks

The use of the different processes in EWM constitutes a way to promote ideas, concepts for readers to eventually internalize and accept as common sense. In EWM the various processes are used mostly to establish a friendly, affective relationship with readers and for women to know that other women do what they do in relation to their acting as women, mothers, professionals. The processes also serve as carriers of a counseling feminine voice and the voice of experienced people.

In addition, the way the processes and their participants are represented in the EWM with informality and affection constitutes a form of persuasion: this representation is intended to attract readers to read the magazine, tempting women to solve their feminine problems, to make them become interested in different topics, in ordinary and expert people and in what these people have to offer them, to tell them, to advise them. Thus, EWM may influence women's behavior and ultimately create a snowball effect where buying the magazine is necessary for adequate, successful, and modern conduct in society. In EWM, it is possible to see that the writer/editor wants readers to know about the 'wonderfully useful' features (ed 30).

The analysis of participants serves to show that in EWM agency is usually clear, explicit, referring to specific people performing different speech acts and engaged in different social practices. The participants *women, we, readers* are introduced to readers as a community of people with similar interests and attitudes. At the same time, the editors, their staff and eventual and regular contributors represent authority or expertise in certain areas. There are no hidden agents as often seen in newspaper or in other types of editorials found in different magazines such as the Brazilian publication *Veja* or *IstoÉ*, as I pointed out in the discussion of material processes above. When there are nominalizations in EWM, they refer to everyday household activities, sexual/affective relationships or activities related to the planning and organization of the magazine issue.

My analysis of transitivity here has attempted to project the way women's world functions, where women receive information about what they should say, wish or feel mostly within the confines of their private lives, related to the values of the discourse community proposed by the magazine.

In the next chapter I concentrate on the analysis of the degree of affinity which editors establish with readers and their commitment to and/or detachment from their propositions, based mostly on Halliday's category of modality.

Chapter 6

Modus discendi: Exponents of modality in EWM

... all utterances, all texts, given their social provenance, will always bear signs of modality. (Hodge and Kress, 1988:124)

You may think you've read stories like this before, but this particular one, I promise, is quite different. My advice is to go straight to it (once you've finished reading this, of course). (ed 12)

6.1 Introduction

Through modality producers of texts establish rapport or affinity with their interlocutors. Modality is the lexicogrammatical category related to the interpersonal level (Halliday, 1985; 1994), the level concerned with the kind of relationship between the participants of the interaction, the way in which the writer/speaker interacts with his/her interlocutor.

Critical discourse analysts and/or social semioticians such as Fairclough (1989; 1992;1993), Kress (1989), Fowler et al (1979), Fowler (1986), Martin (1989) and Hodge and Kress (1993) have investigated modality in different text types including regulations, interviews, political propaganda, newspaper articles and editorials, and other official and professional documents. Accounting for ideological and/or stylistic effects, these authors have examined topics related to sexist discourse, ethnic and educational inequality, political and professional devices in order to 'expose misrepresentation and discrimination' and to build 'consciousness- raising' (Fowler, 1996:5). The analysis of modality, therefore, helps to identify some of the means which text producers use to convey their messages.

The previous chapter has tried to show the representational, referential meaning in EWM, based on Halliday's ideational metafunction. Whereas the study of transitivity

features allowed me to see *what* is expressed in the EWM, modality shows *how* what is said is said. In this chapter, therefore, I concentrate on the linguistic modal forms used in EWM, as evidence of the close attachment that editors of EWM wish to establish with their readers. In EWM, modality features, thus, function as a facilitator for the friendly interactive involvement editors wish to maintain with their readers, indicating a degree of friendliness, intimacy and politeness. But, on the other hand, modality markers contribute to show the editors' lack of affinity towards propositions, suggesting less commitment to what is being said. In EWM, indicators of modality become effective strategies for editors to exert power over readers, as the latter are somehow lured or attracted to accept what is said or suggested in EWM.

According to Giddens (1991), in our contemporary world people look for security which is directly related to trust. Security and trust are essential in our world. In this sense, editors need readers' trust, they need to give confidence to readers without being demanding. In the EWM indicators of modalization are used not to show that editors are uncertain about what they are saying but for them to appear deferential, non-authoritative (Fairclough, 1993b) and friendly. If they are friendly, informal and non-categorical, editors help readers to build trust in the magazine, to treat it as if the magazine were a close friend who they can rely on.

Basically I follow Halliday's system of modality but I also use other theoretical perspectives to characterize the editors' attitude towards what they say in the EWM. Hedging propositions constitutes a form of modality, as do all forms of attitudinal markers. Questions can also be considered a form of modality, for they change the status of the proposition from a categorical statement to a form of checking the interlocutors' alignment with what is being stated. As proposed by Stubbs (1986), the study of modality should be understood as an umbrella term to contemplate the various discourse devices, the different modal items, their functions and distribution used for the expression of writers' affinity or commitment not only to what they are saying, but affinity towards readers as well. Modality is used as a way to protect editors' utterances from being criticized and as a gentle way to persuade readers to read certain features, participate in campaigns, or write to the editors.

I will refer to what is generally known as 'epistemic' and 'deontic' modalities. First I will introduce the concept of modality in order to discuss Halliday's modality system. Then I will discuss different linguistic studies on modality. These studies helped me to develop a map or general panorama of modality in EWM, especially since modality is related to linguistic selectivity (that is, selection of which linguistic elements to use), in the sense that linguistic choices reveal speakers' attitudes toward the message being conveyed (Lee, 1992). Finally I proceed to discuss the actual markers of modality in EWM and show similar markers in Brazilian EWM.

6.2 The concept of modality

The concept of modality has interested logicians and linguists for a long time. In philosophy, modality is studied in logic. Palmer (1979) explains that epistemic modality in English is usually illustrated by the modal operator *may* to indicate possibility and by *must* to indicate necessity. Whereas epistemic modality 'has to do with knowledge and belief' (Allwood, Andersson and Dahl, 1977:112; Koch, 1987; Oliveira, 1988), deontic logic concerns issues of obligation and permission (Allwood, Andersson and Dahl, 1977; Koch, 1987; Oliveira, 1988; Palmer, 1979). In linguistics, modality corresponds to 'indications of the degree of likelihood, probability, weight, or authority the speaker attaches to the utterance' (Hodge and Kress, 1993:9).

I decided to investigate modality in EWM especially because I found that this was a very common linguistic choice used and because of the relevance of this linguistic aspect in several studies. McCarthy and Carter (1994:102), for example, explain that 'modality, understood in its broadest sense as the speaker/writer's stance towards the message communicated, *is an all pervasive feature of most discourse* (my emphasis)'. Lyons (1968:307) speaks of 'a set of one or more grammatical devices for 'marking' sentences according to the speaker's commitment with respect to the factual status of what he (sic) is saying, his (sic) emphatic certainty, his uncertainty or doubt, etc)'. This author discusses imperative (command) and interrogative sentences as forms of modality and provides three scales of modality: wish and intention, necessity and obligation and

certainty and possibility, allowing for 'subdistinctions (e.g. 'certainty', 'probability', 'possibility', or 'stronger' and 'weaker', or different kinds of 'obligation' and 'necessity'; and so on)' (Lyons, 1968:308).

Ducrot and Todorov (1979:304) state that the delimitation of the category of modality is 'controversial' because it can be expressed in many different ways, and there are no explicit criteria to distinguish what is specifically related to the content/message and what is an attitude to the message. These authors see modality as the speakers' judgment in relation to the content. They say

Logicians and linguists have often judged it necessary to distinguish, in an act of enunciation, a representative content, sometimes called **dictum** (the relating of a predicate to its subject), and an attitude on the part of the speaking subject with regard to its content (the **modus**, or **modality**) (p313) (emphasis in original text).

In spite of the numerous studies which have contributed to specifying markers of modality and their various degrees, it is still difficult to delimit the exact scope of this linguistic category. 'The deontic and the epistemic are not always clearly distinct domains' (Nash, 1990:23). According to Collins (1994:4), 'modal meanings are necessarily fuzzy because they constitute and are constituted by interpersonal meanings, which, in turn, are socially, contextually constructed'. Hodge and Kress (1988:127) also state that 'the modality of a message, then, is not a single or simple truth value. It is nearly always a complex, even contradictory package of claims and counter-claims'.

The study of modality may also be placed within the interactional perspective of language. According to Brown and Yule (1983), there are two basic functions of language: the transactional and the interactional. While the transactional function deals with the content of what is said, with the transference of information, the interactional function concerns the expression of social relations and speakers' attitudes, the use of language as social interaction between interlocutors. As these authors say, this dichotomy is similar to Halliday's ideational and interpersonal functions of language.

Regarding the interpersonal level, Halliday (1985:168) explains that 'in the act of speaking, the speaker adopts for himself a particular speech role, and in so doing assigns to the listener a complementary role which he wishes him to adopt in his turn', such as, for example, when someone asks for information and his/her interlocutor provides the piece of information desired. The interpersonal function of language is 'the function that

establishes and maintains human relationships -- that expresses comments, attitudes, and evaluations, and the relationship between the speaker and listener or author and reader' (Crismore, 1989:4).

6.3 The modality system according to Halliday

'modality represents the speaker's angle, either on the validity of the assertion or on the rights and wrongs of the proposal'. (Halliday, 1994:362)

According to Halliday (1994:75), 'modality means the speaker's judgement of the probabilities, or the obligations, involved in what he (sic) is saying'. Halliday (1994:357) explains that in 'philosophical semantics probability is referred to as 'epistemic' modality, and obligation as 'deontic' modality. In its congruent, unmodalized form, the modal feature is an adjunct to a proposition rather than a proposition in its own right.

The two broad kinds of modality, modalization and modulation, refer to the intermediate degrees of two different polarities. Modalization (the indicative type) is related to the concept of 'proposition', to what is understood as epistemic modality. The degree of polarity in this case ranges from *yes* to *no*. Modulation (the imperative type) is related to 'proposal', to deontic modality, and the degree of polarity lies between *do* and *don't do*. 'Proposition' refers to the form used when people exchange information, expressed by means of statements or questions, which can be asserted or denied. In contrast, 'proposal' is the term used when people make offers and commands. Halliday (1985:71) says,

The semantic function of a clause in the exchange of information is a proposition; the semantic function of a clause in the exchange of goods-&-services is a proposal.

Whereas modalization concerns degrees or scales of probability and usuality, modulation expresses degrees of obligation and inclination. In relation to EWM, both modalization (of propositions) and modulation (of proposals) are effective discursive strategies in the sense that they help to disguise the persuasive and promotional character found in these texts.

In order to better visualize the differences and specific characteristics of the two types of modality, I present the following figure:

Modalization	Modulation
* epistemic	* deontic
* propositions: exchange of information	* proposals: exchange of goods and services
* polarity: yes—no (asserting—denying)	* polarity: do—don't do (prescribing—proscribing)
* evaluation/judgment/ assessment of the truth of the situation	* intervention in the speech act: permission willingness/consent to the action
* probability/usuality	* obligation/inclination
* indicative type	* imperative type
* commitment to propositions	* commitment to one's own and other people's wishes and requirements

Figure 6.1 - A comparison between modalization and modulation

For Halliday, modality is also distinguished in terms of orientation, that is, how the modality type will be realized: whether it is subjective or objective and explicit or implicit. The modality is subjective/explicit when the first person pronoun is used (For ex: *I think you're wonderful* (ed 18) or *we know you look to us* (ed 44)). It is objective when the speaker/writer does not identify him/herself, as for example, *It's possible that many people will think the Cosmo coverline 'Princess Diana goes to the lavatory' insulting.* (ed 22).

6.3.1 Modality of propositions: Modalization

As has been pointed out, in EWM modalizing propositions is an effective discursive strategy, for it disguises the persuasive, advertising aspect of the editorials. The speaker/ writer expresses a comment and a form of evaluation/judgment/assessment of the truth of the situation (Downing and Locke, 1992). Modalization, thus, refers to the intermediate degrees of asserting and denying, as can be seen in the figure above. According to Halliday, this kind of modality can be expressed in three different ways:

1) by a finite modal operator, such as *will*, *should*, *can*, *could*, *may*, *might* or *must*, such as the following examples from EWM:

There's a subject in our house that **can** always cause a row: (ed 8)

Some of you **may** have seen a major piece in the News of the World two weeks ago (ed 12)

We'll all grow older after all, and it **should** be a positive thing. (ed 36)

It's a great feature -- it **must** be, even I have been inspired to exercise (ed 37)

2) by a modal adjunct of probability and usuality, such as *probably*, *certainly*, *sometimes* or *usually*. For instance,

This is **probably** because she's just finished decorating her cottage in the country (ed 26)

This **probably** accounts for my extremely disorganised social life. (ed 30)

These young women are forming a new underclass in Britain, with no roots, no sense of home or stability and **certainly** no sense of future. (ed 49)

3) by a combination of 1) and 2), with a modal auxiliary and a modal adjunct, such as

It's possible that many people will think the *Cosmo* coverline 'Princess Diana goes to the lavatory' insulting. (ed 22)

You know that whether you're in love or out of love we'll **always** encourage you in your career. (ed 26)

The magazine **certainly won't** be changing inside: we'll still have all the things you love -- fiction, features, crafts and cookery -- we'll just look smarter. (ed 108)

These examples concern editors' views/opinions on different issues (directly or indirectly related to features to be presented in the magazines). Instead of categorical assertions, the editors opted for a smoother, modalized form to express those statements. The meaning of these propositions from EWM lies in the scale of probability and usuality.

The examples above illustrate the fact that modalization is used to express different degrees of editors' affinity towards their propositions. Modalization helps editors to create an effect of simulating a 'free choice' for readers to agree or disagree with the editors' or the magazine's stance. In EWM, modalization contributes to gently persuade readers to accept editors' points of view, especially if the modal operator is used with a modal adjunct, as the last three cases above show. In the example from ed 22, for instance, the use of the modal *will* is softened by the use of the modal adjective *possible*, which suggests indeterminacy, doubt, uncertainty.

To further illustrate modalization in EWM, I refer to the following excerpt:

You **may** think you've read stories like this before, but this **particular** one, **I promise**, is quite different. (ed 12).

In this stretch of text, quoted in the beginning of the present chapter, the editor David Durman modalizes his proposition with the use of the modal operator *may* in a projecting clause with the mental verb *think*. Besides, he uses the formulaic expression *I promise* to assure readers that the particular story being told is different. Here *I promise* does not function as a grammatical metaphor, in a projecting clause, but as a filler, between commas, giving a break in the regular flow of discourse (see Collins, 1994 for examples

with *I believe* as fillers in her data). The adjective *particular* and the adverb *quite* are also markers of modalization.

6.3.2 Modality of proposals: Modulation

Modulation, related to the speech functions of commands and offers, concerns the scales of obligation ('allowed to/ supposed to/ required to') and inclination ('willing to/ anxious to/ determined to') of proposals, referring to the intermediate grounds between prescribing and proscribing, between the 'do it' and the 'don't do it' (Halliday, 1994:89). Here the speaker 'intervenes directly in the speech event... to impose an obligation, to prohibit, to express permission or consent to the action in question' ((Downing and Locke, 1992:382). Modulation can be realized in two ways: 1) by a finite modal operator, as the occurrences of *must*, *should*, or *I'll* later in this chapter show or 2) by an expansion of the Predicator, generally by the use of a passive verb, or of an adjective, as in

- It's kind of a relief to read that *Pleasure is very good for you*, page 124. But to be honest we may have abandoned ourselves to a few of the things **we're not supposed to do** anymore before we saw this piece. (ed 23)
- For the male view on all sorts of things Michael Bywater's piece on *100 things men love and hate about women* (page 156) is **required** reading. (ed 21)
- On the - er - um tricky and wonderful subject of men, writer Susan Marling explores the delicate new balancing act that **is required** when you're the bigger breadwinner in the relationship (a quick survey in the *Cosmo* office showed this to be the case for a third of us). See her article, *When you are doing better than him*, on page 98. (ed 28)
- Eve Cameron is our dazzling new Health and beauty Director. She's fun, she's fit, she's glamorous and **she is determined to get** the laziest of us into shape. Eve's Zest section starting on page 194 should get you going. (ed 25)

Halliday (1994) states that modulated clauses may occur as commands, offers and suggestions, as the occurrences above show. Many times these clauses concern obligation or inclination which the speaker expresses in relation to other people. In relation to the examples above, for instance, who determines what people 'are not supposed to do', or what is 'required reading' or still what 'balancing act' is required? Even though these sentences constitute proposals, they are statements of obligation and offer, functioning as if they were propositions, as if they conveyed information. In this sense, they create a form of 'rhetorical force' (see Halliday, 1994:89), with readers being indirectly asked to act or behave in the way editors tell them.

6.3.3 Grammatical Metaphor of Modality

An important concept in Hallidayan grammar is that of grammatical metaphors of modality, which refer to projecting clauses corresponding to speakers/writers' opinions. Halliday explains,

In this type the speaker's opinion regarding the probability that his observation is valid is coded not as a modal element within the clause, which would be its congruent realization, but as a separate, projecting clause in a hypotactic clause complex. To the congruent form *it probably is so* corresponds the metaphorical variant *I think it is so*, with *I think* as the primary or 'alpha' clause. (Halliday, 1985:332-3)

In metaphors of modality, the modalized clause is separate from the proposition it refers to, constituting a linguistic device of distance or indirectness in relation to the proposition (Fowler and Kress, 1979). Here is an example of a metaphorical representation of modality in EWM:

I think it's probably the largest single most important factor ... (ed 27)

Through the use of the alpha clause *I think* the editor expresses her opinion. It functions as a mitigated form of persuasion, to influence women to accept the proposition that follows (*it's probably the largest single most important factor*). In EWM, there are several examples with the verbs *seem*, *think*, *know*, as grammatical metaphors of modality, further discussed in Markers of modality in EWM below.

Other modal forms in the Hallidayan grammar will be more closely looked at when I present the actual exponents of modality in the EWM.

6.4 Further studies on modality

Many studies represent a rich source of information on how specific lexicogrammatical elements in texts help to mold writers' attitudes and orientations¹. Below I provide a summary of these studies most relevant to my analysis.

¹ In Brazil, studies following the French tradition on argumentation and discourse analysis have pointed to the necessity of investigating modality in relation to the text, the context and conditions of text production and reception. Koch (1987), for instance, situates the category of modality within a theory of discourse, modalities understood as illocutionary acts with argumentative value. Among the lexical exponents of modality in Portuguese, Koch includes explicit performatives such as *eu ordeno*, *eu proíbo*, *eu permito* (*I demand*, *I forbid*, *I allow*); modal auxiliaries *poder*, *dever*, *querer*, *precisar*, etc (*can/be able to*, *should/must*, *wish*, *need*, etc); modal adverbs, intonation; argumentative operators *pouco*, *um pouco*, *quase*, *apenas*, *mesmo* (*little/few*, *a little/a few*, *almost*, *only*, *even*); imperative mood; verbs which denote propositional attitude such as *I believe*, *I know*, *I doubt*, and *I think* (Koch, 1987).

Researcher: purpose of analysis	Corpus	Modal features analyzed
Stubbs (1986) : a modal grammar of English: linguistic items of commitment / detachment	500 business letters; Lund corpus of British English	explicit illocutionary prefaces tag questions/ <i>sort of</i> / lexical/ vague expressions (Ex: <i>so-called</i>) <i>things like that, that kind of thing/ some and any</i> <i>/passivization/adverbs/</i>
Holmes (1995) : politeness patterns and strategies	documents on the speech of middle-class New Zealand men and women.	fall-rise intonation/ tag questions/ modal verbs/ adverbs/ pragmatic particles: <i>sort of/ I think</i>
Hodge and Kress (1988) a general theory of modality in social semiotics (modality in verbal language and visual media): indicators of affinity	interview between an academic conducting 'vox-pop' opinions and a woman (passer-by)	questions/tense/ pronouns (<i>I and we</i>)/ hesitation signals/pause and intonation/ tag question/
Coates (1987) : modality as a facilitator of interaction in conversation	2 conversations: a) between 5 women friends and b) between 3 men, old friends/ white, middle-class, well-educated, in their 30s and 40s	<i>I think/ tag questions/ downtoner sort of</i>
Collins (1994) : modal profiles and bonding devices	5 oral technical-professional public presentations on environmental issues, in São Paulo	modal operators/ modal metaphors (<i>I think; I believe</i>)/ modal adjuncts/modal lexis (<i>fundamental, denies, important, etc</i>)
Hunston : preferred forms of modality (in projecting clauses)	2 registers: five research articles from the journal <i>Language in Society</i> contrasted with five oral texts on the Radio 4 program 'Any Questions'	subject of projecting clauses with reporting verbs: named people/vague sources/ possessors of certain experiences

Figure 6.2 - Different linguistic studies using modality as a tool for investigation

Even though these authors investigate different data, similar findings are found, as these studies show that epistemic modality falls in intermediate grounds between the polarity

According to Koch, the use of modalities allows speakers not only to mark their distance or commitment in relation to their utterances, but also to provide their interlocutors with 'cues' in terms of their intentions. Coracini (1991) investigates markers of subjectivity in scientific discourse, showing how modality serves to express objectivity, disguising subjectivity, that is, modality is seen as an argumentative resource towards an intention of impartiality, but which in fact becomes a way to judge and evaluate the occurrence of phenomena, to justify research, to formulate hypotheses, and make recommendations, for example. In my M.A. thesis (Oliveira, 1988) on the reading of argumentative texts by university students of EFL, I considered modality as an argumentative resource, based on studies by Perelman and Olbrechts-Tyteca (1970), Charolles (1980), Ducrot (1981), Brouat and Brouat (1981), Koch (1987) and others.

of yes and no, between full commitment and full detachment, serving to weaken the force of the statement².

6.4.1 Markers of commitment/detachment in a modal grammar of English

Markers of commitment and detachment, according to Stubbs (1986), are linguistic features of epistemic modality which function as instructions/signals as to how an utterance should be interpreted. They are placed in a continuum with complete commitment on one end and complete detachment on the other. They are linguistic items which express speakers' attitudes in relation to the truth of what is being said. Even though Stubbs (1986:4) suggested the study of 'modality in all senses... as a central organizing principle in language', what he meant was the study of epistemic modality, for it is this kind of modality which deals with speakers/writers' commitment and detachment of propositions.

According to Stubbs (1986:1), speakers encode not only their propositions but also their point of view towards it, and he proposes the study of the markers of commitment as an initial step towards a modal grammar which would account for all kinds of speakers' or writers' attitudes. The markers of commitment/detachment suggested for analysis by Stubbs, shown in Figure 6.2 above, have also been found in EWM. Stubbs points out that these markers deserve attention in a modal grammar of English, since they express attitudes towards the truth of what is being said. 'Explicit illocutionary prefaces' (Stubbs, 1986:9) are nouns or performative verbs which introduce speakers'/writers' points-of-view, functioning as a kind of hedging. The verbs express

² Figueiredo, Osterman and Heberle also analyze modality in different text types from women's magazines. Figueiredo (1995) analyzes markers of modality in articles about female sexuality, from the British *Cosmopolitan* and the Brazilian *Nova*. She explains that the authors resort to modality of lower affinity with the propositions so as to hide relations of power and to offer friendly advice in an informal tone. Osterman (1994) looks at modalizing elements in an article from the Brazilian teenage magazine *Capricho*. She explains that the editor/the journalistic institution has power and knowledge over readers and the modalizing elements illustrate this authoritative relation. Heberle (1994) investigates modal operators in four EWM. Fowler (1986) and Simpson (1990; 1993) use modality as a tool to investigate literary texts. Fowler (1986) sees modality as an aspect of sentence-meaning and form, a way narrators or characters may show their values and beliefs. Simpson (1993) sees modality as a criterion to measure styles and identify generic differences in sets of narratives, proposing a modal grammar for narrative fiction, especially in terms of points of view.

explicitness, implying commitment (or detachment) to the propositions that follow them. They are, in fact, grammatical metaphors of modality. Prefaces in EWM are realized by nouns such as *suggestions* and by verbs in clauses which introduce or preface other clauses. Here is an example from EWM with the verb *advise*:

She **advises** we think twice before we fall in love with someone in the office. (ed 22)

Markers of commitment/detachment occur in scales and are indeterminate, not categorical. Stubbs (1986:13) explains that by using these markers the 'speaker may be dissociating him or herself from some group, or not assuming that the hearer is a member of some group'. According to specific situations and sociolinguistic conventions people need to be more or less accurate. Informal contexts usually demand less accuracy and allow for the presence of vague language, which is the case in EWM.

One of the markers, passivization, denotes detachment in relation to agency, since the agent is deleted. In EWM, this marker of detachment is not frequent, but can also be seen. For instance:

...nothing has been done about the women who are being held and systematically abused, raped and tortured in the rape camps? (ed 26)

...these pups are so badly bred and maltreated at the farms, they're dead within weeks of being sold. (ed 51)

In these two cases the editors are vague about who specifically rape women or maltreat pups, perhaps as a strategy to call readers' attention to specific features in the magazine about these topics. In many other cases the agents of the passive constructions are identified, as, for example,

For 23 years, Penny Fewell never stopped worrying about what had become of the baby she was forced to give up for adoption. (ed 77)

The family home also has pets -- two cats and a dog. Like Laura, they're loved and looked after (ed 19)

In these excerpts, the agents of the passive are Penny Fewell and Laura's family. These people's problems serve as a strategy to call readers' attention to features in the issue dealing with these two subjects.

The markers proposed by Stubbs represent some of the aspects of commitment/detachment in relation to propositions and are some of the ways speakers/writers choose to either be explicit and precise or vague when talking or writing.

6.4.2 Politeness devices: modality to save editors' face in EWM

Politeness has been object of linguistic studies specially by Leech (1983), Brown and Levinson (1987) and more recently by Simpson (1989) and Holmes (1995). Simpson (1990:73; 74) has pointed to the 'interconnection of modality and politeness' and says that 'modality, politeness, and the presentation of information are crucially linked'. What these studies show is that politeness is context-bound and multifunctional, in the sense that politeness devices may be used differently under diverse circumstances and express different meanings. A broad framework for the study of modality, therefore, has to account for the verbal mechanisms/strategies or maneuvers used by speakers/writers to be tactful or diplomatic, in other words, to save their face.

EWM display politeness devices, that is, lexicogrammatical strategies which contribute to express feelings such as sympathy, interest, approval, or intimacy, for instance. I intend to present these strategies now, taking into account the notion of 'face' as proposed by Goffman (1967) and later by Brown and Levinson (1987), in their study of politeness in relation to negative and positive face.

According to Goffman (1967:5),

The term *face* may be defined as the positive social value a person effectively claims for himself (sic) by the line others assume he (sic) has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes – albeit an image that others may share, as when a person makes a good showing for his profession or religion by making a good showing for himself (sic).

By the term *line* Goffman means 'a pattern of verbal and nonverbal acts' which speakers use to communicate their views and evaluate participants including themselves. As modality is part of the interpersonal category, the function related to human interaction and relationships, the study of face and strategies of politeness may contribute to a better understanding of the function of modality markers in EWM.

In EWM, editors have to maintain a friendly and tactful relationship with their readers, in other words, they must have 'face-work': a capacity to use social skills, usually referred to as 'savoir-fair', 'tact' or 'diplomacy' (Goffman, 1967). Editors strive to save not only their own face and that of the publishing company and contributors, but readers' face as well, in the sense that they cannot offend or shock the readers. In other

words, they must avoid face-threatening acts and must find strategies for what is known as positive and negative face, as is explained below.

As already seen, EWM are a form of advertising, and, as such, the editors are concerned with maintaining a positive self-image, that is, a positive face. Brown and Levinson (1987) see positive face as the desire or need of every adult member of a society 'that his (sic) wants be desirable to at least some others' (Brown and Levinson, 1987:62). It concerns people's positive self-images and personalities, 'the desire to be ratified, understood, approved of, liked or admired'. Positive politeness, thus, refers to linguistic realizations to claim common ground and express or intensify approval, interest, sympathy, and/or intimacy in the interaction. Here are two examples of sympathy in two different troublesome circumstances in EWM:

How would you feel if you saw your son joy-riding in a stolen car? On page 16 we talk to a mum who had **just** that experience -- and ask the experts if parents are to blame for their criminal kids. I've got a while to go before my youngsters's old enough to reach the peddles on a car, **but it's certainly food for thought...**(ed 9)

I **do** know women who've bought the myth of One Great Love. They've had one wonderful affair, lived with him or married him. Things didn't go as planned or dreamed about and expectations were dashed. The hurt and the grief were **so colossal** that these women **never** allow themselves the chance to love again. 'He was the love of my life,' they tell you mourningfully. **I've mourned, I promise you.** I've cried, felt panic-stricken and life has temporarily lost its meaning. (ed 24)

In the first excerpt, the editor shows sympathy to a reader whose son has been involved with criminal acts: the topic of a feature in that issue. By being sympathetic to this specific woman, the editor is extending his (Keith McNeil's) feeling to all mothers in that situation. First he introduces the topic with a question, as a way, perhaps, to include the readers and put them in the troublesome situation. Then, as positive politeness, the editor refers to his own case and ends with *it's certainly food for thought*, as the last sign of sympathy. The second excerpt also contains devices of sympathy: the editor is sympathetic to women who had one great love only. The editor emphasizes the fact that this situation is common, she uses the modal adjunct *never*, the fixed expression *I promise* and also talks about her own experience related to this problem.

Other instances of positive politeness in EWM include the following compliments:

And I'd like to say a big congratulations to all our readers for having the style, wisdom and intelligence to be part of Britain's fastest-growing young women's glossy magazine. (ed 50)

I've always thought that women were great copers and now you've confirmed it. Three cheers for jugglers everywhere! (ed 53)

We Brits are a great nation of lovers -- we love our children, our animals, our countryside. (ed 75)

In the examples above the editors are paying compliments, which is considered one of the most obvious ways to express positive politeness, used to show solidarity between interlocutors or maintain rapport, having a clear affective and social function (Holmes, 1995). The first example illustrates the fact that the editor is complimenting not only the readers but the magazine as well.

Besides the use of devices of positive face, concerned with treating readers as friends and likeable people, as members of the same group, editors also present strategies of negative face, those mechanisms used to show respect, avoid impositions or intrusion, minimize tensions, apologize or indicate reluctance. When editors need to impose their views on readers, they need to attenuate the force of the statements, that is they must use negative politeness strategies. Negative face, thus, is defined as 'the want of every 'competent adult member 'that his (sic) actions be unimpeded by others' (Brown and Levinson, 1987:62). By using negative politeness strategies, 'the speaker recognizes and respects the addressee's negative-face wants and will not (or will only minimally) interfere with the addressee's freedom of action' (ibid p. 70). When people think of politeness, they tend to link it to negative politeness. An example from EWM include:

If you can hear a lot of banging and sawing back here, it's because some of us are building an ark!
Only joking, but with the amount of rain we've had this autumn, **I reckon** it's only a matter of time.
What's that got to do with this week's issue?
Well, on page 27 we're testing...brollies. The last time I used mine, the spokes shot through the side, so I'm off to the brolly shop after a quick read! (ed 4)

The lexical items in bold are strategies of negative politeness. First the editor introduces an exaggeration, so he (Keith McNeill) minimizes the impact of the statement with the expression *Only joking* and the mental verb process *I reckon*. Then, by using the question the editor seems to feel that readers may be puzzled by his talking about the rainy weather, and he himself asks what may be on readers' mind. The editor appears to be apologizing for the kind of talk he is offering, so he also uses the discourse marker/hedge *Well*, which modifies the force of what is being said (Coates, 1987), marks the response to the question at an interactional level (Schiffrin, 1987), and prevents him from making a categorical assertion.

In the following excerpts the editors are asking readers to send money for the Rape Victim Appeal and to participate in a survey, using devices of negative politeness:

I love Cosmo readers because you care. You are willing to stand up and be counted. Please go on sending money to help the Bosnian rape victims to: *Cosmopolitan* Rape Victim Appeal, WomenAid 3, Whitehall Court, London SW1A 2EL. (ed 21)

There is still much confusion about menopause, so on page 24 we are carrying out a special survey. Please find the time to fill it in. We'd be very grateful. We also look at natural alternatives to HRT on page 22. (ed 114)

Ed 21 contains what Brown and Levinson (1987:102) call 'in-group identity markers', who in this case are the Cosmo readers. The editor also praises the readers (*you care, you are willing to stand up and be counted*). These are devices of positive politeness, but at the same time this strategy also functions as preparation for the proposal: the editor wishes to ask readers to contribute to the Appeal. She must, therefore, use devices of negative politeness, not to coerce or impose. So the particle *Please* is used to attenuate the imposition. In the second excerpt the editor does not wish to coerce readers to fill in a survey, so she uses the adverb *please* and the sentence *We'd be very grateful* as devices of negative politeness to save her face and thus minimize the imposition.

Hedges and boosters are two linguistic devices used in politeness which I am considering as exponents of modality. Hedges are devices which 'attenuate or reduce the strength of the utterance' (Holmes, 1995:26); they signal that the speaker does not want to impose her/his wish. Boosters, on the other hand, are devices which 'intensify or emphasize the illocutionary force of any utterance in which they are used', such as modal verbs, 'pragmatic particles such as *of course*, modal adverbs such as *certainly* and *absolutely* (Holmes, 1995:77). Besides some of the lexical items shown above as part of positive and negative politeness, here are other instances of hedges and boosters in EWM:

You get the feeling -- **don't you?** -- that apart from being rather funny, he's dead honest and **probably** speaks for lots of men. (ed 21)

Not one -- **absolutely** no one -- should be as stupid as me! (ed 17)

Naturally, I think you're **wonderful** but I'm also aware that we need to earn your loyalty, which is why all of us here will continue to work hard to improve the magazine in 1994. If we're good, we'll get better! (ed 18)

The two kinds of politeness, positive and negative politeness, can be illustrated in relation to solidarity and social distance by the figure below, adapted from Holmes (1995:15; 20):

Intimate <----->	-----> Distant
High solidarity	Low solidarity
informal settings	formal settings
POSITIVE POLITENESS	NEGATIVE POLITENESS
reciprocity/mutual friendship	respect/deference
familiarity	social distance
compliments/invitations	apologies/indirect requests

Figure 6.3 – Positive and negative politeness

These opposing sides represent extremes in terms of politeness, and, as is true of modalities, they may overlap and be blurred. In EWM, editors deploy devices of both positive and negative politeness, which constitute exponents of modality, for they contribute to minimize the possibility of performing a face-threatening act. In EWM, editors do not want to risk being misinterpreted by their readers or worse still being abandoned by them, as readers may start reading other women's magazines. This way, even though there is a tendency to use more positive politeness strategies, negative politeness strategies (as seen above) are also used. When the editors use markers of modality, a degree of solidarity with readers seems to be established and these markers also help editors to 'claim common ground' or 'seek agreement' (terms used by Brown and Levinson, 1987).

6.4.3 Modality as expression of affinity

'Reality is in the eye of the beholder, or rather, what is regarded as real depends on how reality is defined by a particular social group'.
(Kress and van Leeuwen, 1996:163)

Hodge and Kress (1988) and later Kress and van Leeuwen (1996) investigate modality in social semiotics, based on the Hallidayan grammar. The latter propose a theory of modality to represent different forms of semiotic phenomena, not only in verbal language but in visual communication as well. In social semiotics, the terms 'truth' and 'reality' play an important role, as every day people make judgments on verbal and non-verbal social acts. As categories these notions are always mediated, always influenced by different social forces. Thus, modality is pervasive in all utterances, since speakers/writers express views in terms of their versions of 'truth' and/or 'reality' and these terms are not absolute but valid only in relation to a specific set of social norms, beliefs and relationships and dependent on factors such as age, gender, class and setting.

Modality expresses speakers' 'affinity' or 'lack of affinity' with their propositions, related to issues of power and solidarity, with high affinity denoting solidarity and low affinity, power difference (Hodge and Kress, 1988). Modality is seen in connection with the concept of classification in the sense that by means of modality speakers classify the reliability of their utterances, as 'true, reliable, and authoritative' (Hodge and Kress, 1993:85).

Figure 6.2 above shows some aspects of verbal language which these authors include as indicators of modality, such as questions, tense and deixis. The present tense constitutes a marker of high affinity, making the proposition a form of classification and giving the proposition the status of fact. This classificatory, factual aspect is observed in EWM, by means of relational and mental processes, as in the examples below:

Everyone knows it's a nightmare to lose weight. (ed 5)
 Bringing up children is full of fun (and sleepless nights!), but anyone with kids knows the sense of responsibility that goes with it. We all hear stories about youngsters who get in with a bad crowd and end up in trouble... (ed 9)
 But family life is a very important issue for SHE readers (ed 59)
 Every woman has a tale to tell along these lines, (ed 50)
 We Brits are a great nation of lovers -- we love our children, our animals, our countryside. (ed 75)

These examples (and others discussed in the previous chapter on *relational processes*) point to values and beliefs about losing weight, bringing up children, family life, love of animals, nature, etc, as if they were common sense, truths; they function as 'implicit assumptions' (Fairclough, 1989:78;202). It is suggested that in case readers do not feel they belong to the social group of people who believe in these values, they had better at least start giving them a thought. These values, thus, become part of 'social cognition', being gradually incorporated into society, as I explained in the previous chapter.

Many times speakers/writers in difficult situations use modalities as a means to protect their utterances from criticism. To illustrate the connection between modality and power, Hodge and Kress (1993:127-8) point out that 'the speaker translates uncertainty about the status in the power situation into uncertainty about the status of his (sic) utterances'. This form of protection is found in EWM. For example,

We'll lobby financial institutions with a scheme (to be announced next month) which **could** revolutionise the lives of first-time parents. (ed 59)
 First, how about having a good row? It **could** work wonders for your relationship (ed 87)

In these clauses, the use of *could* helps to minimize the impact of what the editors are saying. In the first case, *could* contributes to lessen the force of the verb 'revolutionise'. In the second example, readers may react negatively to 'having a good row' as a way to improve a relationship, so the editor uses *could* which somehow exempts her from drastic criticism: she is not explicitly stating that a good row **is** good. She is bringing up the possibility that it may be so.

Modality is also related to speakers' authority and knowledge. Hodge and Kress (1993:122) explain that 'modality in general establishes the degree of authority of an utterance', usually performed by the modal auxiliaries. The speaker/writer has this authority, which many times is ambiguous, in the sense that it may be based on either the speaker's knowledge or on her/his power over the interlocutors. For example, in the clauses below from EWM, we find ambiguity in relation to the meaning of *can* and *may*:

- You **can** see her mouthwatering results on page 12 - and they're good for your purse (ed 10)
- And yes, you **can** do something. You, and everyone you know, **can** send a letter of protest to the Foreign Secretary, Douglas Hurd... (ed 26)
- Read Irma Kurtz's *But I love him* on page 138 and you **may** think twice before you use this as a reason to put up with scumbag behaviour. (ed 22)

In EWM, where the editors function as friends and/or authorities who give (supposedly sound) advice to women, the examples above with *can* may be paraphrased as *You are able to see/to do* or *you are allowed to see/to do* respectively referring to the editors' knowledge about readers' actions and to the editors' permission. The example with *may* again suggests either a possibility for readers to think twice or a permission to do so.

Modality contributes to shape different interpretations of reality, according to values and conventions of certain social groups (or *discourse communities*, to use Swales' 1990 term). Kress and van Leeuwen (1996: 160) explain,

...[modality] does not express absolute truths or falsehoods; it *produces* shared truths aligning readers or listeners with some statements and distancing them from others.

Within this perspective modality constitutes more than speakers/ writers' commitment to their propositions. It concerns commitment or detachment in relation to values and beliefs of specific social groups to which the representation of reality is intended. Modal forms thus represent 'traces of the activities of speakers acting in a social context' (Hodge and Kress, 1988:124).

6.4.4 Epistemic modal forms of spoken discourse

The truth is something like good vegetable soup: on their own, epistemic modal forms, like carrots, leeks or celery, have little meaning; but in combination, in that particular context, with those prosodic features, they achieve the unique meaning which the speaker is striving to express. (Coates, 1987:130)

Epistemic modal forms are certain lexical items which indicate a) speakers' confidence or lack of confidence in relation to the propositional content and b) the maintenance of good social relationships (Coates, 1987). This means that these forms express not only speakers'/writers' attitudes to propositions but to addressees as well. In this latter use, epistemic modal forms are used to qualify or hedge assertions as a way to protect addressees' face, to talk about sensitive topics (Coates, 1987).

Epistemic modal forms are used in EWM as support to the interaction between the editors and their readers. As seen in Figure 6.2 above, some of the forms analyzed by Coates include the verb *think* used with the first person singular; the tag question and the intensifiers (downtoners, Quirk et al, 1972) *sort of* and *kind of*. Coates points to the polypragmatic nature of these forms, as emphasized in her quotation above. Here are instances of these markers in EWM:

It's kind of a relief to read that *Pleasure is very good for you*, page 124. But to be honest we may have abandoned ourselves to a few of the things we're not supposed to do anymore before we saw this piece. (ed 23)

another admits, 'It's just kind of there really, like an arm or leg.' (ed 101)

Whereas both *I think* and tag questions modify clauses, *sort of* and *kind of* modify phrases or words (Coates, 1987). *I think* used in a fall-rise tone serves to mark doubt. In initial position with the pronoun *I* stressed, *I think* may express confidence. In any case, *I think* qualifies the proposition.

A very important point in Coates' study is the fact that epistemic modal forms in conversation also express addressee-orientation, that is, attitude to addressees. Epistemic modal forms in informal conversation contribute to save interlocutors' face needs, to protect addressees' negative face. Coates compares the use of the epistemic modals *I mean*, *well*, *just*, *I think*, and *sort of* (forms found in EWM) by men and women in her small corpus of single-sex groups and shows that women exploit these forms more than

men. The use of epistemic modals may be one aspect of women's cooperative style in all-female conversation and their involvement and support towards the other participants of the interaction (Coates, 1988).

6.4.5 Modality in technical-professional talks

Collins (1994) investigates modal forms used in oral presentations on environmental issues, held at a large public conference in São Paulo, Brazil, in 1992. Based on Halliday's (1985) modality types and values, and using concordances for lexical frequencies, keywords and lexical searches in context, she compares the presentations in relation to 4 modal choices (see Figure 6.2 above). These modal choices allowed Collins to draw modal profiles of the presenters. The presentations in general featured more modulation than modalization, and within modalization, potentiality was the most common choice.

Collins (1994:10) also investigates linguistic realizations of what she calls 'bonding', that is 'an umbrella term for certain possible interactive effects planned by the presenter: trying to neutralize matters of place in the hierarchy, getting the audience on his (sic) side, diminishing distance between presenter and audience'. Some bonding-promoting devices found in her data include *I want*, *I'd like* as well as *if* forms (as in *If you can call it that* or *If you compare that with ...*). Modality thus constitutes one of the ways presenters mark solidarity or power in their discourse.

The markers of solidarity and bonding devices Collins has found in her study have also appeared in EWM. For example:

So I want to hear about your experiences, too. (ed 27)
 the first question I want to ask is 'Which skincare range do you use?' (ed 37)
 And I'd like to say a big congratulations to all our readers (ed 50)
 I'd like to think that 1994 is going to be an exciting year for families. (ed 59)
 I'd like to say a huge THANK YOU this week to all those readers who answered our family survey (ed 106)

These cases illustrate the fact that editors wish to establish a form of bonding with readers by not sounding too imposing or categorical.

6.4.6 Modality as a form of evaluation

Modality is seen as part of a broader concept of evaluation, according to Hunston (1993), and one of the parameters to perceive evaluation concerns the degree of certainty that speakers/writers afford to each proposition. Using texts from two different registers, she investigates preferred forms of modality in each register to see the degree of certainty in clause complexes involving reporting verbs and other projections. She examines what Halliday calls ‘interpersonal metaphor’, or a grammatical metaphor of modality. By using a reporting verb in projections, the speaker/writer indicates an attitude in relation to the proposition (Hunston, 1993). Some kinds of projection in Hunston's work and not considered as interpersonal metaphor in the Hallidayian grammar include people's report such as *He said that* and inserted clauses with *according to* or *as*. In EWM, examples include:

According to Ros Miles (ed 31), According to popular theory (ed 40), According to the audit bureau of circulation (ed 50), as he sees it (ed 12), he said he could write books on the subject (ed 31)

An important point in Hunston's study concerns the source of the judgment of the projecting clauses, considered the subjects of the projecting clauses. Some sources she identifies include self (realized by *I*); public figures or specific names as authorities (Ex: *He [John Major]*); or common sense (EX: *a little thought shows that they [numbers] cannot be [exact]*). In this last example, *a little thought* is the source of the judgment and it somehow invites readers to share the writer's view. Hunston says that in a case such as *Inspection of the Table shows that Session 5 differs from the others*, the source *Inspection of the Table* appeals to what is considered unquestionable knowledge, ideologically different from clauses such as *I don't think...*, *I feel that...* or *I believe that...* Hunston (1993:101) suggests that ‘attribution of the source of a judgement is not random but ... reflects the construction of a shared world between writer/speaker and reader/ writer.’

Differences regarding the sources occur because diverse attribution of sources belong to different sub-cultures which generate different registers. Whereas in the sub-culture of academic community sources such as *findings*, *evidence*, *studies*, *results* in projecting clauses predominate, in the sub-culture of spoken political discussion such as that portrayed in the British radio program *Any Question*, importance is given to

personal judgment, to expressions of self (*I*), the latter also found in EWM. Hunston explains that in academic sub-culture (which values the intertextual construction of knowledge) judgment sources are not generally self, but are related to data, to consensual knowledge or to conventions of what is known as academic 'disciplinary cultures' (Motta-Roth, 1995). Thus, the sources of judgment in texts can be generally categorized into two broad sets: *self* and *attributed* sources.

Hunston addresses the issue of the assessment of certainty by considering the participants of the interaction not only as information-holders but as social beings. She says that modal modifications of certainty may be chosen for speakers/writers to avoid face-threatening situations, to be polite, or to establish some kind of solidarity. In this thesis I consider attributed sources markers of modality.

Hunston's study allowed me to see another facet of modality and her main contribution to my investigation of modality features lies in the specifications attributed to sources of judgment in EWM, as will be seen in 6.6.7.

6.5 Procedures for the analysis of modality in EWM

In order to classify the different markers/indicators of modality I used the *MicroConcord* by Scott and Johns (1993), after all the EWM were converted into text files. I also used the simple computer search in the *Word for Windows* program as well as the reading of EWM to better characterize the features of modality.

For the concordancing, the first step was to look for the occurrences of modal operators in my corpus, such as *should*, *can*, *could*, *may*, and *might*, since in Hallidayian grammar they represent 'the most basic exponents of modality in English' (Downing and Locke, 1992:384). I searched for the complete modal operators as well as contracted forms, such as *I'll*, *she'll* and *They'd*. Then I had to eliminate the cases which did not apply as exponents of modality, such as, for example,

team who helped look after my dad as though **they'd** known him all his life. For that, and Moscow trip to visit an old college friend. **She'd** packed clothes for all temperatures and proudly feeling when I use a calculator. Once **we'd** settled on our five myths, we had no trouble

which are not modal forms.

Taking into account the studies on modality reviewed above, other markers of modality were then searched: Modal adverbs and the *some/any*-series (Quirk et al's 1972 term) as determiners, pronouns, and adverbs, as well as occurrences with *a lot of* and *few*. The lexical verbs *think, feel, believe*, with first person singular or plural, were identified by means of the concordances used for the analysis of transitivity. The interrogative sentences, tag questions and attributed sources were identified by the reading of texts and by computer search in the *Word for Windows* program.

The next step was to classify the great number and variety of modality markers. After identifying the modal elements I had to group them into clusters of modal meanings.

It was also necessary to take a stance towards specifying the features which would be included in the study, to see what linguistic items would be considered part of the *modus*, the attitudinal stance, and not the *dictum*, the propositional content. As has been mentioned before and will be shown below, the dividing line between these two axes is not clearly demarcated. However, for the purposes of this research, following Halliday, I have only considered epistemic modality or modalization as intermediate grounds between *yes* and *no* in a proposition, and deontic modality or modulation as intermediate grounds between *do* and *don't do* in proposals. In this sense, then, vocabulary items such as the evaluative adjective *insulting*, or the nominal group *scumbag behaviour* (both examples from ed 22), were not rated as exponents of modality in my study.

6.6 Markers of modality in EWM

I will now present and discuss the main markers of modality found in EWM: modal operators, lexical verbs, grammatical metaphors of modality, modal adverbs and adverbials, indefinite adjectives and pronouns as well as attributed sources as exponents of vague language, and interrogative sentences and tag questions.

6.6.1 Modal Operators in the EWM

You simply must meet these irresistible characters (ed 75)

In English the modal operators (also known as modal auxiliaries) are one of the most basic forms of modality: they are usually indeterminate, ambiguous in terms of

authority, and vague about temporality. Hodge and Kress (1993:126) state that ‘Modal auxiliaries encode probabilities and hearer-speaker relations, but blur precise distinctions of past, present and future, knowledge and power, *is* and *ought*. Classifying modal operators and delimiting their exact boundaries is, therefore, a problematic issue in linguistics, as can be seen in the different criteria used in grammars such as COBUILD and Quirk et al’s. In the COBUILD grammar (1987), modal forms are taken into account concerning their use in a variety of possibilities, such as to indicate possibility, ability, likelihood, permission, unacceptability, make requests, to state an intention, just to mention a few. Quirk et al (1972) also present a detailed account of modals, using different terms to describe some of the uses, such as ‘volition’, ‘obligation’, ‘hypothetical meaning’, ‘compulsion’, ‘necessity’, ‘prediction’ and ‘insistence’.

These different categories of modals represent only a glimpse of the problem. While analyzing modal forms in EWM I perceived many different nuances of meaning by means of the modals, allowing me to conclude what researchers have already observed: the fact that it is difficult to pinpoint the exact limits of modal meanings. Besides, many times modal operators display ambiguity of meaning, a case Simpson (1990:68) calls a ‘merger’, that is when both the epistemic and the deontic meanings ‘are mutually compatible in the context’. What becomes clear is that it is the speaker/utterer’s judgment or attitude in relation to her/his audience which plays an important role. As Hodge and Kress (1993:136) explain, modal auxiliaries ‘derive their force from the judgments of utterers, and are made as assertions about specific actors’.

The table below shows the occurrences of modal operators in a decreasing order of frequency:

Type of operator	Number of occurrences
can\could\can't\cannot\could not\couldn't:	149
shall\will\won't\I'll\you'll\she'll\he'll\we'll\they'll	137
would\wouldn't\ I'd\you'd\she'd\he'd we'd\they'd\who'd	65
may\might:	31
should\shouldn't	19
must:	06
ought to	01
Total number of occurrences	408 2,0%

Table 6.1 - Modal operators and number of occurrences in the data

From the table above it can be seen that *can* and *could* were the most common operators found in EWM. This suggests that the possible ambiguity between permission and possibility, between epistemic/modalization and deontic/modulation modalities, typical of these two modals, seems to be a characteristic of EWM. Editors wish not only to modalize their propositions, but also persuade or convince readers of certain beliefs.

In this respect, *can* is appropriate for it blurs the epistemic/deontic meanings. As Palmer (1979:73) observes, 'CAN is often used not simply to say what one can do or what is possible, but actually to suggest, by implication, that action will, or should, be taken'. In many situations in the EWM, this is the case, for out of the occurrences with *can/can't/cannot*, there were 43 of which with the pronoun *you*. For example: *You can catch up by turning to pages 22 and 56* (ed 1), *all about the brilliant things you can do for your body in less than an hour* (ed 92), and *You can't fail to look good after sampling this lot* (ed 103). Here are other examples of the ambiguous nature of *can*:

You **can** catch up by turning to pages 22 and 56... (ed 1)
Can we talk about this? (ed 22)
 This gorgeous woman believes she **can** change him (ed 75)
 but you **can't** please everybody (ed 89)
 With the help of expensive cosmetic surgery, you **can** now have your hymen repaired. (ed 104)

In these cases the operator *can* signals possibility, ability or permission. The modal *could/could not* and *couldn't* indicates possibility, as in the case *It could work wonders for your relationship* (ed 87). This operator was used with first person pronoun *I* eleven times, as in *What more could I possibly wish for you all this month?* (ed 24).

The 137 occurrences of *will* (including *shall/will/won't*, and the contracted forms *I'll/you'll/she'll/he'll/we'll/they'll*) demonstrate that this operator is also commonly found in EWM. There were 4 cases of *You'll be fascinated* and one of *You'll be convinced*, and 10 cases of *You'll find* used with positive qualitative adjectives, emphasizing the fact that EWM are a form of promotional discourse. The editors are telling readers that they will be fascinated and/or convinced by the different features in the issues and/or that they will find certain features or guides fascinating, useful or informative. For instance:

In this issue you'll find our substantial horoscope special -Love, Money, Work and you. (ed 43)
 you'll find all the answers in this, our professional make-up course on paper. (ed 47)

you'll find the most intimate and informative guide ever to menstruation (ed 51)
 I believe you'll find it extremely useful and gratifyingly reassuring. (ed 62)
 you'll be fascinated by our report on which methods work — or didn't work — for us here at CHAT
 (ed 78)
 you'll be as convinced as we are here (ed 110)

Other examples of the operator *will* expressing modulation include:

Start today and you'll be one day nearer to your ideal weight! (ed 2)
 Sooner or later things **will** work out for you if they haven't already. (ed 21)
 I know you'll love it! (ed 44)
 We hope you'll feel the same (ed 96)
 And of course it goes without saying that we'll be spending Christmas together (ed 96)
 most plastic surgeons in this country are fully aware of this operation, but few **will** admit to actually
 carrying it out. (ed 104)
 Each week we'll devote part of the magazine to the campaign, and we'll be using your information
 to suggest fundraising ideas (ed 106)
 The response was particularly pleasing because -- as you'll remember -- we were rather vague about
 why we wanted your answers (ed 106)
 Try them, you'll love them! (107)
 We have some great ideas for outfits that **will** carry you through the smarter occasion (ed 111)
 but I, for one, **will** be buying that natty washing line for my holiday in Cornwall. (ed 112)

Here the examples with the modal *will* and second person pronoun *you* point to 'inclination' (Halliday, 1994:358), being used with other forms of modality to persuade readers to read certain features in the magazines. The first person plural pronoun *we* used with *will*, from ed 96, is inclusive *we*, that is, it includes the editor and readers, a sign of intimacy and solidarity. The pronoun *we* from ed 106 is an example of 'corporate *we*', that is, it refers only to the editorial staff of the magazine, 'differentiating it from the addressee but still personalizing the source' (Fowler and Kress, 1979b:202). Palmer (1979) explains that *will* is generally used in relation to an envisaged or intended state of affairs, as a kind of a narrative in the future. This may be why it is so commonly found in the EWM: editors wish to see readers engaged in reading the features advertised in the editorials, so they may use *will* to create a frame for the future, to influence readers to see themselves reading features or acting in different situations in the future.

The modal *would/wouldn't* (including the contracted form *'d* used with *I, you, she, he, we, they* and *who*) occurred 65 times. Used with the verb *be* it suggests a hypothetical conditional form, 'expressing a modality of tentativeness' (Kress, 1989:54). There were 11 cases of *would be in EWM*. For example: *things **would** be easier if we could control the type of men we're physically attracted to* (ed 28)... and *although it **would** be nice to be able to stop eating* (ed 27). Used in questions, *would* may signal hypothetical possibility (Kress, 1989). For example,

How **would** you feel if you saw your son joy-riding in a stolen car? (ed 9)

What **would** you endure for the body of your dreams? How much **would** you pay? How much agony could you sustain? (ed 52)

Would you like to go through puberty all over again? Didn't think so. An adolescent milestone for all women (and men) is 'losing' their virginity. So why on earth **would** any woman want to lose her virginity for a second time? (ed 104)

I'd like, I'd love, I'd rather, we'd like is also found, showing that in EWM *would* is also used deontically. Collins (1994) sees *I'd like* as an expression of polite inclination. Two examples of this kind of inclination in EWM are: *but I'd like to quote you the following* (ed 21); and *I'd like to say a big congratulations to all our readers* (ed 50). Two occurrences of *I'd* refer to the editor's suggestions for action: ***I'd*** *take a certain pride in that if I were you* (ed 28) and ***I'd*** *skip my letter and rush to the free 16-page booklet* (ed 15).

The modals *may* and *might* were used mostly as modalization; however, there were also instances of modulation. For example:

while some **may** dread it, I don't know of any thirtysomething who doesn't feel smarter, more confident and better looking than she did five years ago. (ed 32)

we **may** be sick to death of men in general, but we all love at least one man in particular (ed 42)

Life **may** be stressful but you're handling it magnificently (ed 53)

The traditional family of two parents plus children **may** be fast disappearing (ed 59)

Used with the pronoun *you*, *may* becomes a merger between permission and possibility. For instance:

Read Irma Kurtz's *But I love him* on page 138 and you **may** think twice before you use this as a reason to put up with scumbag behaviour. (ed 22)

Even though *might* was used mostly epistemically (examples from ed 68 and 75, below), some occurrences expressed deontic modality. For instance:

so what's to be your secret weapon for 1993? Well, you **might** try lateral thinking (ed 28)

Perhaps next time you're dumped with all the chores, you **might** show the man in your life our Celebrity Profile feature (ed 68)

Who knows -- he just **might** learn something from Arnie. (ed 68)

dressing up puppets and treating them like children **might** seem a little bit over the top, (ed 75)

In the example from ed 68, for instance, *might* is used as a form of possibility and as suggestion for action, a use also found by Palmer (1979) in his data. In these excerpts modality is conveyed by expressions (as *Who knows*), the verb *seem*, the particle *Well*, all of which point to the editors' detachment to or lack of affinity with what is being said, as if not to hurt readers' beliefs or convictions.

Should and *ought to* indicate 'an advisable course of action' or 'unfulfilled obligation' (Downing and Locke, 1992:391-3). As Martin (1989:31) observes,

Modulations of obligation and necessity such as *should* help to turn direct requests into more 'objective' assertions of obligations — they appeal to right or wrong, to some higher moral authority, and thus disguise the subjectivity of the writer's own preferences.

In EWM, editors appeal to what is right or wrong with the use of *should*, as can be seen in the examples below.

But I guess you **shouldn't** do it if you're hopelessly in love. (ed 21)
 The thing about life (and *Cosmo*) is you **should** expect the unexpected. (ed 22)
 Read it. You **should** know all this. And don't despair! (ed 28)

Here editors are direct to readers, they are clearly giving advice to readers. Nevertheless, there are only 19 occurrences of this operator in EWM, contrasting sharply with the number of occurrences of *can*, *will* or *would*.

Looking at the occurrences of the modal operators which express primarily a deontic meaning such as *should* and *must*, it is interesting to point out that their use is very restricted in EWM. *Must* as an operator was used only 6 times, three used epistemically and 3 deontically. Deontically, this modal is used as a command, and, as such, 'implies that the speaker is able to give orders in his/her own right', acting as a form of advice, and acquiring, thus, an 'obligational/coercive sense', as Hodge and Kress (1993:123-4) say. The fact that this modal was used very rarely allows us to suggest that as editors do not wish to sound authoritative or powerful over readers, their advice or coercive force over readers is carried out by other modal markers, not with the modal *must*, which suggests coercion or imposition. To illustrate this deontic meaning of *must*:

when we talk about family life we **must** recognise the needs of every type of family (ed 59)
 You simply **must** meet these irresistible characters (ed 75)

These two cases show directness and strength, especially with the use of the pronoun *you*, as in ed 75 above. Epistemically, *must* functions as deduction or probability. For instance:

but my little crisis **must** happen to hundreds of people every day (ed 17)
 It's a great feature -- it **must** be, even I have been inspired to exercise (ed 37)

Here *must* functions as 'high value probability: it is the implicit subjective equivalent of certainty' (Halliday, 1994:358).

Had better and *have/has to* are not modal operators but function as markers of modality. *Had better*, considered a ‘semi-auxiliary’ (Quirk et al, 1972:68), ‘a modal idiom’ (Downing and Locke, 1992:317), or still an expression with the same meaning as modals (Collins COBUILD English Grammar), occurred only 3 times:

I had better not waste a moment of it. (ed 53)
 So if you haven't got it, you'd better fake it! (ed 67)
 I'd better ring and see if she is still there... (ed 99)

Used with the first person, it expresses inclination; with *you* it gives advice or warning (Collins COBUILD English Grammar).

Have to/ has to, with 14 occurrences, represents another alternative to modal operators, another form of modalization or modulation. Readers are advised to get smarter about money or not to be alarmed, for example. To illustrate,

1 by astrology. Even if you're sceptic, **you have to admit** it's influenced mankind for centuries.
 2 her can help cement the relationship, **it has to be** in the long-term interest of the children, t
 3 will rattle a lot of cages. But **something has to be done** and what better time to highlight th
 4 their colourful Zest section. **You don't have to be alarmed.** Some of their ideas include s
 5 understanding is probably doomed, **but I have to face it** -- maybe we are, and it is. I've
 6 writer Amanda Atha insists that **we all have to get smarter about money.** It is a big part

These sentences constitute exponents of modulation, linked to the advisory role of women's magazines. Women ‘have to’ act or accept views according to certain norms made explicit in EWM. Generally speaking, in many excerpts shown above with modal operators, ambiguous cases of modulation (proposals) appear disguised as modalization (propositions) (see Halliday, 1994: 356). Editors attempt to minimize the strength of the advising, instructive character in women’s magazines through the use of the modal auxiliaries.

As is true of other modal features, modal operators are used along with other forms of modality, with exponents of modalization, modulation, and those cases in which these two forms may be considered. As has been suggested before, modality is realized in many forms, and the modal operators are only one of these forms, which may be complemented by others.

6.6.2 Lexical verbs functioning as modality

Besides modal operators, other verbs also function as modality markers. The verb *need*, for instance, expresses necessity, and is, thus, understood as a form of modulation. In the EWM there are 28 occurrences. For instance,

- I obviously **need** a diet to suit me, (ed 2)
- Laura has that cruel illness, cystic fibrosis, and **needs** to take 43 tablets a day in order to stay alive (ed 19)
- I **need** to get close to someone famous for my latest get-rich-quick scheme. (ed 89)
- All you **need** is a decent photo of yourself (ed 89)
- Perfection, who **needs** it? (ed 102)
- 'I couldn't let my mum die. I **needed** her too much.' (ed 111)

Here we see different people needing to take different actions. In the first and third examples, *I* refers to the editors. *Laura* (in the second occurrence) is linked to a feature related to the question of animals used in medicine, *you* refers to readers and *who* is indeterminate. In the last example, *I* is the main character of a feature, who saved her mother from dying of cancer. In this case the verb *need* is used as part of a dramatic report, told by a supposed reader, and it helps to create a dramatic effect in this report. Her story is published in the issue of the magazine.

In the following occurrence of *need* the subject is the nominal group *any relationship, not just the heady, romantic sort* which is an explicit form of advice, indirectly referred to as part of a report:

- We also have a report explaining how any relationship, not just the heady, romantic sort, **needs** to be built from basics. (ed 69)

Two occurrences of *need* express editors' needs to obtain readers' support:

- I'm also aware that we **need** to earn your loyalty, (ed 18)
- we're out to find Britain's best milkman or woman and, again, we need your help. (ed 20)

The verb *warn* in EWM also occurs as forms of modulation, as can be seen below:

- your copy of me, perhaps you should **warn** him to skip this week's issue. Our tales I'm not going to start now.' As **I warned**, not the most riveting introduction to this week's the party season is in full swing, so **be warned** that KOP is often accompanied by severe a

The first occurrence of *warn* with the modal *should* clearly signals the advisory aspect of EWM, in this case asking readers to warn their partners about the reading of *Me*. In the second example, the editor is warning readers about the effects of KOP syndrome, meaning Kids On the Phone.

The verb *seem*, which occurred 21 times, constitutes modality, more specifically, modalization. In relation to this verb Lee (1992:138) points out that it is linked with perception and ‘it expresses a lower degree of commitment on the part of the speaker to the truth of the associated proposition’. For instance:

Subjects **seem** to come and go in popularity but I've noticed over the last six months or so that the animal lobby is certainly out in force again. (ed 19)
 dressing up puppets and treating them like children might **seem** a little bit over the top (ed 75)
 February always **seems** like the best time of year to browse through the holiday destinations.(ed 80)

In these cases, the verb *seem* represents forms of modality, more specifically modalization, as the editors are not asserting but expressing their opinions on the animal lobby, dressing up puppets, or February, for instance. These sentences are all part of different situations which the editors comment on or call readers' attention to in certain articles in the issues. *Dressing up puppets and treating them like children* is a nominalization, a grammatical metaphor of transitivity. The verb *seem* also appears in grammatical metaphors of modality, as will be seen now.

6.6.3 Grammatical Metaphors of Modality

As explained above, a grammatical metaphor of modality refers to projecting clauses which express speakers/writers' opinions. In EWM, examples with the verb *seem* in the projecting clauses include:

It seems to me I've heard it often over the years (ed 22).
It seems that no matter how successful, intelligent or confident people are in other areas of their lives, everyone is uncertain about this (ed 22).
It seems to me we're always discussing feminism. (ed 30)

In these cases, the first of the clauses in the sentences presents an interpersonal metaphor of modality, in hypotactic relation with the subsequent clause. The editor's opinion is realized in the separate, projecting clauses, creating the effect of lessening the impact of what is said in the second clause. In the first example, the grammatical metaphor produces a kind of contradiction with the mental process *hear* and the adjunct *often*, for people usually know if they have heard something often or not. In the other cases, with the modal forms the editors reduce the illocutionary force of the proposition in the second clause.

Grammatical metaphors function as a mitigated form of persuasion, to influence women's behaviors. Here are examples out of the 52 occurrences of grammatical metaphors of modality used with the verb *think* in EWM:

Quite a few friends, I tend to **think** a hug is - a hug. It shows a friend h
done. Now, personally, I do not **think** it's one of the world's great truths that 'All tRos Miles on
page 90). Personally, I **think** it's the only way to travel through life.
at only boys can have. Personally, I **think** it was a poor decision to shorten a part
t we'd put her on our cover. I **think** you'll agree she looks terrific -
lly buy us every week. Naturally, I **think** you're wonderful but I'm also aware
important sex is in a relationship. I **think** it's probably the largest single most impo

These sentences are modalized and considered 'subjective explicit' since there is the editor's overt intrusion, his/her opinion in the projecting clause *I think* (Halliday, 1994). There is a kind of 'indeterminacy' (Halliday, 1985:86) in the expression of the proposition, as in the last example (from editorial 27), which expresses the editor's opinion that 'sex is probably the largest single most important factor - say 40 per cent' in a relationship. The editor does not wish to sound too assertive. The verb 'think' in this case helps to minimize the impact of the statement.

In the examples above, besides the use of the verb 'think', the use of the adverbs 'personally' and 'naturally', the use of another projecting clause after *I think*, in *I think you'll agree*, as well as the use of the verb 'tend' and the adverb *not* in *I don't think* contribute to express editors' opinion in a modalized form. 'Personally' is understood as a 'style adjunct [which] conveys the speaker's comment on the form of what he is saying, defining in some way under what conditions he is speaking' (Quirk et al, 1972:508). 'Naturally' functions as a form of 'attitudinal disjunct', 'paraphrasable by 'as might have been expected' or 'of course' (Quirk et al, 1972:515). According to the COBUILD dictionary, 'tend' is used to reduce the force of the proposition. The use of the negative form 'don't' before 'think' also suggests a degree of unlikelyhood in terms of the proposition.

The verb *know* in projecting clauses appears 38 times, with Sensers such as *we*, *you*, *I*, *Everyone*. *You know* represents a 'marker of consensual truths', or 'expression of the conventional wisdom' (Schiffrin, 1987:275-6). Here are three examples of this clause from EWM as a way to make readers accept what is being said, as if what is said should be known by readers. In the first two examples, *You know* functions as a filler.

But, **you know**, sometimes it's good to surprise the writer... Into the office one sunny morning came contributing (ed23)

One good thing about spring is that a woman's fancy does turn to thoughts of - **you know**. (ed 26)

You know that whether you're in love or out of love we'll always encourage you in your career. (ed 26)

Besides *feel* and *know* other mental process verbs forming grammatical metaphors of modality include *believe* (12), *feel* (6), *reckon* (5) and *wonder* (2). For instance,

I **reckon** it's only a matter of time. (ed 4)

...we **felt** it was our duty to handle it as candidly as possible. (ed 46)

I **believe** you'll find it extremely useful and gratifyingly reassuring. (ed 62)

Is there any woman out there, I **wonder**, who wouldn't like to know how to up her energy level? (ed 62)

The grammatical metaphors of modality, used with verbs such as the ones exemplified above, show the editors' opinions on different topics. Now I will discuss adverbs as exponents of modality, according to Halliday.

6.6.4 Modal adverbs

Madness? Possibly. Heart-breaking? Usually (ed 104)

Modal adverbs, which may be found in several points in a clause, refer to speakers' judgment in relation to the message being conveyed (Halliday, 1994). According to the Hallidayian grammar, adjuncts are 'optional, non-nuclear elements which express inessential circumstances' (Downing and Locke, 1992:26). Halliday divides the modal adjuncts into two groups: 1) mood adjuncts, which includes adjuncts of polarity and modality (including those of probability, usuality, readiness and obligation), temporality (time and typicality) and mood (intensity, degree, and obviousness) and 2) comment adjuncts, which include types as opinion, admission, persuasion, entreaty, evaluation and prediction, for instance³. Adjuncts are usually realized by prepositional phrases or adverbial groups. The use of a high value modal adjunct such as *certainly* or *always* suggests indeterminacy if compared to the polar form. For instance,

- There's a subject in our house that can **always** cause a row: Who works the hardest - a full-time mum and housewife or a part-time dad and full-time editor? (ed 8)

In this excerpt, the modal operator *can* followed by the modal adjunct *always* suggests a high degree of doubt or indeterminacy. In this case the polar form *that causes a row* would function as a categorical assertion.

³ Halliday only mentions these different types of modal adjuncts on two sections of his 1994 grammar; he does not provide a thorough account of these types.

Modal adverbs are considered very effective modality markers. Downing and Locke (1994:554) say,

Many English speakers are diffident in the expression of their opinions, and tend to insert in their conversations what may be called adverbs of 'modality', such as *just*, *rather*, *quite*, *probably*, *almost*, *never*, *always*, *not at all*, *generally*, *usually*. These adverbs are then not used in their normal, positive sense but, instead, to attenuate the force of what the speaker is saying.

Here is a list of the most frequent modal adverbials and their respective types (in parentheses) found in EWM, in a decreasing order of occurrences:

ADVERBIAL	NUMBER OF OCCURRENCES	ADVERBIAL	NUMBER OF OCCURRENCES
just	85 (intensity)	only	46 (intensity)
always	40 (usuality)	very	40 (degree)
never	38 (usuality)	ever	34 (usuality)
really	28 (intensity)	even	22 (intensity)
often	21 (usuality)	of course	18 (obviousness)
certainly	16 (probability/readiness)	rather	16 (degree)
quite	14 (degree)	please	11 (entreaty)
probably	11 (probability)	simply	11 (intensity)
exactly	10 (degree)	actually	10 (intensity)
particularly	09 (typicality)	nearly	08 (degree)
maybe	08 (probability)	at least	08 (intensity)
especially	07 (typicality)	absolutely	07 (degree)
personally	06 (opinion)	truly	06 (intensity)
TOTAL	530 2,6%		

Table 6.2 – The most frequent modal adverbials and their respective types

The modal adjunct of intensity *just* (Halliday, 1994:83) was the most frequently used modal adverb in EWM, with 85 occurrences. Quirk et al (1972) consider *just* as an intensifier, more specifically an emphazier. *Ever* is considered a modal adjunct of usuality. In terms of the adjunct *probably*, (Kress, 1989:38-9) says that 'rather than stating a fact and informing the reader, *probably* invites participation by the reader in an act of evaluating a hypothesis'. The adjunct of degree *rather* is called a 'compromiser', which is a subclass of downtoners, according to Quirk et al (1972:456-7). Examples of the adverbs above from EWM include:

a few **even** offered to do them for free! (ed 1)
 They cover **just** about everything you'll want to buy, so do look out for them (ed 15)
 Sex. You think it's great now? **Just** you wait till after you're 30. (ed 21)
 Easily the most intimate guide **ever** to how he looks, feels and functions! (ed 43)
 life **just** wouldn't be the same without him/it. (ed 96)

I'd **rather** have a Mini that's on the road at least five days a week than a Rolls Royce that only comes out of the garage once a month. (ed 101)

Of course, known as an adjunct of obviousness (Halliday, 1994:49; 83), contributes to soften the force of the piece of advice offered by the editors:

The moral, **of course**, is to make sure you leave a spare set of keys with friends. (ed 17)
There will be a conference and, **of course**, I'd love to hear your suggestions for 'SHE Puts Families First' features and campaigns. (ed 59)

The editors are asking readers to leave a spare set of keys with friends and to write giving their suggestions on a campaign, as if what they are saying is a matter of fact.

Some adverbs contribute to modulate sentences, such as *absolutely* and *perhaps* below:

DO IT TODAY. Not one -- **absolutely** no one -- should be as stupid as me!
perhaps you should warn him to skip this week's issue (ed 93)

The adverbs *absolutely* and *perhaps* are part of modulated sentences, with the modal operator *should*. The 7 occurrences of *absolutely*, which serves to emphasize a proposition (COBUILD dictionary), concern epistemic modality, with the exception of the example above showing modulation. This adverb is used as a modifier of an adjective, such as *absolutely heartbreaking/horrific/terrifying*, as a modifier to a noun, as in *absolutely no one*, or as an adjunct to the whole clause, as in:

Shopping as therapy? **Absolutely**, says one in three women who took part in our Gallup survey (ed 53)

In the 40 occurrences with *always* found in EWM, examples with this adverb in clauses of modulation include:

whether you're in love or out of love we'll **always** encourage you in your career. (ed 26)
I'll **always** wear my years with pride.(ed 36)

In many circumstances the modal adverbs were used to soften the force of the proposition, such as the following:

the most outstanding. Even where we don't **entirely** agree with them, we offer three cheers used to stop for lunch for one whole hour!' No, **mostly** we love our Cosmo world, we do stop men cease to be thrilled by attention that is **mostly** sexual if they feel deprived of love and und ugh no one seems to have noticed yet!)... **Perhaps** it's something to do with the Crispy Duck

Other adverbs were used to emphasize the force of the propositions, even though, as Lyons (1977:809) puts it 'There is no epistemically stronger statement than a categorical assertion'. Examples include:

report on page 14, the latest games can **actually** make kids violent. Finally, welcome back, party flings are doomed to failure? We **actually** have proof some party get-togethers do wor information about war crimes (which) could **clearly** include rape.' I love Cosmo readers becau ying that magazines such as Cosmopolitan are **entirely** to blame for anorexia and bulimia. (Ja sufferers. This probably accounts for my **extremely** disorganised social life. It could also ac me it sounds horrific. My family are **extremely** important to me and I love being a mum, but forgotten that the experience was **extremely** rewarding.' Will they know it's Christmas is entertaining, I believe you'll find it **extremely** useful and gratifyingly reassuring. For detail to be more assertive behind the wheel, but **surely** this only means it's vital to ensure your dri with a bad crowd and end up in trouble... and we **always** think it will never happen to our kids

Here are examples of adverbs used with first person pronoun *I*, referring to the editor, illustrating the fact that in EWM the editors talk about their personal or affective experience in their interaction with readers.

you can survive anything. And by January I **always** feel curiously optimistic. Yes, this even ap For loads of reasons. But sometimes I also **really** despise some of them. Badly. I despise the w just when his game wasn't going right! I **really** do admire those women who can quietly Once again, I make **absolutely** no excuses whatsoever for having four chocolate cakes and my appetite went right into overdrive! I **obviously** need a diet to suit me, which is just what we all become conscious of our weight. I **occasionally** decide to lay off the chocolate and from loner...to lover (page 126) will help. I **personally** don't see not having a man as a probl courage we can get things done. Now, **personally**, I do not think it's one of the world neighbours had an inkling. I find that **absolutely** terrifying. And statistics show domestic

The following modal adverbs/adverbials, listed in alphabetical order, occurred less than six times in EWM, amounting to 139 occurrences:

<p>apparently (01 occurrence), (badly (02 occurrences), barely (01), basically (01), clearly (03), completely (04), constantly (03), deeply (01), definitely (04), distinctly (01), easily (02), endlessly (01), entirely (03), equally (02), extremely (04), fairly (01), frankly (02), frequently (01), fully (03), generally (02), hardly (05), highly (04), honestly (01), indeed (05), in fact (02), inevitably (03), intensely (01), likely (03), literally (01), mainly (01), mostly (04), naturally (02), no doubt (03), normally (03), obviously (02), occasionally (05), partly (02), perfectly (02), perhaps (05), possibly (04), practically (03), positively (02), potentially (01), rarely (02), regularly (01), relatively (01), seriously (04), slightly (03), specially (01), specifically (01), strictly (02), strongly (01), surely (02), totally (03), truthfully (01), to be honest (02), ultimately (01), unexpectedly (02), unfortunately (01), usually (02), very much (03), Total: 139 occurrences</p>

Table 6.3 – Modal adverbs/adverbials with fewer than 6 occurrences

The adverb *indeed*, with 5 occurrences in EWM is called an 'attitudinal disjunct' by Quirk et al (1972:666), often paraphrased as 'I might go so far as to say', and *perhaps* is considered an adjunct of probability (Halliday 1994:49).

Our special Gallup poll of 1,000 men confirms our suspicion that men are currently a very confused bunch **indeed**.(ed 54)
Fame **indeed** for one so young (ed 74)

Adverbials such as *very much*, *in fact*, *no doubt* (adjunct of presumption), *at least* (adjunct of intensity) and *To be honest* (adjunct of admission) are exemplified here:

at least in important areas of our lives (ed 12)
 more research, **no doubt** using animals, (ed 19)
 men want **very much** to be seen as caring, sharing and romantic (ed 54) --
To be honest, I have got an ulterior motive -- aside from her being gorgeous and rich. (ed 89)
 — **in fact**, she's hopping up and down behind me right now, (ed 112)

The adverbials listed above receive different classifications. Quirk et al (1972), for instance, refer to intensifiers as a group of adjuncts which produce a heightening or lowering effect on a part or parts of clauses. In this sense I have considered them as modal adjuncts. There are three kinds of intensifiers: emphasizeers, amplifiers and downtoners (Quirk et al, 1972:438-9). Emphasizers produce a heightening effect, and they may function as speakers' comments or assertions. Examples of some emphasizeers include: *honestly*, *really*, *actually*, *just*, *surely*, *obviously* and *simply*, which occurred in EWM (See list above). For instance:

I love a good spooky read that sends shivers down my spine, so, when Susan Winsborough's haunting story landed on my desk, I **simply** had to share it with you! (ed 82)
 I can't **honestly** say it ever worked for me, though I still get a tingly feeling when I use a calculator. (ed 91)

These two cases illustrate the fact that modality is often realized by more than one linguistic exponent. In the sentence from ed 82 above, *simply* is used before the verbal expression of modulation *had to*, and the second example presents the adverb *honestly* used after the modal operator *can't*.

Amplifiers, which are divided into maximizers and boosters, increase the intensity of the propositions. Maximizers found in EWM include *absolutely*, *completely*, *entirely*, and *quite*, and boosters include *badly*, *intensely*, and *enormously*.

It is, of course, **quite** possible to skip through February (ed 24)
 The people interviewed have all experienced genuine suffering, but have somehow emerged from their pain into something stronger, wiser and **completely** inspiring. (ed 34)
 it's **absolutely** heartbreaking. (ed 49)
 Invariably, these pups are so **badly** bred and maltreated at the farms, (ed 51)

Downtoners, contrary to amplifiers, produce a lowering effect on a part or parts of a sentence, indicating a specific point on the intensity scale. Examples from EWM include:

but this particular one, I promise, is **quite** different. (ed 12)
 I had to admit the words seemed to fit, in a comfortably uncomfortable **sort of** way.) (ed 30),
 You can ask Michael Bywater **practically** anything about relationships (ed 31)

partly because everyone tells porkies, and **partly** because 'normal' is a completely subjective description (ed 41)

I'm sure there's **hardly** a person in the country who hasn't been hit in some way by the recession, (ed 55)

another admits, 'It's just **kind of** there really, like an arm or leg.' (ed 101)

Kind of (5 occurrences as a modality marker) and *sort of* (3) modify phrases or words (Coates, 1987). *Sort of*, which is investigated as a modal feature in several studies, is called 'an expression of indeterminacy' (Stubbs, 1986), a 'pragmatic particle' (Holmes, 1995), and 'a downtoner' (Quirk et al, 1972; Coates, 1986). *Sort of* can be used before nouns, verbs, adjectives, determiners and modal verbs, functioning 'both as a marker of the speaker's lack of commitment to propositions, and also as a more direct marker of the work the speaker is doing in ongoing speech, searching to find a word or phrase which expresses what they are trying to say', according to Coates (1988:120). This is the case in the occurrence above from ed 30, where the editor is trying to express her reaction to the word 'Attention Deficit Disorder'.

These adjuncts or disjuncts contribute to delineate a profile of editors as being polite and deferential, as not wanting to impose any values or norms. According to Quirk et al (1972:666), certain attitudinal disjuncts... express conviction on the truth of what is being said and at the same time may confirm the truth of a previous assertion.

Besides the adjuncts listed above, the premodifier *so* (called intensifier - Quirk et al, 1972:276) and other adverbials are also found in the data as modality features. *So* as an intensifier, which occurred 44 times, contributes to strengthen the force of the editors' propositions, being, thus a form of modality used in two different ways:

a) in adverbial groups:

Why is it **so** difficult to lose weight? (ed 12)

This is **so** true, I'm actually blushing. (ed 12)

The whole area of dating ... is **so** tricky. (ed 22)

But what makes Hilda and June's story on page 6 **so** appalling is that (ed 74)

Fame indeed for one **so** young... (ed 74)

Isabella Roselini, might not be quite **so** thrilled (ed 89)

b) in nominal groups, functioning as a submodifier, that is, a kind of premodifier which comes before the Modifier and Head (Halliday, 1994:192);

So why are **so** many people embarrassed? (ed 22)

yet there's **so** little unbiased information on the costs, (ed 43)

For one, used as an adverbial, appears 3 times in the data. For example:

Well, **for one**, we wanted to make you feel good about women in Britain. (ed 28)

Others take a little effort, but I **for one** may try'em. (ed 28)

I **for one**, will be buying that natty washing line for my holiday in Cornwall. (ed 112).

For one, as a formulaic expression, is equivalent to the modal adverb *certainly* (COBUILD, 1987), and in the examples above functions as a filler, for it is placed in medial position in the sentence, and modalizes the proposition.

Besides adjuncts, certain adjectives also function as exponents of modality, as they modify speakers' propositions and lie within the polar forms *yes* and *no* or *do* and *don't do*. The adjectives *certain/uncertain* (4 occurrences), *possible/impossible* (8 occurrences), and *likely/unlikely* (5 occurrences) are used as epistemic modality, while *willing* (2 occurrences) and *determined* (4) are forms of deontic modality. Here is a table with the corresponding occurrences of the adverbials and adjectives not included in the other tables.

Other modal adverbials and adjectives			
<i>intensifier so</i>	44		
downtoners <i>sort of/ kind of</i>	8	expression for one	3
Adjectives: (un)certain/(im) possible/(un)likely	17	Adjectives: willing/determined	6
Total: 78	0,38%		

Table 6.4 – Other modal adverbs and adjectives in EWM

Adding up all the occurrences of modal adverbs (530 of the most common plus 139 of less common ones and the other adjuncts/disjuncts and adjectives (78) presented above), there is a figure of 747 adverbials markers of modality, providing evidence that in EWM editors are cautious about what they say so as not to displease their customers, the readers. As much as possible readers cannot be forced to accept ideas bluntly or abruptly, and the use of modal adverbs contribute to soften editors' sayings.

6.6.5 Indefinite pronouns and adjectives as exponents of vague language

In a tough world where nobody has any time, we're all battling for balance and breathing space. (ed 37)

I will discuss some exponents of vague language as indicators of modality, based on Stubbs' (1986) proposal of modal grammar, on Hunston's (1993) concept of vague sources, and Carter (1987). I consider exponents of vague language (such as *some*, *a few* or *little*, shown below) as markers of modality since they do not specify the amount; they are not absolute terms but refer to indeterminate categories and, therefore, function

as a way to detach the editors from giving full commitment to their propositions. Editors modalize their propositions either because they wish to disguise their power/authority over readers or they do not wish to sound too imposing or categorical in order to attract as many readers as possible. According to Carter (1987:83), 'vague language produces specific effects and primary among them is a *detachment* [emphasis in the original text] on the part of the producer from the absolute truth of the propositions asserted.' He also says that vague language is very common in informal conversation.

EWM function as an informal talk with readers, which can account for the great amount of lexical items denoting vagueness found in my corpus. In this sense vague language can be considered a form of epistemic modality. I have included occurrences of indefinite pronouns and adjectives as exponents of modality, specifically those from the universal, the assertive and non-assertive pronouns according to Quirk et al (1972). The universal pronouns comprise *each, all* and the *every series* (Quirk et al 1972:218-9). The assertive pronouns include the *multal* group (*much, many, more, most*), the *paucal* group (*little, less, least; few, fewer, fewest*), the *several/enough* group and the *some/any* series; and non-assertive: the *any* series (Quirk et al 1972:218-223). Examples of the occurrences are:

a) The *every* series:

a lot of **everyday** dads (ed 68)
every waking moment, **every** year, **every** street
 but you can't please **everybody** (ed 89)

b) The *no* series

In a tough world where **nobody** has any time, (ed 37)
 you're responsible for giving people in this country **nothing** but sexual complexes. (ed 44)
 And **none of the** neighbours had an inkling. (ed 74)
 give you the best and **nothing** less. (ed 100)

c) The *multal* group:

many people, **many** letters, **many** ways
Not Much Hair Gel
 one of those meaningful birthdays that signifies **more than** just the passing of another year (ed 32)
Not nearly as much as I would have imagined! (ed 22)
Yes, there's **more** to come, (ed 100)
 Meeting and talking to **lots of you**, our readers, asking what you like about the magazine, what you want to see **more of** and perhaps less of. (ed 100)

d) The *paucal* group:

Meeting and talking to lots of you, our readers, asking what you like about the magazine, what you want to see more of and perhaps **less of**. (ed 100)
less reactionary guests

but **few** will admit to actually carrying it out. (ed 104)
a few even offered to do them for free! (ed 1)
 There are Greek salads and ice creams, **quite a few** laughs and the occasional man. (ed 22);
 in over the last **few** weeks (ed 100)
a little bit over the top, (ed 75)
 yet there's **so little** unbiased information (ed 43)

e) *Some* and its derivatives:

we've got **some** great get-ahead ideas next month! (ed 96)
 we have tried to come up with **some** guidelines (ed 22)
some awful personal tragedy.
 when thirtysomething is considered the most powerful and desirable age for a woman (ed 32)

f) Uses of *any*:

In terms of *any*, some of the occurrences were:
 I don't know of **any** thirtysomething (ed 32)
 Do you do **any** exercise and, if so, what?' (ed 37)
 So why on earth would **any** woman want to lose her virginity for a second time? (ed 104)
 Was **anyone else** amazed by former Coronation Street actress Lynne Perrie's face-lift? (ed 111)

Downing and Locke (1992) also consider the use of what they call 'non-assertive items' such as *any* as exponents of modality.

g) Some uses of *all*:

The only trouble is I look totally hopeless in **all** of them.) (ed 12)
 We've **all** said it, if only to ourselves.) (ed 22)
 we're **all** battling for balance and breathing space. (ed 37)
 with **all** those articles you lot write about sex (ed 44)
 Perhaps next time you're dumped with **all** the chores, (ed 68)
 But looking good is **all** about feeling good (ed 69)
 we persuade six male models to bare **all** (ed 102)
 An adolescent milestone for **all** women (and men) is 'losing' their virginity (ed 104)

The table below summarizes the occurrences of *all*, *any*, *each*, *every*, *some*, *much*, *many*, *more*, *most*, *little*, *less*, *few*, *several* and *no* and their derivatives as indicators of modality in EWM, in a decreasing order of occurrence.

Adjective/adverb/ indefinite pronoun	Number of occurrences	Adjective/adverb/ indefinite pronoun	Number of occurrences
all	161	some and derivatives	119
every and derivatives	64	more	63
most	50	any and derivatives	48
much	44	no	35
many	32	few	30
little	15	less	13
each	12	several	04
Total number of occurrences	690 3,38%		

Table 6.5: Occurrences of *all*, *some*, *every*, *more*, *most*, *any*, *much*, *no*, *many*, *few*, *little*, *less*, *each* and *several*

These adjectives, adverbs and indefinite pronouns are commonly used in EWM. By using these modal forms editors avoid defining the specific referents. At the same time, these forms also contribute to establish the 'talk' with readers in a cooperative, consensual endeavor (see Holmes, 1995 for examples of agreement in informal talk). The universal pronoun *all* is the most frequent, suggesting the editors' emphasis to generalize about women's behavior and to seek consensus. For instance.

tough world where nobody has any time, we're **all** battling for balance and breathing space. The n
 ----- 81 - At some point in our lives we **all** become conscious of our weight. I occasional
 babies' are now teenagers, and although we're **all** close in spirit, the immediate family has b
 the 'lavatory' insulting. But she does -- we **all** do -- and as Claire Rayner points out, peein
 written especiallly for best readers, on why we **all** gain weight, and how you can lose it, for good.
 but it's certainly food for thought... 10 - We **all** know how difficult it can be to make ends meet,
 74 - We **all** know someone who has suffered some awful perso
 his week's special feature comes in. I think we **all** learned something from it here on Best, and I
 I don't believe in being anti-ageing. We'll **all** grow older after all, and it should be a posi

Using this pronoun editors also interact with readers telling them they will know about specific topics reading 'all' about it in the issues. The *some* series is the second most frequent, demonstrating a degree of detachment from what is being said. The use of *some* and of the other types also contribute to show that editors adopt a tactful, tentative, indirect and non-categorical attitude towards what they say to readers. The pronouns/ adjectives included in my analysis represent some of the linguistic items Stubbs (1986) believes should be studied in his proposal for a modal grammar of English, a grammar to mark degrees and manner of commitment.

6.6.7 Attributed sources of judgment

Attributed sources of judgment used in projecting clauses with reporting verbs (Hunston, 1993) can be considered markers of modality, for they express the editors' detachment from what is being said. Here are the different sources of judgment (subject of the projecting clauses) used with reporting verbs:

a) Specific, named people:

She [Ros Miles] advises we think twice before we fall in love with someone in the office. (ed 22)

Cosmo's highly talented Associate Art Director, Elizabeth Edwards, who dreamed up the visual for this story, **described** the shoot with the carrot, the surgeon, his magnifying glass and a brave friend's bare bottom as 'all part of *Cosmo's* rich tapestry'! (ed 24)

Oscar Wilde did just **mention** once in passing that 'people who only love once in their lives are very shallow'. (ed 24)

Financial writer Amanda Atha insists that we all have to get smarter about money. (ed 28)

While researching our News Report (page 10), **writer Jane Alexander discovered** that most plastic surgeons in this country are fully aware of this operation... (ed 104)

Our features editor, Louisa Saunders (31 this year) **describes** it as 'the end of girlhood and the beginning of womanhood', (ed 32)

In my investigation of argumentative resources (Oliveira, 1988) I considered attributed sources by specific, named people *argument by authority*. In the case of the excerpts from EWM above, the authorities are *Ros Miles, Elizabeth Edwards, Amanda Atha* and others.

b) Nouns denoting scientific-like sources:

Experts say we are officially in the grip of a baby boom (ed 41)

-- a rare phenomenon, **say criminologists**, but a growing one. (ed 50)

And **statistics show** domestic violence is now supposed to happen on every street in Britain. (ed 74)

Our special Gallup poll of 1,000 men confirms our suspicion that men are currently a very confused bunch indeed. (54)

the Vegetarian Society estimate that as many as four million of us have given up meat (ed 107)

The general nouns *statistics* or *experts* do not have clear referents; still they confer a status of scientific source to the statements made by the editors. The verb *say* was used 86 times as attributed source.

c) Vague sources:

If you have, **everyone** pats your head, **says** how brilliant you are and walks away breathing a sign of relief. (ed 18)

One thing **everyone stressed** is that when we talk about family life we must recognize the needs of every type of family, including single parent families, step-families and the particular concerns of people caring for elderly parents. (ed 59)

With reporting verbs in projecting clauses, the pronoun *everyone* appeared twice.

c) Sources as possessors of certain experiences (specific groups of people sharing certain experiences) (Hunston, 1993:106)

Shopping as therapy? Absolutely, **says one in three women who took part in our Gallup survey** to discover the stresses and strains of juggling it all and how women deal with them. (ed 53)

Two-thirds of women questioned say their lives are stressful (ed 53)

Women who juggle marriage and motherhood, work and home often find that, not only does their sex life slip to the bottom of the agenda, but they lose their sense of sexual identity, too. (ed 60)

we meet **women who believe** that love really does conquer all - even a life sentence in prison. (ed 69)

we had no trouble finding **men who were happy to say** on the record that yes, they did believe them. (ed 91)

Friends who talk to me about my lifestyle tell me it sounds horrific. (ed 55)

even **readers who write in with a moan say** they still think *Essentials* is great. (ed 96)

Different sources of judgment are modality in the sense that they signal the editors' detachment from the truth of their propositions. It is not the editors who are expressing

their own views but, for instance, *Louisa Sanders, the Gallup poll, or everyone*. Some sources may overlap in the three categories, that is, they may be considered vague and still be possessors of certain experiences, such as the occurrence *Women who juggle marriage and motherhood, work and home*.

From the 26 EWM, other verbs of verbal processes in projecting clauses, serving as attributed sources have been found:

point out: and as **Claire Rayner points out**, peeing, farting and menstruating are everyday bodily functions. (ed 22)

admit: (2 occurrences) but few will **admit** to actually carrying it out (ed 104),
-- another **admits** (ed 101)

The attributed sources shown above, regarding expression of propositions as belonging to other people not the editor/writer, serve as part of the editors' argument in the sense of providing other people's voices to the propositions which follow these verbs. It is in this sense that I see them as indicators of modality.

Attributed sources	
Specific named people	Financial writer Amanda Atha; Oscar Wilde; Our features editor, Louisa Saunders
Nouns denoting scientific-like sources	say criminologists; Experts say; Our special Gallup poll of 1,000 men confirms
Vague sources	everyone stressed
Sources as possessors of certain experiences	says one in three women who took part in our Gallup survey; Two-thirds of women questioned say

Figure 6.4 – Attributed sources in EWM

6.6.8 Interrogative sentences and tag questions as epistemic modality

The interrogative form has been considered a form of modality, for it is understood as non-assertion (Palmer, 1979; Quirk et al, 1972). In all-female discourse Coates (1995:22) explains that questions are used 'to invite others to participate, and to check that what is being said is acceptable to everyone present'. They are also used as part of a general strategy for conversational maintenance: questions are speech acts which require a subsequent speech act (an answer), so using questions is a way of ensuring that conversation continues. In EWM, thus, this sentence type, specifically used in yes/no questions, changes the status from a simple declarative proposition to a possibility that the proposition may be true. It is also used to simulate conversation, as a way to involve

readers in the 'make-believe' talk. Here are some interrogative sentences used as modality:

- Everyone knows you can't trust the light in those changing rooms!' Well, can you? (ed 6)
- Some of the letters I get from animals lovers (aren't we all?) make perfectly reasonable points. (ed 19)
- And are office affairs a good idea? (ed 22)
- Do I mind working in summer? Not nearly as much as I would have imagined! (ed 22)
- Do men in power care enough about rape? (ed 26)
- Would you like to go through puberty all over again? Didn't think so. (ed 104)
- Madness? Possibly. Heart-breaking? Usually (ed 104)

In terms of interrogative sentences as exponents of modality, as Kress (1989) points out, a question may change the status of a clause, from a categorical command to a modulated form, such as the example from ed 104 above, related to women going through puberty again. In the other examples above, the editors are inviting readers to think about the British as animal lovers, office affairs or working in the summer, for instance. When asking questions, the editors are not only simulating interaction with readers but also transferring the responsibility for the truth of the assertion to readers.

The next stretch of text deserves attention in terms of the role of interrogative sentences:

- (Ros, what about people who work their butts off, go home and fall over exhausted? Where *else* do they meet someone? It's either at work or in the car park. Can we talk about this?) (ed 22)

Here the questions function as modality, as if the editor were talking with Ros only, but of course readers read this comment, not specifically Ros. Thus there is a change from a statement to a question, and from a possible general comment to readers to a comment made to only one person, who happens to be the writer of the feature on office affairs.

Tag questions are also considered markers of modality, since in EWM they simulate an interaction with readers, as if the editors were talking with them, asking them to give their opinion. The use of tag questions may change the status of the assertion from 'information' to 'request for support' or 'tentative inquiry' (Kress, 1989:53). Stubbs (1986), Coates (1987) and Holmes (1995) also find tag questions as indicators of modality. According to Stubbs (1986:21) tag questions are also considered markers of commitment/detachment since they 'allow statements to be presented as obvious, dubious, or open to challenge'. Coates remarks that even though they have been labeled 'markers of tentativeness', tag questions can express not only speakers' lack of

confidence or commitment to propositions, but also as a way to 'facilitate the participation of others', 'to invite others to speak' (Coates, 1988:115), and to monitor conversation flow. In EWM the few tag questions found function as interactional devices which leave the statements open to be debated, allowing for some doubt in terms of readers' feelings or actions.

I bet you make up all those letters to your agony aunt, don't you?' (ed 13)
 You get the feeling -- don't you? -- that apart from being rather funny, he's dead honest and probably speaks for lots of men. (ed 21)

The interactive type of questions simulating the presence of a supposed real-time interactant, as the examples above show, allows for the observation that interrogative sentences constitute a type of modality, editors' attempt to seek agreement with readers.

The markers of modality in EWM discussed in this chapter, their occurrences and examples of each are summarized below:

Exponents of modality in EWM	
Modal operators (can/could/may/might/should/would/will/shall/must/ought to)	Try them, <u>you'll</u> love them! (107); You <u>can</u> catch up by turning to pages 22 and 56... (ed 1)
Modal adverbs and adverbials	whether you're in love or out of love we'll <u>always</u> encourage you in your career. (ed 26)
Verbs used in grammatical metaphors of modality	<u>I reckon</u> it's only a matter of time. (ed 4); <u>we felt</u> it was our duty to handle it as candidly as possible. (ed 46)
Lexical verbs (need, warn)	<u>I obviously need</u> a diet to suit me, (ed 2)
Have/has to; had better	<u>I had better</u> not waste a moment of it. (ed 53); you <u>have to</u> be prepared to <i>Stand up and be counted</i> . (ed 29)
Interrogative sentences	<u>What else gets better?</u> Sex. <u>You think it's great now?</u> Just you wait till after you're 30. (ed 21)
Tag questions	I bet you make up all those letters to your agony aunt, <u>don't you?</u> (ed 13)
Attributed sources (specific named people, scientific-like sources, vague sources, possessors of experience)	<u>Experts say</u> we are officially in the grip of a baby boom (ed 41); <u>Financial writer Amanda Atha insists</u> that we all have to get smarter about money. (ed 28)
Exponents of vague language: Indefinite pronouns and adjectives (some, all, any, many, few, no, every and their derivatives)	we've got <u>some</u> great get-ahead ideas next month! (ed 96); I don't know of <u>any</u> thirteenth thing who doesn't feel smarter, (ed 32)
Adjectives	everyone is <u>uncertain</u> about this. (ed 22)

Figure 6.5 – Exponents of modality in EWM

6.7 Markers of modality in Brazilian EWM

Brazilian EWM also display features of modality, containing markers of modalization and of modulation. Some markers of modalization include questions, certain expressions, modal adverbs and adjectives, exponents of vague language, and projecting clauses of modalization (grammatical metaphors).

1) Questions, as a way to modalize the propositions, sometimes used with other forms of modality:

Você já viveu essa situação ou pelo menos já pensou nela? (brz ed 1)

Esquisito e difícil, você não acha? (brz ed 1)

Quem já não viveu isso? Todos nós. Homens e mulheres. (brz ed 9)

Para cima ou para baixo, ser mãe -- e ser filha -- nos dá muita alegria, mas tem lá suas dificuldades, não é mesmo? (brz ed 14)

2) Expressions, or 'fillers' (Collins, 1994):

Não tenho filhos, **você sabe**, mas tenho quatro sobrinhos adolescentes e não tenho a menor dúvida de que conversarei com eles, na próxima oportunidade, (brz ed 1)

Quem sabe até, mesmo sem acreditar e mais por curiosidade, não arriscou uma visita àquela vidente, cartomante ou quiromante? (brz ed 6)

Aberta naquela página, **é lógico!** (brz ed 15)

Foi uma discussão ótima e a conclusão é que, **claro**, cada pessoa sabe o que é melhor para si mesma. (brz ed 11)

3) Modal adjectives and adverbs, including intensifiers:

Às vezes, fica **até** difícil lidar com tantas sugestões. (brz ed 2)

Dezembro é um mês especial para todas nós. Cansativo, **sem dúvida**, mas gostoso. (brz ed 2)

Você **nunca** parou, em **nenhum** momento da sua vida, para isolar o mau-olhado com as tradicionais batidas na madeira? Quem sabe até, **mesmo** sem acreditar e mais por curiosidade, não arriscou uma visita àquela vidente, cartomante ou quiromante? (brz ed 6)

Lembrei **muito** dessas lições em **vários** momentos da minha vida, nas desavenças com amigos, colegas de trabalho, no amor, **principalmente**. (brz ed 5)

Mas também sou **extremamente** ansiosa, (brz ed 7)

Eu também sou uma pessoa que adora **muito** o trabalho. (brz ed 7)

este mês terá diversão e informações sobre si mesma **aos montes**. (brz ed 7)

...esta edição está **repleta** de surpresas para festejar nosso quarto ano nas bancas. (brz ed 8)

4) Exponents of vague language:

'No começo eu estava **meio** incrédula', (brz ed 4)

Marcia também foi **meio** desconfiada, achando que não ia **sequer** conseguir se imaginar como outra pessoa. (brz ed 4)

5) Verbs of modalization:

Nas horas de aflição, onde tudo **parece** desmoronar (brz ed 6)

Ela **parece** ter usado cada acontecimento bom ou ruim para se conhecer melhor. (brz ed 7)

Todas as histórias são de gente que já viveu tudo isso e **pode** compartilhar com você as experiências passadas. (brz ed 8)

Voltar a estudar depois dos 30, dos 40 ou mesmo dos 50 anos **pode parecer** missão impossível. (brz ed 10)

Pode ser apenas um pequeno início, mas é o início. (brz ed 11)

6) Nouns of modalization:

Mas não tenho **dúvidas** de que este é, sim, um assunto para estar mais do que aí, é um assunto que precisa estar em casa, entre pais e filhos. (brz ed 1)

Anos atrás não ousaríamos pensar na **possibilidade** de um candidato com esse perfil (brz ed 17)

The clauses, expressions, adverbs, verbs and nouns in bold type above exemplify aspects of modalization, with the editors suggesting/indicating a degree of probability, not certainty.

Markers of modulation in Brazilian EWM include verbs and nouns. Some verbs include:

Nesta edição de CLAUDIA, falamos sobre o problema da AIDS nas escolas. Uma realidade que está aí e que pais, adolescentes e crianças **terão que** enfrentar. (brz ed 1)

E para que tudo dê certo **é preciso** fazer render as 24 horas do dia, todos os dias. (brz ed 2)

Crenças à parte, **não devemos contestar** o apelo, cada vez mais intenso, por sinal, deste incrível universo esotérico. (brz ed 6)

para as mais femininas, **é permitido** tudo que o estilo sugere: paletó, terno, gravata e colete. (brz ed 8)

E **precisamos** estar, mais do que nunca, de braços abertos. (brz ed 11)

Por isso, **proponho** que você comece 1993 no mesmo embalo, com novos projetos que transformem a sua vida. (brz ed 12)

In these examples, the editors are giving advice to readers about how to act in certain circumstances, how women should behave or what they should consider as important or relevant, as if what is in EWM is consensual truth. The next 2 instances of modulation are fixed expressions:

Topless? **Nem pensar**, não pega mesmo. (brz ed 11)

Que tal lutar por aquela promoção ou emprego dos seus sonhos? (brz ed 12)

Nem pensar suggests that readers should not even think about wearing topless swimsuits, and *Que tal* (*How about* — a marker of modality without an explicit operator) invites readers to take action in terms of fighting for a promotion.

Nouns of modulation in the Brazilian EWM are: *estratégia*, *dicas*, *sugestão*, *conselhos* and *segredos*.

A melhor **estratégia** de como convencer alguém a lhe dar um desses bichinhos fica por sua conta. (brz ed 15)

Mas, se você quiser uma **sugestão** de como ganhá-los, use a revista. (brz ed 15)

Não poderiam faltar as **dicas** quentes de beleza, da cabeça aos pés -- mesmo. Para os cabelos, **conselhos** que vão fazê-la obter grandes efeitos com pequenos truques. Para o corpo, os **segredos** que mantêm o bronzeado mesmo depois do verão. E tem também **dicas** para seus pés ficarem lindos, macios e cheirosos. (brz ed 13)

In Brazilian EWM there are also instances of grammatical metaphors of modality, used with other modality markers (in bold type):

Mas não tenho dúvidas de que este [o problema da AIDS] é, sim, um assunto para estar mais do que aí, (brz ed 1).

Acho que nunca conheci alguém tão cheia de energia, feliz com o que faz, com a vida. (bz ed 11)

Sabemos que a brasileira gosta de mostrar o bumbum — **haja vista o nosso internacionalmente famoso fio dental**. (bz ed 11)

Quando li o texto que publicamos na página 96 pela primeira vez, fiquei profundamente comovida, principalmente porque **acredito** que haja uma transformação no ar. (bz ed 11)

Acredito que o ano que passou foi um marco na vida de todas nós. (bz ed 12)

Por falar em presentes, **como eu sei** que todas nós adoramos ganhá-los, inauguramos uma seção só para eles. (bz ed 15)

The projecting clauses *Sabemos*, *acredito que*, *como eu sei*, are instances of grammatical metaphors of modality in Brazilian EWM. These excerpts also contain other markers of modality: adverbs (*sim*, *principalmente*, *profundamente*, *nunca*, *só*), markers of in-group membership (*nosso*, *nós*, *todas nós*), comments in hyphen (— *haja vista o nosso internacionalmente famoso fio dental*), for instance.

As can be seen through the examples above, EWM written in English and in Portuguese present similar modality markers, in spite of being written in different languages and from two different cultural perspectives. Their modality features contribute to create a form of bonding with readers, a way to attract readers without being too imposing or authoritative.

6.8 Concluding Remarks

In this chapter I attempted to show evidence for the variety of modality markers and for the relevance of this linguistic strategy to ultimately persuade readers to read the magazines. I have tried to evince that modality may be identified concerning propositions and proposals. Commitment and detachment in relation to propositions is referred to as modalization or epistemic modality. In relation to proposals, modality concerns degrees of authority or inclination, modulation or deontic modality.

Markers of modality in the EWM represent some of the most effective discursive and persuasive strategies used by the editors to involve readers, to create an informal, polite and conversational tone and a personalized, close interaction with readers. In EWM, modality contributes to contextualize proximity with readers, a kind of

'conspiracy' between the producer and receivers of texts (Widdowson, 1994), a form of bonding, affinity towards readers, or still 'speaker alignment' with the audience, that is, speakers/writers' wish to indicate solidarity, convergence and/or involvement with interlocutors.

Besides helping to create a friendly atmosphere and functioning as a form of aligning editors with readers, modality features also become a way of exerting power over readers, as through the use of modality markers editors avoid making categorical assertions and influence readers to get involved in reading. In this sense modality serves as a form of editors' protection against harsh criticism by readers. Editors disguise their power and authority over readers and avoid direct commitment to their propositions by means of different markers of modality. Even though editors also use categorical assertions in the form of imperative sentences and generalizations with the use of present tense, what is generally seen are explicit features of modality.

Regarding modalization, the modalized ways editors express their thoughts and inform readers about different topics give the impression that they are giving readers the chance to agree with what is being said or not. However, this apparent choice seems to constitute a mere strategy or mechanism to help editors build their arguments and persuade readers to accept certain values and beliefs as truths. Markers of modalization accentuate editors' hesitation, diffidence, tentativeness, and less determinate commitment to their propositions, attenuating the force of their arguments.

The instances of modulation in EWM presented in this chapter reveal a characteristic feature of traditional women's magazines in general which has persisted in contemporary magazines: the normative, instructive, advisory role of these publications (Ballaster et al, 1991; Ferguson, 1983; Winship, 1987). Modulation seems to be characteristic of the directive function of language in society, the function of commands and requests, 'whereby we aim to influence the behaviour or attitudes of others' (Leech, 1974:49). In EWM many times editors' proposals are modulated by modal operators and other linguistic means so as not to sound too demanding or authoritative. Markers of modulation attenuate the force of the commands which follow, frequently functioning as prefaces to the commands or as a positive reason for readers to adhere to editors' advice/suggestions.

Through the many examples from EWM, I have tried to show that modality features are typically found in British and in Brazilian EWM, with very similar modality markers. The evidence shows the pervasive feature of modality in EWM..

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APPENDIX A

The 115 Editorials of Women's Magazines from Britain

1 - There's hope for me yet! This week we feature two of the world's sexiest men (so my lot assure me) - Harrison Ford and Sean Connery. Everyone here volunteered to do the interviews -- a few even offered to do them for free! And that gives me hope because both of them are older than me. I've pointed this out and offered to be interviewed, but when I looked around everyone was too busy reading about Sean and Harrison to notice. You can catch up by turning to pages 22 and 56...

Keith - Keith McNeill, Editor (*Woman's Own* - September 20, 1993)

2 - It's been a week now since I started my make or break diet and I'm just a pathetic 1 lb lighter. Why is it so difficult to lose weight? The moment my diet began, my appetite went right into overdrive! I obviously need a diet to suit me, which is just what Beauty Editor Sally Norton has devised in her 4-page diet special, starting on page 30. It's an easy-to-follow plan to help you with your particular needs. Start today and you'll be one day nearer to your ideal weight!

Keith - Keith McNeill, Editor (*Woman's Own* - January 10, 1994)

3 - 'Get a house and you'll always have money...' That's what my mum told me and for years I thought she was right. Then, suddenly, the housing bubble burst and I met people whose house was costing them cash! Now the question being asked is whether it's better to rent... On page 42, we ask two couples for their thoughts on today's housing dilemma. Me? I've got a mortgage, but where once I thought it was as safe as houses, now I'm not so sure...

Keith - Keith McNeill, Editor (*Woman's Own* - November 1, 1993)

4 - If you can hear a lot of banging and sawing back here, it's because some of us are building an ark! Only joking, but with the amount of rain we've had this autumn, I reckon it's only a matter of time. What's that got to do with this week's issue?

Well, on page 27 we're testing...brollies. The last time I used mine, the spokes shot through the side, so I'm off to the brolly shop after a quick read!

Keith - Keith McNeill, Editor (*Woman's Own* - October 25, 1993)

5 - Everyone knows it's a nightmare to lose weight. But not any more... This week we're giving away a free 16-page booklet - The Target Diet - which makes shedding those extra pounds a cinch. Believe me, I've done it (though no one seems to have noticed yet!)... Perhaps it's something to do with the Crispy Duck recipe on page 46 that I've already tried out three times - just to make sure it's as delicious as we say it is, you understand! Have a good week...

Keith - Keith McNeill, Editor (*Woman's Own* - October 18, 1993)

6 - 'It's green!' said my wife, barely looking up from her newspaper. 'Well, it was blue when I bought it,' I said, mystified, holding up my new jumper. 'Did you take it out of the shop to check the colour?' she asked. 'No,' I confessed. 'Well, it's your own fault, then. Everyone knows you can't trust the light in those changing rooms!' Well, can you? We decided to check just that, and our results are revealed on page 33. Me? I'm off to change a jumper in my lunch hour!

Keith - Keith McNeill, Editor (*Woman's Own* - November 15, 1993)

7 - This week's letter is a sad one. Our art editor Graham Brock has died following a short illness. It was his job each week to design the front cover, and it was Graham's genius that kept the cover so modern, bright and exciting. Graham was a big man, with a big heart, a wonderful dry sense of humour and a love of people and life. He will never be replaced. Our deepest sympathy goes out to his wife Sue and family. We miss him.

Keith - Keith McNeill, Editor (*Woman's Own* - November 8, 1993)

8 - There's a subject in our house that can always cause a row: Who works the hardest - a full-time mum and housewife or a part-time dad and full-time editor? It's a theme taken up by Karen Evennett, herself a working mum, on page 16. Karen has talked to four fellow mums about how they juggle their working lives and the strain it causes. There's one thing we can all agree on, though - running a family and working is sheer exhaustion for everyone!

Keith - Keith McNeill, Editor (*Woman's Own* - September 6, 1993)

9 - Bringing up children is full of fun (and sleepless nights!), but anyone with kids knows the sense of responsibility that goes with it. We all hear stories about youngsters who get in with a bad crowd and end up in trouble... and we always think it will never happen to our kids. But what if it does? How would you feel if you saw your son joy-riding in a stolen car? On page 16 we talk to a mum who had just that experience -- and ask the experts if parents are to blame for their criminal kids. I've got a while to go before my youngster's old enough to reach the peddles on a car, but it's certainly food for thought...
Keith - Keith McNeill, Editor (*Woman's Own* - October 11, 1993)

10 - We all know how difficult it can be to make ends meet, especially with the extra tax we're all having to pay since April 1 (so that's why they call it April Fool's Day!). I find it hits hardest when we get to the checkout at the supermarket. Food is so expensive these days. That's why we asked our Jenny Brightman to come up with some cheap and tasty meals for under £5... You can see her mouthwatering results on page 12 -- and they're good for your purse, too!
Keith - Keith McNeill, Editor (*Woman's Own* - April 18, 1994)

11 - Just a little over two months now and it will be Christmas. A depressing thought for members of the Totally Disorganised Society like me. We don't often meet as a group, since few of us ever manage to find the hall which our chairperson (going very much against the grain) occasionally remembers to book. But Christmas, of course, is the time when all of us are shown up. Unlike birthdays, you can't make the excuse that, somehow, it slipped your mind (chance would be a fine thing!). Christmas, it seems, is all about being prepared... and the sooner the better. Actually, I'm something of a disgrace to the TDS, because we're busy right now on *Woman* commissioning all our goodies for the issues leading up to Christmas - not to mention our bumper-value, 92-page Christmas issue itself. Planning ahead isn't allowed under the Society's rules (section 3, paragraph 28). So, strictly between ourselves, let me tell you about this week's special just-right-for-Christmas promotion - the chance for readers in the UK and Eire to save up to £50 on a great selection of Tomy toys. You'll find 18 special coupons on our centre pages this week, all offering instant discounts. There's also a free Tomy catalogue showing a wider selection of their toys and games. I'm grateful to them for giving *Woman* readers the chance to save so much money. Just make sure you do! See you next week (with two great free-entry competitions).
David - David Durman, Editor (*Woman* - October 23, 1993)

12 - You'll see that our astrologer Jonathan Cainer is at it again this week! In a special eight-page extra, we've given him a lot of space to reveal the truth, as he sees it, about the rest of us, at least in important areas of our lives. Take me -- a typical Cancerian, he says, sensitive and slightly vulnerable, with my eyes my greatest asset. I'm not interested in cars (true!); I'm always hungry (definitely true!); and I've probably got a wardrobe 'bursting with enviably elegant clothes'. (This is so true, I'm actually blushing. The only trouble is I look totally hopeless in all of them.) Pieces like this are always fascinating and we get sackfuls of letters afterwards asking can we have some more. So I hope you enjoy his latest sprint round your personality and whether you believe in astrology or not, bet you read it! This week's issue also has another riveting and extraordinary read (and so it should!). It's the story on page 12 of a young mother who didn't know that she was expecting a baby. You may think you've read stories like this before, but this particular one, I promise, is quite different. My advice is to go straight to it (once you've finished reading this, of course). Meanwhile, do enjoy the rest of this week's magazine and look out for two very special, free-entry competitions which really are worth winning. See you next week.
David, David Durman, Editor (*Woman* - November 1, 1993)

13 - Some of you may have seen a major piece in the News of the World two weeks ago which involved *Woman*. It told the dramatic story, or at least a tiny part of it, of Sue Frost's role in the rescue of a 15-year-old girl from Sheffield who'd been sent to Pakistan by her father and was about to be forcibly married. Sue, of course, is our agony aunt and, a few months ago, among hundreds of letters she gets every week were two sad, desperate airmail letters from the girl concerned. Those heart-wrenching letters described her plight and begged Sue, who she'd never met, to help her. If you read the piece in the News of the World, you'll already know the dramatic outcome of her plea, but next week we'll be publishing Sue's full account of what happened and of her part in the girl's release. It really is an amazing and exciting story - one I'm proud to publish - and I urge you not to miss it. I mention it here because of all the questions I'm asked about the magazine when I meet people, the one I (still!) hear most is: 'I bet you make up all those letters to your agony aunt, don't you?' For the record, we never do - every letter we publish is genuine - and Sue's feature next week proves why. Sadly, there's an awful lot of unhappiness around, but Sue's job, and the role of the problem page, is to offer help to anyone we can, whatever the problem, wherever they are in the world.
David - David Durman, Editor (*Woman* - October 18, 1993)

14 - Don't expect this to be too riveting, will you? This week finds me laid rather low -- the result of catching a stomach bug which seems to have brought down my family, one by one. Last night, I can exclusively reveal, was not a pleasant one, but if rushing to the loo ever becomes an Olympic event, well, here's your man. I have to say I was rather surprised to find myself less than 100 per cent. It's just so rare. I never get colds or flu, let alone dramatic tropical diseases -- bugs, I've always assumed, take one look at my body and say to themselves: 'What's the point?' But not this time. First my wife started feeling sick, then it was my turn and, somehow, it all started getting ridiculously competitive, at least on my part. 'How many times have you been to the loo so far?' I asked her. It turned out that, after 24 hours, I was winning by an innings and 14 runs. I was in bed early this morning feeling rather proud of this new, domestic record when I realised I had this week's letter to write. My sickness was followed by a heavy dose of martyrdom. 'I'll have to go to work,' I told an empty bedroom. 'I've been writing those letters for nearly six years now. I haven't missed a single week and I'm not going to start now.' As I warned, not the most riveting introduction to this week's issue of *Woman*, but an issue, I hope, you still enjoy.
David - David Durman, Editor (*Woman* - November 15, 1993)

15 - If 1992 has been a pretty bleak year for you (it's not often I say this), then I'd skip my letter and rush to the free 16-page booklet we've added to this week's issue to find out what 1993 has in store.

If there's anyone left, let me add that the booklet is written by our brilliant astrologer Jonathan Cainer.

Old hands will know that I'm slightly sceptical about the art he practises -- I do hate, for example, those astrologers whose predictions are so vague they might as well be weather forecasters.

But Jonathan isn't like that at all and, weary sceptic though I am, I still rushed to find out what he's written about my own star sign, Cancer. Now I've read it, all I can say is roll on 1993.

True, Jonathan doesn't actually say that I can expect a visit from Littlewoods but next year, it seems, is going to be a good one. I hope it will be for you, too.

You can pull out and keep the booklet, of course, just to keep a running check on what Jonathan's got to say.

Elsewhere, it's another packed issue -- full of Christmas things, inevitably. Our cookery pages, for example, offer some really excellent recipes for meals that are suitable for freezing...and next week (all part of our policy of adding extra value to *WOMAN*), we'll be giving away more than £3 worth of FREE vouchers to spend on Christmas goodies at Iceland. They cover just about everything you'll want to buy, so do look out for them. See you then!

David - David Durman, Editor (*Woman* - December 7, 1992)

16 - Popular magazines have a problem with bereavement -- few ever tackle the subject in case it causes too much distress. Indeed, we've discussed covering it many times here but, each time, we've shied away. When you're not sure, there's always an excuse. I feel braver mentioning it this week because of my own experience. My dad died recently in hospital and, since then, I've gone through all the emotions that family deaths bring. As he was a particularly kind and gentle man, I miss my dad all the more. But the one comfort I have was that he spent the last few weeks of his life at Mount Gould Hospital in Plymouth. There, on Ward 12, a brilliant team of nurses and carers made his final weeks as comfortable and as happy as possible. Strangely enough, I have lovely memories of going to see him, mainly because he was in a place where he was clearly treated as an individual and with compassion, concern and even love. Ward 12 is staffed with wonderful people, including the redoubtable Debbie, who wants *Woman* to give her a makeover and me to arrange a private interview between her and her favourite singer. If only I could... She's just one member of a team who helped look after my dad as though they'd known him all his life. For that, and from all my family, including my mum who's now ill in the same ward, thank you.

David - David Durman, Editor (*Woman* - November 8, 1993)

17 - I did it again last week. Slammed the door and then remembered all my keys were inside just as the lock clicked shut. Everyone was away... it had started to snow... homelessness loomed large... It was also just after eight in the morning and I swear that if a passer-by had casually nodded 'Have a nice day', I'd be writing this letter in a police cell with the details of Operation Rescue, except to say that it involved urgent phone calls to Bristol and Southampton, the help of British Rail, a teacher in Battersea and a friend on a bike, but a spare set of keys turned up 14 hours later. Cold pieces of metal don't normally move me to tears, but those keys suddenly seemed like old, trusted friends. What intrigued me most though, was the reaction in the office -- everyone smiled or laughed. 'Oh dear, how terrible...trust you...happened to me a year ago... want to borrow my hairdryer?' were typical comments. Not one offer, as my little drama unfolded, to sleep on a sofa, contact the SAS or a high-up in NATO. The moral, of course, is to make sure you leave a spare set of keys with friends. Few of us ever bother, but my little crisis must happen to hundreds of people every day. So don't get caught out: DO IT TODAY. Not one -- absolutely no one -- should be as stupid as me!

David - David Durman, Editor (*Woman* - March 21, 1994)

18 - Editors like me spend an anxious few weeks at the beginning of January. It's the time when lots of people with calculators pore over your magazine's sales figures and do their final sums. The object, of course, is to see whether or not you've achieved a circulation increase over the previous year. If you have, everyone pats your head, says how brilliant you are and walks away breathing a sign of relief. And if you haven't, well, it's not the end of the world, but you do feel a bit of a flop. I've experienced both in my time, so I'm well used to the January twitch that seems to invade my facial muscles and which my doctor can't understand. As far as I can tell, we'll have some very good news to report in a few weeks' time. So, if you're one of our newer readers, welcome to *WOMAN* in 1994 and a big hello again to the hundreds of thousands of readers who loyally buy us every week. Naturally, I think you're wonderful but I'm also aware that we need to earn your loyalty, which is why all of us here will continue to work hard to improve the magazine in 1994. If we're good, we'll get better!

Meanwhile, hope you enjoy this week's issue, dominated -- as I threatened last week -- by Jonathan Cainer's predictions for the year ahead. I hope we all have a good year and if you know someone who doesn't read the magazine, tell them what they're missing, march them to a shop and stand there until they buy a copy. I do it ... and it works! See you next week.

David - David Durman, Editor (*Woman*- January 10, 1994)

19 - We got a lot of letters from readers wanting to publicise a particular cause. Subjects seem to come and go in popularity but I've noticed over the last six months or so that the animal lobby is certainly out in force again. Some of the letters I get from animals lovers (aren't we all?) make perfectly reasonable points. Others are more extreme... and they concentrate their anger on the thorny question of medical experiments on animal. The arguments -- for and against -- have been rehearsed a thousand times but what I've never seen before is the story we publish this week of a smashing eight-year-old girl called Laura. Laura has that cruel illness, cystic fibrosis, and needs to take 43 tablets a day in order to stay alive: drugs that inevitably were tested on animals. The family home also has pets -- two cats and a dog. Like Laura, they're loved and looked after but there's no doubt in her mother's mind who comes first and what the clear priority is: more research, no doubt using animals, in the hope that one day new drugs will be developed that will help rid her daughter (and thousands more) of her terrible illness. Do read their story and, I need hardly say, write to tell us what you think.

David - David Durman, Editor (*Woman* - April 18, 1994)

20 - We had a great time a few weeks ago judging our Teacher of the Year competition. Thirteen finalists came to London, talked to our judges, saw a show and had lunch at Claridge's. As always, it's difficult choosing a first among equals, but we did -- our winner is Mary Cameron who teaches just nine pupils at a primary school in a remote part of Scotland. Mary, like all our finalists, represents everything that's best about the teaching profession. Teachers have a hard time of it these days, so I'm proud that this magazine -- in association with Encyclopaedia Britannica -- holds this annual awards ceremony to honour them. Mary won £5,000 for her school. That would buy an awful lot of Scotch for Christmas parties, but you can guess who she's going to spend it on. As it happens, we're running a similar competition this week. This time though, we're out to find Britain's best milkman or woman and, again, we need your help. There are some great prizes: brand new cars for the winning milkie and the reader who nominates him or her; trips to Paris and free milk for a year for nine runners-up. You can find all the details on page 24. So if you know a winning milkperson (yes, we'll have to call them that soon), do let us know. David - David Durman, Editor (*Woman* - April 25, 1994)

21 - Our Cosmo World

Midsummer. Long, light evenings, drinks in pubs by the river, salad lunches in gardens. It's lovely to be alive in Britain on a sunny June day. Yet the war in the former Yugoslavia rages on. Following our April *News report* on the rape victims in Bosnia, we've just heard that over 5,000 of you wrote to the Foreign Office. The letter received by *Cosmopolitan* from Foreign Office Minister Douglas Hogg is too long to reproduce here in full, but I'd like to quote you the following: 'Your 'write-in' campaign about the sexual abuse of women in the former Yugoslavia has produced a huge response. I hope you will accept this letter as a reply to all of those who wrote in. Those responsible for these outrages must be left in no doubt that they will be held personally accountable. This is why we fully accept the UN's recent decision to establish a tribunal to try those accused of committing war crimes in the former Yugoslavia. We are also collecting substantial evidence for submission to the special UN commission of Experts, which has been set up to collate and analyse information about war crimes (which) could clearly include rape.'

I love Cosmo readers because you care. You are willing to stand up and be counted. Please go on sending money to help the Bosnian rape victims to: *Cosmopolitan* Rape Victim Appeal, WomenAid 3, Whitehall Court, London SW1A 2EL.

We care about students -- Generation X, as the current crop have been labelled by US writer Douglas Coupland. If you're a student or recent graduate our 26-page *Life after college* section, put together by Deputy Features Editor Tania Unsworth, is for you. We hope it's practical and uplifting without glossing over the difficulties you face. Sooner or later things will work out for you if they haven't already. Life tends to improve if you think laterally, stay cheerful and never lose the will to try.

What else gets better? Sex. You think it's great now? Just you wait till after you're 30. (I promise you this is true.) See *Sex -- the best is yet to come* by Susan Jacoby on page 105. And *Should you sleep with your ex?* asks Polly Sampson on page 174. Well, I've certainly done it and it's helped. (Thanks, TJ.) But I guess you shouldn't do it if you're hopelessly in love. Sex with an ex needs affection on both sides combined with some impish lust -- never desperation.

For the male view on all sorts of things Michael Bywater's piece on *100 things men love and hate about women* (page 156) is required reading. I'm getting fond of the wicked Bywater because I so appreciate his stance on the men/women confusion. You get the feeling -- don't you? -- that apart from being rather funny, he's dead honest and probably speaks for lots of men.

Still, I'm mortified about my underwired bras. (I'll explain this to you over lunch, Bywater -- some of us have cups which runneth over. Peach silk camisoles just don't do it.) Have a wonderful midsummer. Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - June 1993)

22 - It's sunny, it's bright. There are bare arms and legs, Greek salads and ice creams, quite a few laughs and the occasional man. It's the Cosmo office in July. Somewhere there are people slumbering on warm beaches. Somewhere is the sand and the waves as they plllassshh on to a beach, somewhere is the schedule for the next issue and notes for the meeting this afternoon. Do I mind working in summer? Not nearly as much as I would have imagined!

How often do you hear a woman say, when you ask her why she stays around a man who cheats on her, lies to her or only sees her when he feels like easy sex, 'But I love him'? It seems to me I've heard it often over the years. It's one of the most tragic utterances. (Yes, of course, I've said it. We've all said it, if only to ourselves.) Read Irma Kurtz's *But I love him* on page 138 and you may think twice before you use this as a reason to put up with scumbag behaviour.

Have you ever wondered exactly what thoughts are running through a man's head, indeed what a man feels in other parts of his body, as he is making love to you? How does it *feel* to make love to a woman? Michael Bywater expended a great deal of time, energy and bodily fluid in the course of his research. You can read his findings on page 128.

And are office affairs a good idea? See Ros Miles's piece on page 115. I know lots of people who are living with or married to partners they met at work. She advises we think twice before we fall in love with someone in the office. (Ros, what about people who work their butts off, go home and fall over exhausted? Where *else* do they meet someone? It's either at work or in the car park. Can we talk about this?)

The whole area of dating (no, I don't like the word either, but what else do you call it?) is so tricky. It seems that no matter how successful, intelligent or confident people are in other areas of their lives, everyone is uncertain about this. Men don't know how to behave. Women don't know how to act or react. I'm amazed at how often I get asked questions on this subject. Listen, I'm only good at the theory. But collectively we have tried to come up with some guidelines -- see *The Cosmo dating guide* on page 82. Plus, eligible men, please note: the Features desk are going through a dry spell.

It's possible that many people will think the *Cosmo* coverline 'Princess Diana goes to the lavatory' insulting. But she does -- we all do -- and as Claire Rayner points out, peeing, farting and menstruating are everyday bodily functions. So why are so many people embarrassed? 'Let's hear it for the fart,' she concludes in *Why we mind our pees and poohs* on page 140.

The thing about life (and *Cosmo*) is you should expect the unexpected. Whether you're reading this on a beach or lazing in the garden, I wish you an unexpectedly wonderful July. Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - July 1993)

23 - An essential ingredient in a relationship is the ability to surprise the other person. So, natch, Cosmo likes to surprise you, the reader. You never know *quite* what you're going to find in our pages. But, you know, sometimes it's good to surprise the writer... Into the office one sunny morning came contributing editor Jay Rayner. He was still recovering from the fallout of his much syndicated *Cosmo* piece, 'A woman put her hand down my trousers...' I have lots of ideas about sex and relationships, he said. We all have, we said. Just no time to do anything about them. But here's what's on our minds. We've become increasingly aware of the growth of the far-right and Fascist movements in Europe. We'd like you to fly

to Munich to interview Ewald Althans. He's young, bright, articulate. The newspapers gush over him. He's also potentially the most dangerous force in the Neo-Nazi movement in Germany. Jay smiled, I'm Jewish. We said, That's terrific. Jay smiled, I'm getting married. We said, Lucky man. Jay said, You're serious. We said, Here's your plane ticket. Read his *Danger -- the Kampf fires are burning* on page 10.

Showbiz writer Bart Mills came in from Los Angeles. Which dishy celebs could he interview next for Cosmo? There's one group we've gotta have, we said. Good-looking, they do crazy things. Funny, sassy, sexy -- one of them is insatiable. Bart looked mean and keen. Go talk to *The Golden Girls*, we said. You're kidding, Bart said. Aren't they a bit old for you? Would we kid? we said. They're serious role models. They're great survivors. They're great friends. They ooze vitality. We'd all like to be Golden Girls when we're older. Bart said he was a fan. And he bought his own plane ticket. Read *Sex and the single senior citizen* on page 87. Who can resist 'em?

It's pretty hard to resist the combination of Laurie Graham and Gray Jooliffe -- see *Do you take this Brit (with his clothes off?)* page 77. Contributing editor and successful novelist, Laurie was a prizewinner in a Cosmo Young Journalists competition some years ago. The winner vanished without trace -- or maybe she changed her name. But Laurie came good. We're very proud of her. Cartoonist Gray Jooliffe lives and works during the week exactly one minute away from the *Cosmo* offices in Soho. We envy him his ability to draw the most insane and insightful cartoons. We envy him his cheerful and affable good nature. We love his gentleness and taste in shirts. Most of all we envy him his licence to sit cheerfully and gently, scribbling one of his insightful cartoons, sipping an ice-cold beer on his bloody roof terrace when the sun has got his hat on. Pick up that mobile phone and ask us over for deck chair and Häagen Dazs the *minute* you read this, Gray. It gets hot in this office in August.

It's kind of a relief to read that *Pleasure is very good for you*, page 124. But to be honest we may have abandoned ourselves to a few of the things we're not supposed to do anymore before we saw this piece. Let it not be said out loud but some of us in the Cosmo office are having sex lives, a few of us have suntans and our recent diets aren't what you'd call fat-free. Have all the pleasure you can this month. Let's meet in September.

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - August, 1992)

24 - It is, of course, quite possible to skip through February, avoiding the puddles, without giving a thought to love. Or sex. But those of us who feel that we're not getting enough of either can't help but give a wincing gulp round about the 14th of the month. You thought we were going to avoid St Valentine's Day? You thought it was too impossibly corny to mention love? Well, it may not make the world go round but it sure as hell puts a shine on the weekends. And, as C S Lewis said, 'Love makes you feel you're not alone.' This is why we make no apologies for running *The power of love*, a special section starting on page 82.

I do know women who've bought the myth of One Great Love. They've had one wonderful affair, lived with him or married him. Things didn't go as planned or dreamed about and expectations were dashed. The hurt and the grief were so colossal that these women never allow themselves the chance to love again. 'He was the love of my life,' they tell you mourningfully. *I've* mourned, I promise you. I've cried, felt panic-stricken and life has temporarily lost its meaning. But the three rules I remember always kept me going:

1) Oscar Wilde did just mention once in passing that 'people who only love once in their lives are very shallow'. 2) History repeats itself and the future is founded on the past. If you're capable of great love once, you can do it again. And again and again! 3) There are some very good men out there -- loyal, loving and sexy. But maybe you have to think about what you need in a man, not what you want. I *want* a creative writing genius, a Daniel Day-Lewis lookalike who's obsessed with sharing his body and soul with me. I *need* a tender, cheerful man who cooks and fixes plugs.

I'm quite struck by some of the love letters in this section. If Napoleon Bonaparte could find the time and the imagination to write to Josephine from the bloody battlefield, it does make those old excuses -- 'I *tried* to call you' or 'I've just been so busy' -- sound pretty dammed silly, when you come to think about it. Very good men don't say these things.

When I was living in New York, I was very friendly with a surgeon who specialised in urology. He told me that late nights and weekends at Lennox Hill Hospital casualty were often tragicomic for him and his team because: 'It's amazing what some men insert into their back passage and what goes up doesn't always come down.' I heard tales of bottles, carrots, peppermills, Hoover parts and varying degrees of pain and embarrassment. And it occurred to us that maybe it wasn't just New Yorkers who wanted sex with turnips. So we sent our intrepid reporter, David Shannon, to investigate *Orifice affairs* in Britain (see page 94).

The news from the front is that women end up in casualty units, too, and 'vibrators make cruel bedfellows'. Cosmo's highly talented Associate Art Director, Elizabeth Edwards, who dreamed up the

visual for this story, described the shoot with the carrot, the surgeon, his magnifying glass and a brave friend's bare bottom as 'all part of *Cosmo's* rich tapestry'!

Because *Cosmo* and its readers have a reputation for being both feisty and go-getting, I am constantly being asked if men really do like women to be sexually assertive. Writer Susan Crain Bakos examines this loaded subject on page 92. My -- um -- experience leads me to believe that men love enthusiasm, dislike passivity and are often thrilled if it's you that instigates sex. But, sometimes, they do want it to be *their* idea.

This month, *Cosmo* has a new Living Editor, Samantha Todhunter, who, having spent nine years in Australia, where she worked for Australian *Vogue*, is determined to bring colour, light and new ideas into our lives.

To find out more, take a look at *Voulez-vous cushion avec moi?* on page 116.

Love, sex, romance and colour. What more could I possibly wish for you all this month?

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - February, 1994)

25 - Because I am single and have quite a few friends, I tend to think a hug is - a hug. It shows a friend how much you love'em. I hug most men I know and like - well, as many as I can get my hands on - and I definitely throw my arms around women friends, especially if I haven't seen them for ages. But it was a *married* woman friend who said why does hugging have to lead to sex? She explained that in the context of married life that was what could happen. 'I would be so much more affectionate,' she said, 'if he didn't take it as a sign that I was willing to rip off my clothes and do God knows what for the next hour. I don't always feel like sex. If he were reasonable, I would be able to be friendly and huggy and things would be easier.' Tom Crabtree understood immediately. 'A lot of men would have a much better sex life if only they were better at reading signals and didn't just pounce at every opportunity,' he says. Read Tom's piece on page 154. Mind you, the *Cosmo* subs desk were divided on this one. Three people mentioned that they wished hugging led to sex more often.

Sometimes I meet bright young women who say they definitely don't want careers. What they want, they say, are love, marriage, and children. (Bright young men are full of talk about their careers.) I asked happily married mother and highly successful woman Julia Neuberg if she could write a feature called *Marriage and children aren't the answer*: We discussed the women we knew who were most fulfilled. All had jobs, businesses, careers, outside interests. Many were married with children. Some weren't. The women who were the most depressed were the ones who had chosen to ignore their own lives and concentrate on their husband and children. One day they woke up in their late thirties, wondering where their lives had gone. Often they had no money of their own and no means of earning it, so they stayed in marriages long dead. Read Julia's piece, page 142.

That damned elusive Michael Bywater rang the *Cosmo* office (we make 30 calls to his one, I swear to you) to say he just *had* to write a reply to Neil Lyndon, David Thomas and all those men who were squawking about the verbal abuse they were getting from women. See *Poor darlings!* on page 156. Michael is an unlikely champion of feminism, but he does lust after successful women, he does give a good argument and he does have a passion for equality and fair play. He could well get hugged for this one next time he walks into the *Cosmo* office - over to you, subs desk!

Eve Cameron is our dazzling new Health and beauty Director. She's fun, she's fit, she's glamorous and she is determined to get the laziest of us into shape. Eve's Zest section starting on page 194 should get you going. I'm particularly grabbed by the notion that I could have 'a terrific toned body' if I exercised just 15 minutes a day. I know it's possible because one of my best friends has done 12 minutes a day for years and she looks wonderful.

I hope to meet lots of you at our Career Success conference on 31st October (see page 137). We promise an inspirational day. Work as hard as you can this month. Here's to your success.

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - October, 1992)

26 - Do men in power care enough about rape? I don't think so. I don't think they care enough about women. Did you know, for instance, that while men were freed from the concentration camps in Bosnia, following a huge outcry, nothing has been done about the women who are being held and systematically abused, raped and tortured in the rape camps? Rape isn't even documented as a war crime. It's simply regarded as something that soldiers will inevitably do as part of war games. Rape and pillage. Pillage is less fun, less of a sporting activity for red-blooded soldiers. Read our shocking *News report: Rape - the ultimate weapon of war* by Maggie O'Kane on page 12. And yes, you can do something. You, and everyone you know, can send a letter of protest to the Foreign Secretary, Douglas Hurd, and if you wish, send donations to Women Aid (see page 18).

April is an unpredictable time of year. It's probably terrific if you're a lamb or a pussy willow. It's not for me. Most of my family have birthdays within a three-day span, the Budget puts everyone in a bad mood and this is when I realise that my skin, my body and most of my clothes won't stand the scrutiny of

a too-bright spring day. *Cosmo's* new Interiors Editor - and my great friend - Pattie Barron is much more positive at this time. This is probably because she's just finished decorating her cottage in the country and she's *growing* bloody pussy willow in the garden. She looks wonderful, the cottage looks wonderful. Read *Pattie place* on page 148. Read, too, the piece she insisted was just right for our lives and hard times - *The pain-free guide to spending less!* on page 118. The woman makes a serious point.

If what is now classified by American sociologists/psychologists as 'long-term manlessness' is a problem for you, maybe Shelley Levitt's feature *From loner...to lover* (page 126) will help. I personally don't see not having a man as a problem. (Often having a man is a problem.) You want a man? You can have one. There are millions of them about, everywhere you look. If you're cheerful, relaxed and prepared to compromise, I can guarantee you a man. I also think I'm going to ask the *dashing* Rosie Boycott, Editor of *Esquire*, if she intends running an article for her male readers on 'long-term womanlessness'. (You see, the word doesn't even exist. You'd think it was a state men never got into.)

One good thing about spring is that a woman's fancy does turn to thoughts of - you know. See if you agree with *Cosmo's* Almost Annual Adorable Awards to the *Men we love* on page 122.

You know that whether you're in love or out of love we'll always encourage you in your career. To celebrate our 21st birthday year, we have joined forces with the London Business School who have devised the most intensive, one-week business course specially for 20 *Cosmo* readers. With one in three new businesses in this country being started by women, there's a real need for female management training. If you're currently running your own business or work in management for a small organisation and feel you're a success story just waiting to happen, enter our great competition on page 102.

Hope April is a very good month for you. You *will* write to Douglas Hurd, won't you?

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - April, 1993)

27 - Listen - *you're* surprised it's November? The *Cosmo* team is in *shock*. Some of us haven't taken our summer holidays - we were waiting for some good weather or some good news. One of the Sub Editors muttered that time flies when you're not having a sex life. But I think it races when you're working hard and lunch breaks are something you remember with affection and will one day tell your children about. 'Life was so charming pre-1992. We used to stop for lunch for one whole *hour!*' No, mostly we love our *Cosmo* world, we do stop for the occasional glass of wine and we do have the *best* times putting these issues together. This was a particularly spicy issue to work on - what with *All those amazing sex questions answered* by Dr Helen Singer Kaplan on page 152, *Handcuffs up! Who's into bondage?* by Dee Pilgrim on page 79, and Paul Bryers' *You can take a penis too seriously* on page 227 in *Cosmo Man*. I do hope people don't judge the editor by the contents - I do have *other* interests. However, I'm always being asked how important sex is in a relationship. I think it's probably the largest single most important factor - say 40 per cent. But all the other factors like caring, affection, intelligence, humour, loyalty make up the other 60 per cent. We don't run the sex features *just* to be shocking (okay, okay, so our cover lines are a little racy). We run them to be helpful, because sex is such a confused pleasure/pain activity.

How about some of the other tricky relationships we have - like the ones with food and our bodies? *Please* fill in the Food Survey on page 15 and tell us how it is for you. I used to have a great relationship with my body, never worried about it - and food? never thought about it. My dietary intake was based on my culinary ability - hence lots of fruits and salads. But over the past couple of years I've more understanding of friends who say they can't control their eating. I'd love to knock off 10 pounds because I could end up looking like a pre-Betty Ford/Liz Taylor between my neck and my knees if I continue like this. However, this does not rate as one of my terminal anxieties, although it *would* be nice to be able to stop eating those damned ginger biscuits during features meetings. We do get furious letters saying that magazines such as *Cosmopolitan* are entirely to blame for anorexia and bulimia. (Jane Fonda and Princess Di were obviously *Cosmo* subscribers.) So I want to hear about your experiences, too.

Roadblocks to intimacy by Walter Meade (page 101) really made me stop and think. It describes so many men and women I've known, and yes there is an uncomfortable reminder that some of it applies to me. To be honest, I thought I was thrillingly intimate until I read this. Well I've had my moments, you understand. But sum me up rather neatly. I think I've currently solved the problem by spending time with a huggy, sweet-natured man who wouldn't *dream* of controlling me and who'd choke on his chicken tikka if I looked as if I were about to be dependent on *him*.

And can I depend on you for £1.60 - the cost of this *Cosmopolitan* - for our Yugoslavia/Somalia Appeal for the Red Cross on page 71? Knowing you, I think I can. *Please* send as much as you can afford. See you next month.

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - November 1992)

28 - Congratulations! Somehow or other (and we're not awarding prizes for styles) you made it through to 1993. Surviving the whole of last year is pretty terrific. I'd take a certain pride in that if I were you. I'm sitting typing this in my newly rented flat, which overlooks Hyde Park and the Bayswater Road, and it's

five in the morning - dark outside, cold, the sound of traffic on wet roads. The last phone caller of the evening mentioned she was confused about everything from government statements on absolutely anything, to work, to sex, to what's happening in the rest of Europe, to skirt lengths, to men, to the parking problem, to her weight, to holiday plans, to should she sell *her* flat, to the unemployed, to the homeless, to what was going to happen to the rest of our lives. 'I never knew it was going to be like this,' she said. I'd say that just about sums it up. But read our *Cosmo* comment on *The spirit of the age*, on page 10, which takes the place of our usual *News report*. You may find it oddly comforting.

So what did the *Cosmo* team plan to whizz you into this crazy New Year? Well, for one, we wanted to make you feel good about women in Britain. We do have some wonderful role models - of all ages. And we've picked (after lengthy debate) the hundred we consider to be the most outstanding. You'll find the *Cosmo* selection on page 68 and yes, I know you'll write in with some sensational women we left off the list, and yes, of course, I look forward to hearing from you.

The Health and Beauty team (Director Eve Cameron and new Health and Beauty Editor Karena Callen, who joins us from *Elle* magazine) wanted to give you something wonderfully zestful to do each and every day this month. On page 46 you'll find *31 days to beat the January blues* in their colourful *Zest* section. You don't have to be alarmed. Some of their ideas include sleeping and walking the dog. Others take a little effort, but I for one may try'em.

Do-it-all, have-it-all, inspirational Fashion Director Elaine Deed loves the look of curvy, rounded women. 'I know women who are size 14, 16 who look so attractive in real life,' she says. 'Frankly I'm thrilled that bigger curvier models - with one or two nutty exceptions - are really back in fashion..' We both hope that our *Style confidence* section on page 26, *Big girls, don't cry!* will give some of you a few big ideas.

Financial writer Amanda Atha *insists* that we all have to get smarter about money. It is a big part of taking control of your life, so please read *Ten things to do before you're thirty* on page 65. And then *do* them, however old you are!

On the - er - um tricky and wonderful subject of men, writer Susan Marling explores the delicate new balancing act that is required when you're the bigger breadwinner in the relationship (a quick survey in the *Cosmo* office showed this to be the case for a third of us). See her article, *When you are doing better than him*, on page 98.

Barbara de Angelis asks *What's the secret of sexual chemistry?* on page 86 and mentions in passing that things would be easier if we could control the type of men we're physically attracted to. (Easier, Barbara? Life would have been a bloody breeze.) This article may be a bit late for me but it might just help you.

And the brutally honest, 100 per cent faithful for the last two years Michael Bywater tells *Why men cheat*. I don't think he's making excuses for plea-bargaining. He's just telling how it is for men. Page 88. Read it. You should know all this. And don't despair! In February *Cosmopolitan* he's going to tell *Why men stay faithful*. (Now someone tells me. You could have mentioned this earlier, Michael.)

We have a fascinating section on breasts starting on page 92. Do you like your breasts? Have you ever wished they were larger? Smaller? Read *Bigger would be beautiful* by Liz Hodgkinson and *Smaller would be bliss* by Annabel Johnson. Two tales of soul searching, body image and cosmetic surgery. I couldn't face what they went through. But as I know and like these two women, I was interested and moved by their stories. What price body confidence?

Okay - so what's to be your secret weapon for 1993? Well, you might try lateral thinking (read Ros Miles on page 90). Personally, I think it's the only way to travel through life.

The sun is coming up over the park. What d' you know? It's going to be a beautiful day. A very Happy New Year to you.

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - January, 1993)

29 - Well, it's Happy Anniversary to us. It's 75 years ago this month that women in Britain won the vote. It was hard fought for by a few women who were prepared to make themselves very unpopular. But, as Lesley Abdela tells us in her marvellously inspirational *News report* on page 10, if you want what is fair and right for women, you have to be prepared to *Stand up and be counted*. Please read this piece; it's important. In the current climate it's easy to feel apathetic and powerless, but with the will for change and a little courage we *can* get things done.

Now, personally, I do not think it's one of the world's great truths that 'All the world loves a lover'. (Spare me the sight of coupled bliss when I'm on my own!) But it's wonderful to be in love and be loved in return. If you're in the throes of the greatest love affair of the century turn to page 65. And if Feb 14 is causing you grief, or you're feeling wistful, you'll appreciate *Aaargh! It's Valentine's day* (page 69).

When we had our last lunch at the Groucho Club with the terrific 1992 Student Advisory Board, a couple of people mentioned that they were tired of reading articles about how great it is to be single. I made the point that our philosophy is that being partnered or married isn't the be-all and end-all, and

being single is a viable alternative. It's worth waiting for the right partner (if you want a partner) and certainly not worth a dull or miserable compromise. There are too many of those around and by comparison single is sensational. (Also, the average marriage in Britain lasts nine years, so many of us are going to be single for many years of our lives.)

But *The power of one* by Tania Unsworth (page 86) is about being alone and being creative. However much we like to be with friends, family and lovers, the truth is, creativity demands solitude. I know people who can't stand to be alone, people whose weekends and evenings are jammed with other people. I guess that's fine if it works for you. (It's never worked for me.) But if there's an untapped and unexplored creative side of you, you need to spend time by yourself. *Solitude* by Anthony Storr (Fontana, £5.99), which I read on a long, solitary train journey some time ago, is a marvellous book on the subject.

At last, to make us cheer, here are the wonderfully reassuring reasons *Why men stay faithful* - see Michael Bywater's piece on page 82. Of course, I don't believe *everything* he says. But I sense a kind of truth and wisdom amidst the nuttiness.

We are a godmother again (as Deputy Editor Rachel Shattock faxed to me when I was in Paris a few weeks ago). Joshua, weighing 8 lb 3 oz, was born to Fashion Editor Lisa Hendrick and husband Gary. We are *thrilled!*

And talking of birthdays and anniversaries, *Cosmo* is 21 years old next month. Can you believe it? See you then!

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - February, 1993)

30 - One of the things I love about looking at any *Cosmo* -- but this October issue is an especially good example -- is the memory of the conversations that took place in the pre-planning stages. Well, to be honest, we weren't always planning. But sometimes the stuff of coffee confessions can turn into a *Cosmo* feature. There was Rebecca Adams sitting in my flat in spring saying, 'Oh, God, things were so tough a year ago. I was being dishonest when I said I was happy. But now we're getting divorced and I feel terrific. The best part is we're friends.' *Diary of a divorce* on page 182 is almost inspirational. (I'm not anti-marriage. I'm anti-unhappy marriage.)

And then I happened to bump into the dashing Henry Porter at *The Times/Charter* 88 debate on the Future of the Monarchy one grey Saturday in May. (Do they still *do* other Saturdays?) He said, 'There's an article I'm dying to write for *Cosmo*. ' I said, 'Try me.' He said, 'I want to do a piece called *Why beautiful women make lousy lovers*.' 'Sounds wonderful to me,' I breathed. 'Is it true?' Mr Porter assured me it was and you can read his piece on page 174. Features Editor Vanessa Raphaely came swinging over to my desk in early July, shoved a feature under my nose and said, 'What is wrong with you and me is part of a recognisable medical syndrome. We have Attention Deficit Disorder.' (I had to admit the words seemed to fit, in a comfortably uncomfortable sort of way.) Well, you can read all about it on page 105 and if you manage to concentrate until page 109 you will see the list of symptoms. Most of my close friends are sufferers. This probably accounts for my extremely disorganised social life. It could also account for one or two blips in the *Cosmo* office. I can't remember how the clitoris cropped up. But I do recall the trills of excitement on the Features desk and the happy nods from the Sub Editors department when Adrienne Burgess' wonderfully useful feature *The user's guide to the clitoris*, on page 172, did the rounds. When Picture Editor Joan Tinney had the idea for the image of the oyster (page 173) well, that climaxed it.

I also remember the rather disgruntled day with too many ginger biscuits and Cadbury's flakes when we were talking about what 'most men' wanted. (Our personal lives were shot that week). We called Laurie Graham who said she knew *exactly* how we were feeling. She also said 'most men' didn't matter. Read her piece on page 176. On a Sunday morning in August, after a rather tricky evening with an ex, I read *The six biggest mistakes we make when we fall in love* by Barbara De Angelis (page 166). This feature scores high on the 'ouch' scale. I think I've made all these mistakes every time except I haven't given in to 'material seduction' for some years now. Still, it took me time to outgrow that one. I've got to admit it's heady, particularly if he's trying to please you. (Don't even *ask* about lust blindness. I once had a one-night stand that lasted two years.)

When did we first discuss the 21-page *Feminism now* section? It seems to me we're always discussing feminism. But it's thanks to an impassioned Hilary Burden who commissioned and edited and fought for more space that the section grew from its original 10 pages. This is the biggest issue we have produced for nearly five years. Enjoy!

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - October, 1993)

31 - It's long been my motto (borrowed from cartoonist Jules Pfeiffer) that if you can survive December you can survive anything. And by January I always feel curiously optimistic. Yes, this even applies to January 1994. For many people I know, and many I don't, last year was 'the worst'. So much so that when we sat down to plan this issue we decided to run *The worst of '93* as our *News report*. I know you'll

tell me all the events and people and trends and social injustices we've missed on a national and global scale. Some of my close friends could add their relationship, work and financial dramas to the list. But we're still here! And as someone once said to me, 'Any fool can get through the good times. It's getting through the bad times that shows you what you're really made of.' Sometimes I am made of jelly but I'm working on it.

On this unexpectedly bright day, as I'm sitting typing at the window that overlooks the gardens of the flat I *finally* bought after a couple of years of staying with friends and renting, I feel (almost) organised. This is not a habitual feeling. I used to think it was just me who forgot details, left keys on other people's tables, mislaid notes, or sometimes forgot the birthdays of best friends or a precious godchild. But exposure to powerful, busy, high-achieving women has heartened me. The best of them have been known to arrive late, leave behind crucially important leather-bound personal organisers, forget their coats or glasses, or simply have to cancel lunches and dinners due to pressure of work. According to Ros Miles, 'We're on overload. It's a symptom of the Nineties.' But we did decide that it would be a great help to run a feature on getting organised because there could be few people who wouldn't identify with it. Fashion Director Elaine Deed adds that if your basic *wardrobe* is well organised, if you have the *right* clothes *ready* to go (and this means buying wisely, editing regularly and keeping in good order) you can save precious time and energy and look and feel more confident. Take a look at *The new order* section starting on page 24.

Cosmo's Features Assistant (and former Student Advisory Board member) Kath Viner had planned and organised to the hilt when she took off on her Moscow trip to visit an old college friend. She'd packed clothes for all temperatures and presents for all reasons, could practically recite the guide books, was wedded to *Teach yourself Russian* and the Friday before she left she was as sparkling as a silver helium-filled balloon. Her trip didn't go as planned. Read *In the line of fire* on page 82.

You can ask Michael Bywater practically anything about relationships and get an honest answer. When I asked him if he could write about how men feel about sexual rejection within a relationship, he said he could write books on the subject. 'Course, we're much more used to it than women,' he said. 'But men still feel positively reptilian and it rarely occurs to us that there's a reason other than the woman doesn't fancy you.' Read *How men feel about sexual rejection* on page 80.

It's a truth that women cease to be thrilled by attention that is mostly sexual if they feel deprived of love and understanding. But men are thrilled throughout their whole lives by sexual attention, *whatever* the reason. Sexual investigative reporter Jay Rayner, never a man to bring us anything but the truth, the whole truth and nothing but fiendishly honest and brave writing, reveals how men and women feel about their genitalia. How we both adore 'having our bits nibbled' but how and why women sometimes feel slightly shy about their vaginas and why men are on more 'hand-holding' terms with their penises. You, too, will be gripped by *The public lives of our private parts* on page 92. Why are we still writing about sex? Listen, it helps. Men and women in relationships tend to have sex, unless they're just good friends. And it's good to know another point of view. (This is probably why nearly half a million men read *Cosmo* every month.) Here's to all of us. Happy New Year!

Md'AS - Marcelle d'Argy Smith (*Cosmopolitan* - January, 1994)

32 - Turning 30 is a major landmark in a woman's life -- one of those meaningful birthdays that signifies more than just the passing of another year. I can remember being 20 and looking forward to 30 as the age at which I would suddenly develop long legs, high cheekbones and incredible chic. My 30th birthday has been and gone, and I'm now resigned to never having at least two out of the above three, but I can still put my hand on my heart and say I'm happy to be here. Our features editor, Louisa Saunders (31 this year) describes it as 'the end of girlhood and the beginning of womanhood', and while some may dread it, I don't know of any thirtysomething who doesn't feel smarter, more confident and better looking than she did five years ago. We're also lucky enough to be living through a time when thirtysomething is considered the most powerful and desirable age for a woman to be. If you don't believe me, then our feature, 'Turning 30', on page 22, should convince you. If you're about to join the gang, welcome -- you're entering the best decade yet!

Maureen Rice - Editor (*Options* - October, 1992)

33 - IN SPITE of the hype, the misery, the money and total strangers throwing up over me on the Tube, I love Christmas, which is why this issue has been a pure pleasure for me. We've compiled the very best ideas in food, fashion and beauty to make your Christmas the treat you deserve. And, no, we haven't forgotten the recession, so everything in the issue carries a get-real price tag.

Elsewhere we take a good look at the Nineties -- have they turned out to be the 'caring, sharing' time predicted at the end of the Eighties? The answer is yes (moving to the country, massage and children are all growth industries) and no (vicious civil war in Yugoslavia, famine in Somalia and granny dumping

make that plain). We decided to try the prediction business ourselves, so if you want to know who's who, what's what and what will be The Next Big Thing, turn straight to page 24. See you in 1993...

Maureen Rice - Editor (*Options* - December, 1992)

34 - AS A CHILD I ALWAYS HATED the Pollyanna books - about that irritating creep who was forever counting her blessings and finding things she could be glad about. (Once, when she wanted a doll, she was accidentally sent a wooden crutch instead. She said, 'I'm just glad that I don't need it'.) But sometimes it is good to put problems into perspective and appreciate how much you have. Reading our lead feature, 'Turning points' (page 24), this month was humbling experience. The people interviewed have all experienced genuine suffering, but have somehow emerged from their pain into something stronger, wiser and completely inspiring. Elsewhere in the issue ('Baby hunger', page 44), one woman speaks frankly and movingly about her infertility and longing for a baby. I read the piece at home, after shouting at my children to leave me alone and give me some peace. I read her story and felt ashamed. And grateful.

Maureen Rice - Editor (*Options* - March, 1993)

35 - SO 1992 IS FINALLY OVER, and I don't know one person who isn't glad to see the back of it. From economic misery to the endless stream of disaster and tragedy filling our newspapers and TV screens, it was certainly the worst year that we (relatively) cosseted baby boomers can remember. And yet...even in this worst of years there have been women making the most of things, making things happen and making the news. In our 'Women of the year' feature (page 20) we salute the most outstanding. Even where we don't entirely agree with them, we offer three cheers for their cheek and courage, applause for their achievements and thank for their example and inspiration. New Year cards traditionally wish us 'Peace and prosperity'. For 1993 I can think of nothing more fitting...

Maureen Rice - Editor (*Options* - January, 1993)

36 - I HAVE A GOOD FRIEND who doesn't want children. She's not undecided or putting it off. She just doesn't want them. Never has. This may make her selfish and shallow or honest and free, depending on your viewpoint, but it also makes her unique among all the other women I know, whose feelings about motherhood are far more mixed. Some have children and love them dearly, yet they pine occasionally for the more selfish pleasures and pastimes of their pre-baby days. Some want them, 'but not yet' and fret about 'the right time', others are still torn and worry about everything from weight gain and sleepless nights to financial pressure and strained marriages. If you recognise yourself in any of these categories, turn straight to page 20. Elsewhere in the issue you'll find our anti-ageing special, 'Youth Movement' (page 74) - a summary of the best exercises and treatments for maintaining good looks and vitality as long as you can. My only problem with this was the title - I don't believe in being anti-ageing. We'll all grow older after all, and it should be a positive thing. I prefer pro-vitality'. As long as I keep my energy and look as good as I can, I'll always wear my years with pride.

Maureen Rice - Editor (*Options* - February, 1993)

37 - I'M OBSESSED BY OTHER women's health and beauty routines. When I meet somebody, the first question I want to ask is 'Which skincare range do you use?', followed by 'What lipstick is that?' and, ultimately, 'Do you do any exercise and, if so, what?' Researching our feature on building great bodies ('Body talk', page 26) was an excuse made in heaven -- finally, my 'licence to pry'. The answers to all the questions you really want to ask about work-outs and body image are in there -- which exercise is best for which body shape, and why? How fast does it get results? How much? How often? How hard? It's a great feature -- it must be, even I have been inspired to exercise (it's Pilates for me...).

Who is the most successful woman you know? Did you think automatically of the richest -- or the happiest? The definition of success is changing ('Redefining success', page 68). In a tough world where nobody has any time, we're all battling for balance and breathing space. The new message? If you don't get what you want, want what you've got...

Maureen Rice - Editor (*Options* - April, 1993)

38 - EVERY WOMAN KNOWS how it feels to have her worth measured purely by the way she looks, but very few of us have ever tried to calculate that worth and actually put a price on it. The women we interviewed for our feature on high-class call girls (page 36) do exactly that. The figure -- for women who are intelligent, cultured, well-dressed and very attractive -- starts around £200 per hour, and is often a lot more. 'I was interested,' says one 'to see just what my body was worth -- how much a man would actually pay for it. It's an audacious remark, but as a good-looking woman, she believes she has always been treated like a commodity anyway -- it's just that these days she takes her payment in cash, not compliments. The debate over whether a prostitute is the controller or the controlled, the manipulated

puppet or the feminist businesswoman, raged around the office when the piece came in, and isn't settled yet, but I think you will find the feature fascinating, whichever side of the fence you sit. Aside from the contents of the magazine, we're celebrating something else at Options this month -- our Art Director, Jackie Hampsey, has just given birth to her first baby -- a beautiful boy called Joseph. That makes our fourth baby on Options, with another due any minute, to Philippa May, our Production Editor and number six due to make an appearance next February, to our Deputy Art Editor, Louise Clements. Less is more just doesn't apply around here!

Maureen Rice - Editor (*Options* - November, 1993)

39 - HAVE YOU HEARD OF A BOOK called *Women are from Venus, Men are from Mars*? I haven't read it, but I'm starting to think that whoever wrote it was really on to something. I always tried to resist the idea that men and women are basically deeply different, and real understanding is probably doomed, but I have to face it -- maybe we are, and it is. I've worked for and with men, and had men work for me. I've got three brothers, seven uncles, five male cousins, three nephews, a husband, a son and several good male friends, and I still don't get it. I've loved some of them, loathed others, but I doubt if I've really understood any of them. It's no consolation to know that we're as much of a mystery to them as they are to us. We interviewed 13 famous men this month to try to find out what being a man is really like, and how they see themselves in relation to women. Although they all had different (and fascinating) things to say, they had certain things in common - like the widespread belief that women are weaker, warmer, less aggressive and competitive, yet also somehow stronger, wiser, superior and more powerful at the same time. Is the dream of understanding between the sexes impossible? Read the rest of the feature (page 16) before you decide.

Maureen Rice - Editor (*Options* - August, 1993)

40 - I'm often asked if Options is a magazine for the working women, and I always say, yes.' Of course it is. I have never met a woman who doesn't work, and having just returned from a period at home with my new son and young daughter I know exactly what hard work 'not going to work' can be. According to popular theory -- though it's not one I support -- 'working' and 'non-working' mothers view each other with dislike and suspicion. The fact is, we have more in common than we have differences, and we're all working women.

We all need support, appreciation and, occasionally, inspiration. And inspired is certainly how I felt after reading '15 under 40' (page 24). We set out to find working women who were young and British, and who had achieved a level of success where they could genuinely claim to be 'making a difference'. The work they do varies but they are all helping to change the world we live in and the way women are treated in it. Congratulations to them -- and to working women everywhere.

Maureen Rice - Editor (*Options* - November 1992)

41 - I HAVE FRIENDS WHO will tell me happily and truthfully how much they earn, how much their clothes cost, and every last detail of their families' darkest secrets, but there is one subject on which I do not trust them not to lie: their sex lives. It's true -- everybody lies about sex. That's why I can't take seriously those surveys that reveal how many times a week is 'average', or how many per cent of couples are unfaithful. We can never know what 'normal' is -- partly because everyone tells porkies, and partly because 'normal' is a completely subjective description. We're like Diane Keaton and Woody Allen in Annie Hall. 'How many times a week do you have sex?' asks their therapist. 'All the time,' she says, 'three times a week.' 'Hardly ever,' he says, 'three times a week.' All we have is that vague suspicion that everyone is doing it more and better than we are. Maybe that's why we find other people's sex lives so fascinating. With this in mind, we asked six women to keep a *truly* honest diary of their sex lives for a week and guaranteed them anonymity (even I don't know their identity though, intriguingly, I'm told one works 'somewhere, in some capacity' for *Options*). Predictably, we all jumped on the diaries when they came in and, if you want to do the same, they start on page 48. We couldn't get through three months on *Options* and not have more babies to declare. Our Advertisement Manager Anne-Marie Ffitch recently gave birth to her first daughter, Constance; Deputy Art Editor Louise Clements had her own baby girl, Grace, in February; while Deputy Editor Tracey Godridge is expecting her second baby in July. Experts say we are officially in the grip of a baby boom -- they must have conducted their research very near our office...

Maureen Rice - Editor (*Options* - May, 1994)

42 - I'VE PROMISED MYSELF that I will never smack my children -- though I was frequently smacked as a child, and as daffy old aunts are always telling me, 'It never did me any harm'. What is considered acceptable behaviour towards children changes with each generation. Will my refusal to smack one day look as stupid and inflexible as our grandmothers' refusal to feed their babies except in

strict four-hour rotas? Most people love their children, but that doesn't automatically make most people good parents. What is a good parent anyway? And how big a part does the parenting we received play in the parenting we give? These questions, and hundreds like them, inspired our feature 'The Generation Game' (page 20). It may well make you think again about your attitude to the children you know, have or may have in the future. Like everybody else, we continue to be obsessed by the changing nature of the relationship between men and women. I'm always hearing women say -- only half jokingly -- that they're giving up on men for good. I don't believe that men and women will ever give up on each other -- after all, we may be sick to death of men in general, but we all love at least one man in particular. But for the sake of cheesed-off women everywhere, we asked six advertising agencies to come up with campaigns selling men to women, to convince us that men are worth after all. The results are on page 28. Did they succeed in their brief? You tell me...

Maureen Rice - Editor (*Options* - April, 1994)

43 - Whether you're a committed horoscope fan or someone who takes them with a pinch of salt, it's always fascinating to read a truly comprehensive guide to your astrological year ahead. It gives you the chance to reflect on what you want from 1993, and how you propose to get it! In this issue you'll find our substantial horoscope special - Love, Money, Work and you. Pinpointing the months best starred for financial and relationship success, it offers career clues to the year ahead. Turn to page 63 for more. Still on the subject of heavenly bodies, every year an estimated 25,000 British women boost their breasts with cosmetic surgery, yet there's so little unbiased information on the costs, dangers and realities of

implants. Starting on page 36, we uncover the truth behind the silicone scare, and one woman's harrowing account of a dream that turned into an agonising nightmare. On a happier note, look out for next month's very special issue: it includes a free 20-page sex supplement, The Sexual Male, in conjunction with the Health Education Authority. Easily the most intimate guide ever to how he looks, feels and functions! Have a great start to the New Year!

Mandi - Mandi Norwood, Editor (*Company* - January 1993)

44 - At a party recently I was asked by another guest - a man in his late forties...hmm, shows what kind of parties I go to! - what I did for a living. 'Aaah, editor of one of those women's magazines, eh? I reckon with all those articles you lot write about sex, you're responsible for giving people in this country nothing but sexual complexes.' When I asked him if he thought it was a bad thing for a woman to develop a greater understanding of her sexuality, finally to muster the confidence to insist on a sex life that satisfies her and to open doors of communication between couples, he was dumb-founded. 'But...but...but...' 'No buts about it,' I said. 'It's thanks to the articles we run in *Company* magazine that more women than ever enjoy a happy and healthy sex life.' And with that I turned abruptly to mingle with less reactionary guests. This year's long-awaited *Company* magazine supplement entitled 'Your Bedside Guide to Great Sex' has taken months of careful research to put together. Not only research into the text - after all, we know you look to us for the most up-to-date information and insights but research into the most appropriate way of presenting this very sensitive subject. We feel our Great Sex supplement provides the most honest, most helpful and most relevant guide to this, the most intimate and sensitive of subjects. I know you'll love it!

Mandi - Mandi Norwood, Editor (*Company* - August, 1993)

45 - I'm especially happy to introduce this month's very special free 20-page supplement. 'The sexual male; your most intimate male sexual health guide ever'. From your letters, we know you value our candid, sensitive and sensual writing about sex and relationships. Now our leadership in this area has been officially recognised by the Health Education Authority (HEA) -- the prestigious sponsors of this supplement. Sir Donald Maitland, chairman of this government body says: 'We have been particularly impressed with *Company magazine's* approach to sexual health. This has done much to help people talk about sex and consequently have much more fulfilling sex lives. For this reason we felt *Company magazine* was an obvious magazine to work with on a supplement about male sexual health.' It was a challenging supplement to put together -- for one thing, we discovered it's not surprising if your man doesn't know much about sexual health. Women can ask at Well Woman clinics and gynaecologists, yet by contrast most men are forced to pick up snippets of misinformation by word of mouth! No wonder they often endanger your health (and their own) through ignorance. So as the first step to good, clean sex -- and a truly exciting relationship -- read on.

You'll be fascinated. I was !

Mandi - Mandi Norwood, Editor (*Company* - February, 1993)

46 - It never fails to amaze me that there are some people who would prefer to remain in the dark about serious issues; who would prefer to find out the hard and painful way; and who even object to the availability of that information for others. I'm talking specifically about an article we featured much earlier this year on cosmetic surgery, complete with photographs and graphic details. Given that hundreds of women each year pay thousands to cosmetic surgeons without being fully informed of the risks and procedures involved, we felt it was our duty to handle it as candidly as possible. And most of you congratulated us. However, there were some who wrote to say we had been too explicit. Well, I'm sorry to have to disappoint those readers again, because starting on page 34 is our equally graphic photo-report on liposuction -- fast becoming the most popular way to change body shape -- accompanied by close-up photographs and nitty-gritty detail. It's the only way we can ensure our readers make sensible, informed decisions before surrendering themselves to complete strangers. Free this month is the first of our fabulous autumn/winter supplements. A 24-page fashion directory of the very best buys for the coming months, it's all you need to get the edge. And don't miss our next issue for your spectacular 36-page Masterclass Make-up supplement -- your professional make-up course on paper. Have an awesome October!

Mandi - Mandi Norwood, Editor (*Company* - October, 1993)

47 - Why is therapy still a dirty word in Britain? Even now, in the enlightened Nineties, there's a stigma attached to seeking emotional help. I don't understand it. You're not bats for going to the doctor with a broken ankle. So why should anyone think you have a major screw loose for seeing a therapist about a broken heart, shattered self-esteem or difficulty with making decisions about all the questions that modern-day living throws your way? Call me wacky, but it seems to me there's something incredibly sensible about tackling difficult areas of your life with someone qualified to help. But because Brits are only now coming round to the idea that the stiff upper lip never solved anything, there's been very little written on the subject to ensure you make the right choice about the right therapy for you. That's why we've devoted five pages this month to a comprehensive therapy guide which answers all the questions you've ever wanted to ask and will provide you with all the contacts you need. Pull out and keep -- it's your vital link with modern-day problem solving.

You'll also want to keep this month's free 36-page supplement, Masterclass Make-up. It includes all the latest insider techniques, tips and product recommendations from our favourite make-up artists. If you've ever wondered how models in magazines look so amazing, you'll find all the answers in this, our professional make-up course on paper. And don't miss our 36-page supplement entitled Your Best Ever Hair, free only with your December issue of *Company magazine*. See you then!

Mandi - Mandi Norwood, Editor (*Company* - November, 1993)

48 - You're going to find the December issue of *Company magazine* totally indispensable. Let's face it, if there's anything you want for Christmas it's your sanity, which is why this month we've been careful to select a fabulous combination of festive and not-so-festive features to help you get through -- and, yes, enjoy -- the wilderness of the coming season.

We're determined to keep you one step ahead of the rest this month. Take our wonderful 36-page hair supplement free this month. Demonstrating how to get the cut and care you've always wanted, plus techniques from top stylists, it's packed with the most complete professional hair advice ever.

Be smart and be safe this Christmas -- make sure you read our 'Do they really give a damn?' article starting on page 54 in which Sarah Kennedy investigates the subject of women and safety. It's a highly charged piece which we know will rattle a lot of cages. But something has to be done and what better time to highlight the problem than during the party season?

On a lighter tone, who says office party flings are doomed to failure? We actually have proof some party get-togethers do work out. Read our scrumptious, heart-warming piece on page 44, and if you feel the need, baby, go for it! Of course, I could go on forever swooning over the marvellous content of your Christmas issue, but I have my new glamour make-up to try out (as shown on page 88) and my Vargas girl lingerie to try on (see page 94). So I'll just end by wishing you, on behalf of all at *Company magazine*, a merry Christmas and a glorious new year!

Mandi - Mandi Norwood, Editor (*Company* - December, 1992)

49 - Having a mother who has never failed to give me masses of encouragement, has taken pride in all my achievements (from joining the Puffin club to becoming editor of *Company magazine*), hugged and supported me when I was down, and celebrated with me when I was up, I found this month's special news report, 'UK throwaways', particularly distressing. Can you imagine, at the age of 13 or 14, arriving home from school to be told by your parents, 'Get out. From now on you're on your own'? Literally thrown on to the streets by the people they loved and trusted -- and not, as we're led to believe, homeless of their

own free will. These young women are forming a new underclass in Britain, with no roots, no sense of home or stability and certainly no sense of future. Homelessness has become such a big issue this decade that, as we trip over the fifth person sitting in a dirty doorway asking for spare change, we accept it as a fact of modern life. Read our report on page 34 -- it's absolutely heartbreaking.

I know you'll love your September issue of *Company* magazine. Packed with the sort of news coverage that moves mountains and thorough investigations you appreciate, this month we also lift the lid on the new season's fashion and beauty trends. Plus your free 32-page careers supplement means this issue is bigger, better value than ever. Have a wonderful month (and mum, thanks for everything).
Mandi - Mandi Norwood, Editor (*Company* - September, 1993)

50 - I love men. I really do. For loads of reasons. But sometimes I also really despise some of them. Badly. I despise the way they mouth foul and abuse at me when I dare to overtake their car. I hate how they try to grope women in crowded tubes. I despise the way they make me feel vulnerable when I'm walking home at night. And I hate the truly vile acts they commit against us that make them newspaper celebrities the next day. Every woman has a tale to tell along these lines, which is why I believe the film *Dirty Weekend*, based on Helen Zahavi's brilliant novel, is the most important release this year. It's about a woman who has had her fill of male harassment; a woman who just can't take any more of the fury we all sometimes feel towards the opposite sex. A woman who finally cracks and becomes a serial killer. The film provoked such a reaction in the *Company* magazine offices we decided to devote our special news report to the female serial killer -- a rare phenomenon, say criminologists, but a growing one. Don't miss our thought-provoking article on page 70.

And I'd like to say a big congratulations to all our readers for having the style, wisdom and intelligence to be part of Britain's fastest-growing young women's glossy magazine. According to the audit bureau of circulation, 250,343 of you buy *Company* magazine every month (that's 19% more than last year!). See you all next month for another wonderful issue of your favourite magazine.
Mandi - Mandi Norwood, Editor (*Company* - October, 1993)

51 - If there's one thing I have learnt as an editor, it's that you can't create a truly superb magazine without rattling a few cages -- and rattling them very loud indeed. This issue of *Company* magazine, as controversial and stylish as ever, is no exception for we include one of the most hair-raising articles we've ever put together. It concerns the subject of puppy farms -- filthy, disease-manifested places breeding thousands of puppies a year which are then transported to pet shops in Britain and abroad, and sold for hundreds of pounds to unsuspecting dog lovers. Invariably, these pups are so badly bred and maltreated at the farms, they're dead within weeks of being sold. It's a brilliant, yet absolutely horrific, exposé of an incredibly high-voltage subject -- and a story which resulted in death threats for *Company* magazine journalist Jane Tidbury.

Also for the first time in a British magazine, you'll find the most intimate and informative guide ever to menstruation in our special sealed section in the middle of the magazine. From the difficulties we had digging out the specific information you need about your periods and their associated problems, you'd never think 50% of the population has one every month. Another marvellous issue from the *Company* team, and there's next month's to look forward to. Don't miss the free summer supplement we have in store for you. Till then!
Mandi - Mandi Norwood, Editor (*Company* - June, 1993)

52 - What would you endure for the body of your dreams? How much would you pay? How much agony could you sustain? We've all seen the ads for the new miracle treatments promising the sylphlike shape you've always wanted: just pop in, have those pounds whittled away and pop right out again -- just like that. And all for an amazing bargain price. But as anyone who has ever wanted to change the way they look will know, it isn't (more's the pity) quite as simple as that. Think of a price and double it, and then add weeks of excruciating pain -- that'll bring you closer to the real picture, as brave *Company* magazine writers proved when we decided to conduct our own investigation into the increasing number of painful procedures available in the name of the body beautiful. 'Thin thighs in an instant' (page 60) is the most comprehensive, the most intimate piece you will read anywhere on the subject and it comes complete with our own personal accounts and exclusive pictures -- before surgery, during surgery, immediately after and then months later. It makes compulsive reading and highlights once again that *Company* magazine is prepared to go to any lengths to bring the truth to you.

Other memorable articles this month include an exposé of loan sharks and the way they persecute their victims, plus a shocking insight into why men rape. And of course we continue to lead the field in high-street fashion and beauty. It's our best issue yet... but just wait till you see December's *Company* magazine. Till then.

Mandi - Mandi Norwood, Editor (*Company* - November 1993)

53 - Marriage has been much on our minds in the SHE office of late. Features assistant Jayne Dowle, 24, married sound engineer Dave Elliott in a humanist (strictly non-religious) ceremony for which she wrote her own marriage vows. Because a humanist marriage is not legally recognised in Britain, Jayne and Dave went through a civil ceremony first. What they did not do is cohabit in advance of the wedding, which could well be a good thing if we choose to take seriously a recent report which says cohabitantes who subsequently marry are 60% more likely to divorce than those who marry without first living together. At about the same time as Jayne and Dave were tying the knot, creative director Nadia Marks was limbering up for the 20th anniversary of her wedding to writer husband Graham, whom she met at art school. As far as modern marriages go, 20 years is quite an achievement. And it gives those of us with a history of less stable relationships a certain amount of hope for the future.

Like Nadia, I married young -- at 19 -- and was divorced by the time I'd reached my mid-20s. For nine years, I've been living in unwedded bliss with my partner Christian. Marriage has certainly been on the agenda but as neither of us feel compelled to get wed on either moral or religious grounds, we simply haven't got round to it. And it's quite likely that we never will. The only complication, from my point of view, is how on earth we refer to one another -- 'boyfriend' isn't serious enough, 'lover' sounds too exclusively sexual and 'partner', which is what I generally end up calling him, makes it sound as though we're in business together. The truth is, for simplicity's sake, I sometimes find myself referring to him as my husband! This month we explore the modern dilemma of marriage versus living together. See page 120.

For the six months leading up to my 40th birthday last April, I felt decidedly morbid. On the day I hit the big Four-O, the fog suddenly lifted and I celebrated non-stop. It's funny how emotional we get at the turn of a personal decade. It wasn't so much the ageing process itself that sent my spirits plummeting -- although greying hair and wrinkles weren't exactly adding to my self-esteem -- as the realisation that time is marching on and I had better not waste a moment of it. The turn of a decade is a time to reassess the past and rethink the future. All positive stuff, as Madeleine Kingsley points out on page 82, if only you approach it in the right way.

Shopping as therapy? Absolutely, says one in three women who took part in our Gallup survey to discover the stresses and strains of juggling it all and how women deal with them. Sixty-one per cent of women sink into a hot bath in order to wind down, half have tried exercising as a means of relieving stress rather than simply getting fit, and one in four has a stiff drink when the going gets tough. Two-thirds of women questioned say their lives are stressful and that they accept stress as an unavoidable part of life in the 90s. One in three has consulted their family doctor during the past five years about stress-related symptoms. A shocking 79% of women say men do not take their stress levels seriously, and only half believe their partners help enough around the house. Our survey also discovered that the majority of women work to live rather than live to work, thus dispelling the myth of the selfish working mother. When asked which of all their various roles gave them the greatest satisfaction, 47% opted for being a mother, 22% simply being themselves, 15% being a partner/lover and just 10% being a working woman.

Life may be stressful but you're handling it magnificently. Ninety-three per cent of women believe themselves to be fairly or very successful at balancing all the roles demanded of them. I've always thought that women were great copers and now you've confirmed it. Three cheers for jugglers everywhere!

Linda Kelsey - Editor (*She* - November 1992)

54 - Here at SHE, we're endlessly curious about the nature of male/female relationships. We discuss, at great length, the men in our lives and commission the best women writers in Britain to share their experience of the opposite -- and sometimes incomprehensible -- sex. We look at men with affection, wry humour and sometimes anger, but always in the hope of gaining greater understanding of those with whom we share our lives. We believe in talking with men -- not at them -- and listening to what they have to say. To this end, we've taken the unusual step of handing over a large section of this issue to them. For some time we have felt that, while women have made tremendous personal gains as a result of feminism, in many ways the gulf in understanding between men and women has grown even wider. Our special Gallup poll of 1,000 men confirms our suspicion that men are currently a very confused bunch indeed. One minute they're saying that anything a man can do a woman can do equally well, the next they're telling us that women's lib has not only gone too far but has irreparably damaged relations between the sexes. On the other hand, men want very much to be seen as caring, sharing and romantic -- macho is definitely not a tag the modern man aspires to. If the opinions expressed through our Gallup poll are fair representations of the average male, those of our guest writers are both personal and idiosyncratic. They're also funny, moving and wise. Ah, men...!

Linda Kelsey - Editor (*She* - March, 1993)

55 - 3am: A telephone call from the central switchboard. Five minutes later, dressed and on the way to another difficult, demanding and possibly dangerous situation.

6am: A stressful piece of work completed and back home. The next decision is whether it is worth going back to bed. Faye (15 months) and Dominic (nearly 4) will be awake and full of the joys of life in half an hour and, although Daddy gets up with them, he will be off to work at 8.30. Maybe a catnap and an early night tonight.

Thus begins a day in the life of Debbie Owen, the winner of our Working Mother of the Year 1992 competition, which we run annually with both the Working Mothers Association and Reed Personnel Services. Debbie, an emergency duty social worker from Catford, sees her unsocial hours as an excellent way of being able to work *and* look after her children most of the time. During her nights on, she could be called on to do anything from organise alternative accommodation for an elderly person whose flat has been flooded to visit clients after reports that children may be at risk. With characteristic understatement, Debbie, who was nominated by her admiring partner Nick, says, 'My life is hectic and does take careful planning. It is also dependent on the role my partner plays. When I'm working through nights and weekends, he is at home looking after the children, and it is our joint effort that makes it all work. When I go to work during the day, the help from my two childminders is invaluable. Friends who talk to me about my lifestyle tell me it sounds horrific. My family are extremely important to me and I love being a mum, but I do need the stimulation my job gives me. As well as the necessary financial contribution I make to our household, I also have economic independence.' What impressed the judges most is that Debbie comes across as neither martyr nor superwoman. 'I know my limitations. When I get really stressed I go to a Turkish bath. And earlier this year, my friend and I went to a health farm for the weekend -- two days with the hardest decision being whether to swim next or have a sauna. I felt like a new woman.' Debbie's pampering package of prizes includes a Greek island family holiday, £500-worth of RoC cosmetics, £500-worth of clothes from Episode and a £500 cheque from Reed.

The winner of the Working Mother's Thank-You Award is Joy Pennington from Lancashire, proprietor of Happitots Nursery and Schools Out, an after-school club. Joy has a teenage daughter of her own, but her working involvement with children began 14 years ago, when she first became childminder and foster parent. Four years ago, after fostering around 40 children, Joy decided to address the dearth of facilities for the children of working mothers in her local area. She bought and converted a terraced house which now caters for 35 under-fives. In June last year, she opened Schools Out in her parish centre. Energetic, optimistic and down-to-earth, Joy says, 'I feel privileged to have touched so many children's lives.' Joy will receive a cheque for £500 donated by Childcare Vouchers.

'Grab the good life,' proclaims our cover somewhat boldly. Yes, I know we're living awful economic times and I'm sure there's hardly a person in the country who hasn't been hit in some way by the recession, but I believe we at SHE have a job to do in helping you to keep you cheerful. We'll continue to tackle serious and topical issues -- you can't get much more serious or topical than *Children on the frontline* (page 8). But we'll also continue to make you laugh -- thank you Maureen Lipman and John Diamond. We'll continue to help you look and feel your best with the advice of our fashion, health and beauty experts. And, over the next few months, we'll be lining up some special extras to make SHE better value than ever. My dream luxury car is the Renault Espace. Unfortunately, I'm not eligible to enter our best-ever competition but I wish *you* luck and I hope that the good life really does begin -- or continue -- in 1993.

Linda Kelsey - Editor (*She* - January, 1993)

56 - I didn't plan to marry someone who was not only old enough to be my father, but was also a friend of his,' says Sarah Standing of her marriage to actor John Standing, 25 years her senior. Nine years and three children later, Sarah says, 'My one regret is that our time together doesn't stretch before us like some vast, expansive prairie.' The truth about relationships is that there is no simple recipe for success. Many women I know who married the textbook Mr. Right -- similar backgrounds, same age, same religion and social class -- ended up in the divorce courts. So I salute Sarah's determination to ignore the doommongers and am delighted she's written her story for us (page 122).

This month our regular health correspondent, Rita Carter, writes about one of the most exciting medical developments for more than a generation (page 118). Minimally invasive or 'keyhole' surgery takes much of the trauma, recovery time and post-operative scarring out of common gynaecological operations. And it can also be used to operate on unborn children who might not otherwise survive.

Spring is making all of us at SHE feel incredibly cheerful -- I hope you can catch the upbeat mood of this bright May issue.

Linda Kelsey - Editor (*She* - May 1993)

57 - We deliver the goods!

On the beautiful holiday island of Korcula in the Adriatic, just off the Croatian coast of former Yugoslavia, all hotels are inhabited by refugees. The local cinema is crammed with clothes, grain, toys, nappies and tinned foods, much of it supplied as a result of our special appeal in association with the Blue Ribbon Label company and the charity Lentils for Dubrovnik. I've already thanked, in the October issue of SHE, a number of companies for their generous donations. This month I'd like to add to the list Dash, Joe Bloggs, Next and Windsmoor who, along with a number of other clothing manufacturers, came up with a total of more than 150,000 garments which included everything from baby clothes to coats. Thanks also to Tambrands Ltd, makers of Tampax, for donating 50,00 tampons. Christian Testorf, the man who took time off from his normal running Blue Ribbon to drive across Europe (alongside his friend Alan Beazley) and deliver the goods, just happens to be the man I live with. Not, of course, that I tried to talk him into it! 'Although it's a drop in the ocean of what's needed,' said Christian on his return, 'the people on the island were so welcoming and so glad to know that they haven't been forgotten that the experience was extremely rewarding.' Will they know it's Christmas is a question well worth asking as the situation in former Yugoslavia grows ever worse. If you would like to help, please send donations by cheque to Lentils for Dubrovnik, c/o Sheila Kitzinger, Standlake manor, near Witney, Oxford OX8 7RH.

We at SHE wish you all a very merry Christmas and a happy New Year. See you in 1993.

Linda Kelsey - Editor (*She* - December, 1992)

58 - Our *Little escapes* feature (page 72) was planned well before I attended a fascinating conference on the conflicts between partnership and parenthood. But the comments made at the conference by marital therapist Dr Jack Dominion certainly add weight to Emma Dally's assertion that it's good for couples to get away from the children occasionally -- even if it's only for a weekend. 'Parents should come first, first and first,' he said in a statement which initially stunned the audience in its selfishness, before he went on to explain how little time modern couples have together and, if time alone together can help cement the relationship, it has to be in the long-term interest of the children, too. Certainly the 'little escapes' I've had with my partner -- three in five years -- have been wonderful reminders of what brought us together before parenthood took precedence in our lives.

If only all family ills could be cured so easily. Sometimes it seems as if happy families are an endangered species, which is why this issue of SHE devotes five pages to what has to be the biggest issue of the decade -- the future of family life. I urge you to read Madeleine Kingsley's important report, *Where does the family go from here?* on page 8. It can't provide all the answers, but at least it opens the debate.

So there we all were, huddled round the television, watching the latest instalment of *Love Hurts*, when a female friend suddenly stood up, announced 'I can't look at that woman's face for one more moment,' and marched out of the room. When the programme had finished, I proceeded with a frenzied attack on my friend's behaviour, accusing her of being looksist, ageist, antifemale and a few unprintable things besides. I told her she'd never react to a less-than-perfect-looking man in the same way and that she ought to be ashamed of herself. She thought I was making a fuss about nothing. So I asked regular SHE contributor Jeannette Kupfermann whether, in her capacity as TV critic for the *Daily Mail*, she ever got letters from viewers criticising looks. Did viewers criticise men's looks? Hardly ever. Did men criticise women's looks? Rarely. Did women criticise women's looks? All the time. *Doesn't she look awful...*(page 64) is Jeannette's interesting analysis of why we are so critical of other women's appearance.

Sarah Litvinoff is SHE's newest contributing editor and author of three bestselling books; *The Relate Guide to Better Relationships*, *The Relate Guide to Sex in Loving Relationships* (both Vermillion, £6,99), and *The Relate Guide to Starting Again* (Vermillion £7,99). Mother of 20-year-old Jemilah, and ex-chair of the Working Mothers' Association, Sarah brings a gentle wisdom to the thorny business of relationships. And if you've ever caught yourself asking your partner, 'What are you thinking, darling?' and then regretted it, turn straight to page 96.

SHE's writers are the best in the business. Features assistant Jayne Dowle has been awarded the runner-up prize in this year's prestigious Catherine Pakenham award for women journalists under 25. The award was established in 1970 in memory of Catherine Pakenham, daughter of Lord and Lady Longford, who was killed in a car crash at the age of 23. Past winners have included such distinguished writers and journalists as Sally Beaman, Tina Brown and Bel Mooney.

I've already started on Louise Pearce and Sarah Clarke's instructions for boosting my body confidence (see page 125) and I'm expecting results. By the time we meet again next month I shall be quite unrecognisable! Have a happy June!

Linda Kelsey - Editor (*She* - June, 1993)

59 - SHE puts family first

WELCOME TO THE YEAR OF THE FAMILY

I'd like to think that 1994 is going to be an exciting year for families. January will see the launch of a worldwide campaign initiated by the General Assembly of the United Nations which aims to stimulate

international, national and local awareness about issues facing families in the 90s. Generally speaking, I'm pretty sceptical about such global initiatives -- they cost a lot of money and result in little more than a list of meaningless resolutions. But family life is a very important issue for SHE readers and I'm much encouraged by the fact that the UK side of the International Year of the Family is headed by Joanna Foster, the effective ex-chair of the Equal Opportunities Commission. The traditional family of two parents plus children may be fast disappearing, but there's still so much to celebrate in the diversity of family life in Britain today. Our portraits of three modern families on the following pages focus on the benefits that close family ties can bring right across the generations, and set the positive tone for the 'SHE Puts Families First' campaign which we'll be featuring throughout next year. Although we won't allow gloom and doom to pervade our pages, we are determined to face up to the realities of -- and pressures on -- family life in the 90s. We've appointed a Family Advisory Board (see page 16) of parents and experts in family matters, including Anne Diamond, Anthony Clare, Sue Cook and Rosie Barnes, who can help us tackle all the issues that are relevant to you. The advisory board first met in July and the response of the members was overwhelmingly enthusiastic. They have promised to support and involve themselves in our special projects for next year, and we came away with so many ideas that our only problem will be finding space for them all in the magazine. One thing everyone stressed is that when we talk about family life we must recognise the needs of every type of family, including single parent families, step-families and the particular concerns of people caring for elderly parents. Politics will be on the agenda as we quiz all the party leaders on what they're planning to do to support families -- and challenge them to put their words into action. We'll be looking at family life around the world to see what we can learn from other cultures. We'll lobby financial institutions with a scheme (to be announced next month) which could revolutionise the lives of first-time parents. There will be a conference and, of course, I'd love to hear your suggestions for 'SHE Puts Families First' features and campaigns.

Linda Kelsey - Editor (*She* - December 1993)

60 - Women who juggle marriage and motherhood, work and home often find that, not only does their sex life slip to the bottom of the agenda, but they lose their sense of sexual identity, too. It's hardly surprising, given the frantic nature of women's lives. If sex and sexuality have never figured on your list of priorities, it won't much matter to you. But in many women I know, I've noticed a kind of sexual wistfulness and, in some instances, a real sense of loss. Women will recall how 'sexually alive' they used to be and describe their current situation as a form of permanent sexual hibernation. And I'm certainly not just talking about women in loveless relationships. This month we discover -- to our great relief -- that youth and beauty are only a very small part of what makes a woman sexy and that, for some men, youth and beauty matter not one bit. We also talk to women who have rediscovered their sexuality in a variety of ways.

If the beauty makeover, in which readers are transformed with the help of fashion and beauty experts, hairdressers and make-up artists, is a mainstay of women's magazines, SHE's *Suddenly sexy* makeovers (page 72) are something of a first. We decided to give three readers a whole new look with the emphasis on sex appeal -- and then test the results on their partners. I'm pleased to report it was an entirely successful experiment!

'I had no idea what pregnancy would do to me,' says Deborah Jackson, now mother to Frances, five and a half, and Alice, three. 'It just made me want to sit and stare out of windows. From being a reporter chasing fire engines, I began to write about what was right in front of me. My first book, *Three in a Bed* (Bloomsbury, £5,99), came out of my own experience of sharing our bed with our baby. I wrote the book to reassure people -- not to proselytise. My new book, *Do Not Disturb: the Benefits of Relaxed Parenting for You and Your Child* (Bloomsbury, £12,99), also came from my own experience, although I always back up what I say with a lot of research.' Giving your children time and space to be themselves -- rather than trying to fill their days with so-called meaningful activities -- is the theme of both Deborah's book and her article on page 184. I certainly felt a pang of recognition -- or was it guilt? -- when I read Deborah's descriptions of the middle-class toddlers who go to gym, art, music and ballet classes, and are left with neither time nor energy to have simple, unstructured fun.

The SHE/*This Morning* short story competition is in its third year, and more popular than ever. This year's winner is Ian Walker, 23, who teaches English at a comprehensive in Cumbria, and you can read his story, *Father's footsteps*, on page 174. Although both his dislike of football and his love of cooking feature in the story, he says it is not autobiographical and he took O-level home economics with the full support of both his parents. Despite describing himself as unromantic, Ian wrote love stories for magazines to earn extra money when a student at college. He now writes in the school holidays, taking his inspiration from ordinary, everyday situations.

His advice to would-be writers is not to give up and to edit and re-edit their work. 'In the end, if one person likes it, it's worth it.', he says. In Ian's case, judges Lynda La Plante, Denise Robertson and myself all liked it enough to award it first prize of £500 from Viking publishers. Congratulations to Ian, who is in

excellent company in this month's summer fiction extra (page 164) alongside P D James and Isabel Allende.

Linda Kelsey - Editor (*She* - July, 1993)

61 - In the glamorous ballroom of London's Langham Hilton hotel, SHE's winning Jugglers of the Year quaffed champagne, dined on fine food and wine and accepted their glittering prizes. Our Juggler awards were conceived as a means of giving recognition to all women in the UK -- and I know there are millions of you out there -- whose juggling acts involve being mothers, workers, wives and homemakers. If getting the balance right is never easy, our winners at least prove it can be done. First prize went to Tanya Oliver from Ayrshire, who has shown extraordinary courage. Less than a year ago Tanya, who is a children's wear buyer, inherited a ready-made family following a car accident which left her sister with injuries -- both physical and mental -- from which she will not recover. Tanya, together with her partner Clark, is now bringing up her ten-year-old nephew Christopher and year-old baby niece Evie as her own.

Second-prize winner is Dr Lesley Roberts. Formerly a midwife, it was while she was on maternity leave following the birth of her first child that Lesley decided to retrain as a doctor. Lesley, who has three sons aged six, two and one -- a fourth son died of a congenital heart defect at just a few months old -- is married to Robin, also a doctor. Our third-prize winner is Janie Hampton, a writer and development worker specialising in health care in the Third World. Janie has three children of her own, as well as an adopted daughter from Zimbabwe. We also awarded runner-up prizes to Danielle Ient, Linda Telfer and Teri Peck. Danielle has two children, runs a small fashion design business from home and paints equestrian watercolours which she also sells. Linda Telfer, whose first son died of a cot death in 1989, has gone on to have two more children. For the last few years she has been running the local Bereavement Support Group for parents and also teaches in a state boarding school for dyslexic children. Teri Peck has three daughters aged ten, six and five. She works as a part-time co-ordinator for Yeovil and District Women's Aid, and does voluntary work helping victims of sexual abuse and rape. Teri is also taking a psychology degree with the Open University.

Congratulations to all our winning jugglers and three cheers for jugglers everywhere!

Linda Kelsey - Editor (*She* - January, 1994)

62 - Charity begins at home. Literally so in the case of mother and daughter duo Sheila and Tess Kitzinger who, unable to bear the news reports about the plight of refugees in former Yugoslavia, decided action was the only appropriate response. The result is Lentils for Dubrovnik, a tiny but effective home-based charity which is delivering vital supplies to 10,000 refugees, mostly women and children, staying on the Croatian coast, as well as to Dubrovnik itself. Supplies are sent either overland by lorry or on Croatian ships to the port of Rijeka, from where they are transported by ferry. The Red Cross has a base on Korcula and distributes the goods from there.

I've known Sheila Kitzinger, whose pregnancy and childbirth books were my only bedside reading when I was expecting my son Thomas, for a number of years. Next month, Sheila will chair our special pregnancy workshop (see page 187), as she has done for the past two years. So when she contacted me at the beginning of August to enlist SHE's support, assistant editor Sharon Maxwell Magnus and I sprang into action. We are grateful to the following for their wonderfully generous donations: SMA Nutrition for 15,000 tins of infant formula SMA GOLD (worth £45,000) which will feed the 500 babies under six months on the island for several months; Togs for supplying 100,000 nappies (worth £20,000) for all the babies and toddlers on Korcula; Random House for donating 5,000 picture books (worth almost £20,000) which will be appreciated by young children regardless of the language they speak; Kimberley-Clark for 60,000 Simplicity sanitary towels (worth £7,000), which will do a great deal for the dignity of women on the island who have no access to decent sanitary protection; Robinsons Baby Food for £6,000 worth of weaning foods and baby drinks; Clothkits for £1,000 worth of women's and children's clothes and Spear's Games for £1,000-worth of games. Thanks also to Tommee Tippee and The Red House Children's Book Club. And finally, a big thank-you to the Blue Ribbon Label Company for galvanising the garment industry to supply everything from coats and Babygros to thermal underwear for our special appeal. As this issue appears on the news-stands, Blue Ribbon's managing director Christian Testorf will be heading off for Korcula at the wheel of a lorry kindly supplied by United Dominions Trust.

If you, too, would like to help, please send donations by cheque to Lentils for Dubrovnik, c/o Sheila Kitzinger, Standlake Manor, near Whitney, Oxford OX8 7RH. All donations go towards the cost of warehousing and transportation. Donors who need a tax receipt should enclose a note to that effect. And watch this space -- there will be more details of our special SHE/Lentils for Dubrovnik next month.

If 'having it all' was the fantasy to which we all once aspired, 'juggling it all' is the reality we face. And an appropriate title, I thought, for Sarah Kilby's first book, produced in association with SHE and published this month. Providing information on everything from maternity rights and childcare to flexible

working and stress-facing entertaining, I believe you'll find it extremely useful and gratifyingly reassuring. For details on how to order, turn to page 188.

One of the many things I love about this job is being able to set SHE's writers on to things that interest me. Is there any woman out there, I wonder, who wouldn't like to know how to up her energy level? Our special energy extra, a magazine in itself, sets out to help you do just that. And we have so much more for you in this rich autumnal issue. There's our Big Issue, a fiery debate between scourge of feminism Neil Lyndon and journalist Yvonne Roberts. Or maybe you'd first like to feast your eyes on our wonderfully wearable fashions or dip into Clare Ferguson's sensational sauces. October issue SHE has something for every woman who juggles her life. I hope you enjoy it.

Linda Kelsey - Editor (*She* - October 1992)

63 - I have always been fascinated by astrology. Even if you're sceptic, you have to admit it's influenced mankind for centuries. So I'm really pleased to bring you a 12 page special pull-out, which not only gives predictions for your sun sign over the coming year, but helps you to work out what your rising sign and moon sign are too. These, I am assured, go a long way towards building up a complete picture of your astrological profile. Let's hope 1993 will be a terrific year for you -- all of us here send our very best wishes. Keep those letters and photos coming... and make a resolution to buy *Best* every week in '93!

Caroline - Caroline Richards, Editor (*Best* - December 31, 1992)

64 - 'Why do you always show swimsuits being modelled by skinny girls?' you often write and ask. Well, this week, we haven't. Our fashion team has tracked down a selection of models in all shapes and sizes to demonstrate that these days, there's a style that will flatter your figure, whatever its problems. This week also we bring you some very practical home ideas, including the amazing Jackson family who -- without any DIY experience -- not only erected their own conservatory, but also built a garden pond and a larger patio.

Hope your week is productive!

Caroline - Caroline Richards, Editor (*Best* - June 25, 1992)

65 - After reading Other People's Lives this week, I've come to the conclusion that I'd hate to be married to a top sports star. I know you'd get all the glitz and glamour, but imagine if you had a big problem you wanted to talk over, just when his game wasn't going right! I really do admire those women who can quietly and supportively take a back seat and get on with their own lives, and I know you'll be fascinated by them too.

There are some delicious puds in this issue ... and there's a bikini diet. Sadly, like a lot of things in life, it seems we can't have it all! Take your pick.

Caroline - Caroline Richards, Editor (*Best* - July 9, 1992)

66 - London traffic is notorious for the bad-mannered way that motorists behave. But what has stunned me recently is that some of the most aggressive drivers on the road have been female! Women may need to be more assertive behind the wheel, but surely this only means it's vital to ensure your driving skills are up to the mark, and not to substitute confidence for dangerous bravado -- which is where this week's special feature comes in. I think we all learned something from it here on *Best*, and I hope you will, too -- even if you're a committed passenger who drives from the back seat. Have a safe week, in and out of your car.

Caroline - Caroline Richards, Editor (*Best* - October 29, 1992)

67 - I don't edit a top daily newspaper, or run my own multi-million pound company -- but I did once share an office with the women who do! Our feature on top women's first jobs makes fascinating reading because it proves you can make it, however low down the ladder you start, or however late you leave it. This is particularly good news for women, who often have to put their careers on hold while home and family commitments take priority. Interestingly, the one ingredient our highly successful women share is boundless energy and tireless enthusiasm. So if you haven't got it, you'd better fake it! Have an energising week.

Caroline - Caroline Richards, Editor (*Best* - August 20, 1992)

68 - Does the sight of Arnold Schwarzenegger tenderly tucking his toddler into a buggy fill you with envy - or disbelief? Today's celebrity dads don't worry that their heart-throb image might be diminished by the presence of their children. They don't hide their emotion, or dismiss childcare as women's work. And although a lot of everyday dads certainly subscribe to this 'new' philosophy, how many actually put it into practice? Perhaps next time you're dumped with all the chores, you might show the man in your life our Celebrity Profile feature. Who knows -- he just might learn something from Arnie.

Caroline - Caroline Richards, Editor (*Best* - January 9, 1992)

69 - What draws a woman to a man behind bars? In this week's special report, we meet women who believe that love really does conquer all - even a life sentence in prison.

We also have a report explaining how any relationship, not just the heady, romantic sort, needs to be built from basics. It's easy to undervalue ourselves as friends because women tend to link self-worth to the way they look. But looking good is all about feeling good -- as four readers found out when we gave each a fabulous makeover. So give yourself a break, too. It's time we started to appreciate ourselves!

Caroline - Caroline Richards, Editor (*Best* - March 4, 1993)

70 - Once again, I make absolutely no excuses whatsoever for having four chocolate cakes and a diet in this week's issue! Because, as everyone knows, there isn't a woman in this land who would go to all the trouble of making and decorating a cake just for herself! Go ahead -- treat the family without feeling guilty.

This week, there's also a clever Advent calendar to make, which is so simple, I reckon even I could tackle it, and a report on the real-life eldorado expatriates, who have found that a life in the sun isn't quite everything it's cracked up to be.

It all makes terrific reading -- so enjoy it and have a great week

Caroline - Caroline Richards, Editor (*Best* - November 19, 1992)

71 - Now's the time when discarding winter woollies reveals a multitude of winter's sins. We do need to eat more when it's cold, but that insulating layer of flesh turns into plain old fat once the thermals come off! So don't miss Dr Delvin's expert advice, written especially for *Best* readers, on why we all gain weight, and how you can lose it, for good. To get you in the right mood for the new, springtime you, we've lined up some terrific fashion with a pretty, floral theme.

Meanwhile, for anyone who doesn't need to count calories, there's a real treat in store with our delicious chocolate cake recipes.

Caroline - Caroline Richards, Editor (*Best* - March 11, 1993)

72 - Do you suffer from KOP syndrome? This stands for Kids On the Phone, and as any mother of teenage or younger children will testify, it can drive you crazy (not to mention bankrupt). On our Your rights pages this week, we tell you how to keep those bills down. For instance, my life was revolutionised by the introduction of itemised accounts. Not only could I see how long each mega-call had lasted, but also, who it was to!

The party season is in full swing, so be warned that KOP is often accompanied by severe attacks of CTW (Chauffeur to The World). But that's another story...

Have a terrific week

Caroline - Caroline Richards, Editor (*Best* - November 26, 1992)

73 - Now, own up -- how long have you been putting off that bit of home decorating? It always seems like a good idea until the weekend comes and you can think of 101 things you'd rather do than wrestle with a roll of wallpaper and a rickety stepladder. But no more excuses! Roll up those sleeves and find out how to give a room a facelift for a mere £10. Best of all, you don't need a course in interior decorating and DIY beforehand!

And now you've transformed that room, how about your hairstyle? We gave five lucky readers a change of image -- the results, which you can see on page 14, were a real eye-opener.

Caroline - Caroline Richards, Editor (*Best* - March 18, 1993)

74 - We all know someone who has suffered some awful personal tragedy. But what makes Hilda and June's story on page 6 so appalling is that their evil father managed to terrorise his wife and daughters for over 30 years. And none of the neighbours had an inkling. I find that absolutely terrifying. And statistics show domestic violence is now supposed to happen on every street in Britain.

Our winners are all great characters and little Christopher is just bubbling with personality. Look out for him on your television screens right now. He's appearing along with Prof Togs in a new nappy commercial! Fame indeed for one so young...

Terry - Terry Tavner, Editor (*Chat* - 13 November 1993)

75 - We Brits are a great nation of lovers -- we love our children, our animals, our countryside. But dressing up puppets and treating them like children might seem a little bit over the top, even by our wonderful eccentric standards. Yet 'Dad' George Leggett and 'Ma' Denise would strongly disagree. They

just adore their family of five walking, talking, living dolls. You simply must meet these irresistible characters on page 42!

I'm a great believer in the power of love. And so is Jacqueline on page 6. Frank was a dangerous armed robber, already convicted of several crimes when they met. This gorgeous woman believes she can change him. And Frank? He does, too

Terry - Terry Tavner, Editor (*Chat* - 6 November 1993)

76 - I've only got one thing to say to you this week: knickers! I never knew there was so much in them until I read the fascinating history of bloomers on page 49.

I'm delighted to introduce our cover girl this week. So often we editors are accused of always using glamorous models for pictures, but Sarah Gibbons from London recently had a makeover and we thought she looked so good that we'd put her on our cover. I think you'll agree she looks terrific -- and she's a real person. Turn to page 23 to see how we got there.

Terry - Terry Tavner, Editor (*Chat* - 11 January 1992)

77 - Imagine the shock of discovering you've been conned out of £24,000. Then imagine discovering that the con was carried out by your so-called best friend. Think it couldn't happen to you? Well then turn to page 10 for some cautionary tales.

Now, I don't know about you, but I'm a bit of a potato addict. Doesn't matter what shape or form they come in, I love them. So I've given a huge thumbs-up to this week's cookery on page 48!

For 23 years, Penny Fewell never stopped worrying about what had become of the baby she was forced to give up for adoption. Her son had always wondered about his mum. Turn to page 56 for the mother and son reunion.

Terry - Terry Tavner, Editor (*Chat* - 21 March 1992)

78 - It takes a very special kind of person to foster difficult children. But the security of a home and the love of a family are the most precious gifts you can give any child. Tragically, when Vyvian and Robert Pass opened their doors to troubled teenagers, a false accusation left their life in ruins. You can read this couple's harrowing story on page 8.

This Wednesday (11 March) is National No Smoking Day. If, like me, you're desperately trying to kick the habit, you'll be fascinated by our report on which methods work -- or didn't work -- for us here at CHAT...

Meanwhile, where's that big bar of chocolate?

Terry - Terry Tavner, Editor (*Chat* - 14 March 1992)

79 - The usual complaints about sexual harassment in the office tend to come from women working in a male environment. Here on CHAT there are 31 women working with two long-suffering men. I thought it would be a good idea to find out whether John, our Picture Editor, and Lee, one of our sub-editors, felt that they'd ever been sexually harassed by any of us. Lee reckons it's a bit of a novelty being surrounded by so many women and 'loves the attention'. John's been at CHAT for three years and is 'open to offers'! But for Dan, Dan the sex-change man (page 24) his day of reckoning arrived just a bit too late!

Terry - Terry Tavner, Editor (*Chat* - 25 April 1992)

80 - I don't know about your house, but ours is currently groaning under the strain of holiday brochures. You know what it's like -- the weather here is grey, wet and cold, so February always seems like the best time of year to browse through the holiday destinations.

But, while you fancy long, lazy days on the beach, the kids are hellbent on organised games and swimming competitions.

So what do you do? Turn to page 44 where we show you how to find a family holiday to suit all members of your brood.

Terry - Terry Tavner, Editor (*Chat* - 22 February 1992)

81 - At some point in our lives we all become conscious of our weight. I occasionally decide to lay off the chocolate and cakes in an attempt to shed a few pounds. But my problems are as nothing compared to Hazel Burton who has been ordered to lose 26st or die! Her honest and moving story on page 48 tells of the enormous battle that she faces.

This week is Environment Week and, although we're all much more aware of our surroundings, there's still a long way to go to clean up Britain. Industry is one of the worst offenders and it is up to all of us to fight for better standards. See page 10 for our disturbing report.

Terry - Terry Tavner, Editor (*Chat* - May 19 1992)

82 - Whether or not you believe in things that go bump in the night, somehow it's always an image of a sheet-wrapped spectre howling in the night that comes to mind. I love a good spooky read that sends shivers down my spine, so, when Susan Winsborough's haunting story landed on my desk, I simply had to share it with you! Just whose unseen hands kept tidying up her house? Find out who was rattling the poor woman's doors and lying on her bed, on page 24.

And don't forget our 16 prize puzzles. They're such fun to do and even more fun to win!

Terry - Terry Tavner, Editor (*Chat* - 30 October 1993)

83 - My favourite task each week is picking up the phone to contact our CHAT winners. I love hearing their reactions, which vary from 'it's a wind-up, isn't it?' to 'Oh, my goodness, I think I'm going to have a heart attack.' It's a wonderful opportunity to speak to our readers in person, and a great way of receiving all sorts of invitations. I've got a bed for the night any time I'm in Aberdeen, I've had a marriage proposal from a lovely man in Solihull (sorry, I'm spoken for!) and an offer I couldn't repeat from another man in Wales! I wouldn't miss it for the world. Congratulations to all our prize winners and thank you all for your lovely letters.

Terry - Terry Tavner, Editor (*Chat* - 16 October 1993)

84 - A few years ago on holiday in France, I was lying face down on the beach. When I looked up, I had the shock of my life. The man lying in front of me was completely naked. Now I'd like to tell you that he looked like Mel Gibson, with the body of Arnold Schwarzenegger. In fact, he looked more like Robert Maxwell and I'm afraid that the effect was rather a turn-off.

It's not that I'm a prude, but sometimes I think that if you've got too much of something -- in this case, stomach -- you really shouldn't flaunt it. Read our feature about British naturalists, on page 10, and write and let me know what you think.

Terry - Terry Tavner, Editor (*Chat* - 8 August 1992)

85 - Having people round to dinner is my worst nightmare. By the time I've decided who to invite, what to cook and done all the shopping, I'm exhausted -- and broke! And that's before I've cooked the meal! But from now on my dinner parties will go like a diner's dream, because on page 36 we've dished up our delicious dinner-party menu that won't cost a packet, and will give you the time to just relax and enjoy the evening.

Now, one subject you're not likely to hear discussed round your dinner table is male rape, but CHAT found three men who'd survived the trauma and were prepared to tell the tale. Read their stories on page 10.

Terry - Terry Tavner, Editor (*Chat* - 13 June 1992)

86 - Looking for a little home inspiration? Then turn to page 16 for masses of ideas on how to add stylish touches to your home without breaking the bank. And for more inspiring looks, head for page 26. The gorgeous hunks who put the glamour into the Levi's ad reveal all, well nearly...

Kay - Kay Goddard, Editor (*Me* - 1992)

87 - Time for some new thoughts this week. First, how about having a good row? It could work wonders for your relationship (page 12). You can take a new look at healing therapies with our four-page guide (page 14) and at just about everything else with our astro special (page 32) - seems we're all in for big changes. We at *Me* got in first -- naturally! We've got a new editor. You'll meet him next week -- when he's had a chance to choose the most flattering mug shot...

Linda - Linda Belcher, Deputy Editor (*Me* - 3 November 1993)

88 - You've never seen anything quite like this week's centre page feature. *Supertips* is an exclusive compilation of advice from a variety of experts.

Our researchers deserve a big slap on the back for the many hours they spent persuading so many celebs to share their knowledge. These nuggets may not change your life -- unless you follow publicist Max Clifford's *How to become famous* to the letter -- but by the time you're through, you'll wonder how you ever got by without them.

We've put together six essential pages. Highlights include *How to trim your own fringe* by four-time British Hairdresser of the Year Trevor Sorbie (whose advice was going to be 'don't' until we twisted his arm!)...and my favourite *How to make a man adore you* by Nina Myskow (stop laughing at the back! This is sound advice from a woman who has...known...a number of men).

The other big -- more like muscle-bound, really -- treat is our interview with David Hassenlhoff. He was over here to promote the singing side of his career (cue photo of David, page 25 in mid-thong), but still found time to give us: *How to get a job on Baywatch*...Step 1: hold your tummy in. Step 2: bribe

cameramen not to focus on your weedy legs. Step 3: get a personal trainer to build you a body that won't look like a sack of spuds in a posing pouch. See you on the beach!

Simon - Simon Geller, Editor (*Me* - 6 April 1994)

89 - My mum will be pleased to hear that I'm getting married. The subject of this week's star interview, Isabella Roselini, might not be quite so thrilled when she discovers she's my intended, but you can't please everybody. The idea came to me when I read our feature Men never love me enough (page 24). I just dropped her a line to offer my hand -- and any other parts she'll take into consideration.

To be honest, I have got an ulterior motive -- aside from her being gorgeous and rich. I need to get close to someone famous for my latest get-rich-quick scheme.

Inspired by our feature about perfumes named after them (page 14), I'm going to launch Me Man -- my own range of male toiletries. All you need is a decent photo of yourself (see above...all right, that's enough) and next thing you know, your face is plastered all over Boots. These cosmetics reflect the real me, the kind of man I am...products include FourEyes Eyepads, Not Much Hair Gel and a rich moisturiser, Shiny Forehead pour Hommes. See you next week.

Simon - Simon Geller, Editor (*Me* - 20 April 1994)

90 - Forget those women on page 42 -- why am I still single? I'm nice to animals; I don't smoke; I've got a good job; I'm not bad looking (oh, let's face it, I'm Greek god material). Modest, clever, mostly my own hair... what's wrong? I used to think it was something to do with me keeping a padlock on my wallet, but now I've read *Yes you can be a cheap date* (page 22), I know I'm not the only bloke who thinks a car boot sale makes a romantic -- and economical -- night out!

See you next week.

Simon - Simon Geller, Editor (*Me* - 12 January 1994)

91 - Personally, I thought our feature, *Five sex myths that men believe*, should have lasted a bit longer, but the women in the office said it wasn't a problem and I wasn't to worry about it. Let's face it -- sexually, your average man is a bag of nerves. The problem with the feature (it's on page 24) was deciding which ones to leave out -- we had a lot more than five to choose from. One that I used to hold sacred was the belief that a man could 'prolong' the magic by doing multiplication tables in his head at the critical moment. I can't honestly say it ever worked for me, though I still get a tingly feeling when I use a calculator.

Once we'd settled on our five myths, we had no trouble finding men who were happy to say on the record that yes, they did believe them. The only bloke who left me puzzled was Ian, the army officer who told us that he doesn't have sex 'unless we've got four hours to spare'. Sorry, but this simply doesn't ring true -- no man in his right mind could take three hours and 57 minutes to decide which pizza topping to order.

That's enough sex talk. Just room to mention some of the other great stuff this week -- our homes feature, *Between the sheets* on page 18, our quick read, *Sizing things up*, on page 28, and *Never trust a man with testicles*, on page 52. See you next week.

Simon - Simon Geller, Editor (*Me* - 13 April 1994)

92 - What sex sign are you -- the rather racy astrology pullout we printed last month -- prompted several readers to send us complaining letters. Did they think it was too smutty? No. Setting a bad example to today's women? Not that either. They were outraged because our birth date checking chart started from 1954 onwards -- every single angry letter was from a woman over the age of 40 who couldn't work out what her sex sign was. We've printed one of them here -- see Write to reply -- with a sincere apology from me. I've learned a few things from reading these letters, particularly the eye-opening ones which didn't hold back on colourful details. 1: Sex doesn't stop at 40. If you're a woman in her 20s or 30s -- believe me -- you've got a lot to look forward to. 2: The 40- somethings are women with a very relaxed attitude to all things sexual. 3: Our more 'mature' readers have made it clear they'll be quick to let me know when I've offended them. As for this week's pullout, Take a beauty break is all about the brilliant things you can do for your body in less than an hour -- unless you happen to be an old crone, of course, in which case it'll probably take about 90 minutes. Keep all those letters coming in!

Simon - Simon Geller, Editor (*Me* - 27 April 1994)

93 - When I was a baby, I had a medical operation -- the one that only boys can have. Personally, I think it was a poor decision to shorten a part of my body which God had made quite short enough already, thank you very much. I was half-Jewish (C of E mum, Jewish dad) before the snipping, and completely Jewish (from the waist down) after. But what I went through was kids' stuff compared to the

suffering of the male victims of Women of Violence (page 24). I know you'll find their stories fascinating, but if you're a reader whose husband/boyfriend/ fancy piece likes to read your copy of me, perhaps you should warn him to skip this week's issue. Our tales of mutilation will give him a funny turn -- and Call me Madam (page 52) will probably finish him off. These interviews, with women who used to work in the bordello business, make for uncomfortable reading if you're a man. Their advice might be useful for women everywhere ('Wiggle around and do heavy breathing -- it'll be over in a couple of minutes and you can go to sleep'), but it doesn't do a lot for the fragile male ego. Still, one of them reckons Jewish men are the best 'because they're so intelligent', which is fine by me: half intelligent is better than nothing! See you next week.

Simon - Simon Geller, Editor (*Me* - 4 May 1994)

94 - An ex-girlfriend told me that the reason I have trouble remembering things is because I'm a selfish swine who doesn't give a damn about anyone else. But, according to our feature, *The man can't help it*, the real reason is much more scientific. Apparently, the strongest part of our brains is the right and yours is the left... or perhaps ours is the left and yours is the right... But anyway, it finally means we've got a good excuse for having such poor memories. It's all on page 36, or possibly 37, if you want to read about it yourself.

That's one bit of good news for this week's issue, the other is that what seems like a fling could turn out to be the real thing. Our feature (page 52) on long-lasting holiday romances is especially uplifting if --like me -- you've had your fingers burned in the past. I fell in love on holiday once. We were very young, but I'll never forget it. We kissed, we talked about possible names for our first-born (I wanted Simon Junior, she wanted anything else).

Promises were made, vows were exchanged. At the airport we kissed a tearful goodbye... I was hoping we'd meet up again on the flight back, but someone was sitting next to her. See you next week.

Simon - Simon Geller, Editor (*Me* - 11 May 1994)

95 - I've always fancied being a millionaire. I do the football pools, using the same numbers (5, 6, 14, 16, 17, 24, 33, 34, 40, 41 and 58, in case you're wondering) because I can't think how else I'm going to get my hands on the loot. But a couple of features in this week's issue could make me think again...

Arnie Schwarzenegger (page 26) made his first million when he was 21, so he's clearly a man who knows what it's like to have a big wad. But has it changed him? Not a bit. Now that he has \$50 million, says Arn, he's no happier than he was when he only had \$48 million.

And there's Ginnie Sayles, the Texan who runs a course teaching other women how to marry a rich man. It certainly worked for her -- Mr. Sayles is loaded -- and she's happy to share her knowledge in return for \$125 an hour. Get your pen and paper at the ready -- we deliver the goods for free on page 20.

But it's not only money that can make us feel rich. Despite having a vasectomy, Graham Murray is now the very, very delighted father of seven-month-old Craig (page 14). Dads-to-be normally produce 10 million sperms to make a baby -- Graham did it with three (and two of them weren't pulling their weight). Men and women with millions, and a man who only needed one -- it's all in this week's issue of *Me!*

Simon - Simon Geller, Editor (*Me* - 20 July 1994)

96 - Welcome to a bumper issue and a special hello to new readers! Our feature 'Ready for love?' (page 26) reminds me how similar commitment to our partner is to our relationship with our favourite magazine. A quiet evening in is a treat not a bore, and life just wouldn't be the same without him/it. Your rows don't make you feel your relationship is doomed -- even readers who write in with a moan say they still think *Essentials* is great. We get fan mail too ... one first-time buyer said *Essentials* was 'like having all her friends in the room at one time'. We hope you'll feel the same -- we're committed to enjoying a long-lasting relationship with you! And of course it goes without saying that we'll be spending Christmas together -- we've got some great get-ahead ideas next month! See you then...

Gilly - Gilly Cubitt, Editor (*Essentials* - November, 1993)

97 - This is a time of year I really like. Christmas is very important for my family and, for as long as I can remember, we've enjoyed the same traditions. All the families get together, usually at Mum and Dad's, for stockings and a day of eating and drinking, present-opening round the tree, and an evening of daft games and quizzes (and zzzzz's too). This year we've also got my sister's new baby -- Chloe Isabella -- to play with...

So if that sounds like your kind of Christmas, this month's *Essentials* contains all the ingredients -- apart from the baby, that is -- to create it! Happy Christmas from everyone here. See you next month...

Gilly - Gilly Cubitt, Editor (*Essentials* - December, 1993)

98 - This has to be one of the nicest times of the year. Spring has well and truly sprung and summer's only just around the corner...just the right time to take a bit of a long, hard look at yourself and, as our special six-page feature on page 27 says, take control of your life. It isn't all hard work, it's just about being positive and adding some oomph -- into your work, your relationships and in how you look and feel. We've all read it here in the office, of course, and everyone is looking positively radiant...it can't be just down to the fact that we've all got a few days' holiday this month.

On that front, I hope you enjoy 'Your complete Easter cookbook', starting on page 51 -- with delicious menus to serve from breakfast to dinner (including everyone's favourite hot cross buns). And we're sure you'll like and use again and again our special cover gift of measuring spoons...

Happy Easter!

(*Essentials* - April 1994)

99 - Still there then...? If my younger sister Penny has heard this phrase once in the six days since her baby should have arrived, she has surely heard it a thousand times! We are all so excited to have a new baby -- my other sister's 'babies' are now teenagers, and although we're all close in spirit, the immediate family has become spread over five counties and as far as Dubai now, but this big event is sure to draw us close together. So we are waiting for a call from Chris, he has the numbers and a whole stack of change. But we won't know until the baby is actually here, so it could be that Penny is pushing right now...I'd better ring and see if she is still there...

Gilly - Gilly Cubbit, Editor (*Essentials* - October 1993)

100 - Editing a magazine means you have to be constantly listening and looking for new ideas. And that's exactly what I've been doing over the last few weeks since taking over as Editor of *Essentials*. Meeting and talking to lots of you, our readers, asking what you like about the magazine, what you want to see more of and perhaps less of.

The May issue is just the beginning of our changes, all made with you in mind. Yes, there's more to come, the *Essentials* team want to give you the best and nothing less. Do ring me on 071-836-0519 or drop me a line giving your suggestions and opinions. Keep them coming. They're always welcome. (Our address is 133 Long Acre, London WC2E 9AD).

Sue - Sue James, Editor (*Essentials* - May 1994)

101 - Not being in possession of a willy myself, I was fascinated to hear three men telling us how they feel about their bits. While one man spends practically every waking moment checking out its dimensions -- I mean, it's a wonder he has time to go to work -- another admits, 'It's just kind of there really, like an arm or leg.'

The interviews form part of our special section on *Tackling His Tackle* (page 53). Lisa Sussman helps you get to grips with the mysteries of the male member, while a bunch of blokes describe their nearest and dearest. My favourite quote: 'I'd rather have a Mini that's on the road at least five days a week than a Rolls Royce that only comes out of the garage once a month. Hope he doesn't have dodgy suspension...

Fiona - Fiona Gibson, Editor (*More* - 29 September/12 October 1993)

102 - Not that we're obsessed or anything, but we thought it was about time we put the 'does size matter?' debate to bed. On page 62, the proud owner of a small but perfectly formed love muscles magnifies his problem for us. And just for good measure, his girlfriend chips in with her side of this tiny tale.

Talking about body hang-ups, on page 40 we persuade six male models to bare all and show us their secret scars. Perfection, who needs it? Enjoy the rest of this special love issue, Marie (sign.)

Marie O'Riordan, Editor (*More* - 2/15 February 1994)

103 - There are three things every woman wants: to feel good, to look good, and a stonkingly good sex life.

Just as well you bought this issue of *New Woman* then. Because you're about to get all three. Firstly, our *Feel Good Now* section homes in on the Pleasure Principle. If you often get the feeling that life should be more fun than it really is, you're about to find out where you -- and most of the rest of us -- are going wrong.

Secondly, you can't afford to miss The Beauty Awards. *New Woman* is the only magazine in the country to offer an authoritative guide to the very best beauty products on the market. In only their second year, the Awards have already proved to be one of the most important and prestigious events of the beauty year. We spend a full six months organising the Awards, and sift our way through literally hundreds of products and over 4,000 judging papers to bring you the winners! And, take it from us, this year's winners really are outstanding. You can't fail to look good after sampling this lot.

As for the stonkingly good bit... there's no point in reading manuals about long, lingering sexual feasts if, by nature, you're a Big Mac-to-go sort of woman. So our astrological guide to your true sexual proclivities is a must.

As an Aries, I should always have known that my real desires could be satiated by riding my partner bareback around the kitchen. The thing is, does this mean I have to stop riding him bareback around the front room?

Have a great New Year!

Gill - Gill Hudson, Editor (*New Woman* - January 1994)

104 - Would you like to go through puberty all over again? Didn't think so. An adolescent milestone for all women (and men) is 'losing' their virginity. So why on earth would any woman want to lose her virginity for a second time? Sounds unlikely, but that's exactly what's happening. With the help of expensive cosmetic surgery, you can now have your hymen repaired. It's all part of a bid to erase your sexual history and have a fresh start with a new partner.

While researching our News Report (page 10), writer Jane Alexander discovered that most plastic surgeons in this country are fully aware of this operation, but few will admit to actually carrying it out. The fact is, hymen repair is just one of the latest genital cosmetic surgery operations available -- what's next doesn't bear thinking about.

Also in this issue, a snapshot of infidelity Nineties style -- cheating without the sex (yes, really). Picture this: every fortnight you arrange a secret meeting with Another Man. You tell your partner you're working late or seeing a girlfriend. You spend ages getting ready. You then meet this man over drinks, talk intensely for hours, flirt wildly -- and both go home, to your respective partners. Madness? Possibly. Heart-breaking? Usually. Welcome to the *No-Sex Affair* (our report on page 40 explains all). And you thought you were finally getting to grips with all this relationship stuff...

Eleni Kyriacu - (Gill Hudson (editor) on maternity leave) (*New Woman* - May 1994)

105 - Imagine the woman who has spent years taking the Pill with clockwork precision -- only to find out, after further years of trying to get pregnant, that she is distinctly sub-fertile.

Or the woman who opted to use condoms but proved to be so super-fertile that, to her horror, she conceived after just one episode with a burst condom at a 'safe' time of the month.

One of the ironies of modern contraception is that you merrily take your choice from a mixed bag of caps, condoms, pills and injections, year in year out... yet probably don't have the faintest idea of how fertile you really are in the first place.

Whether you want children or not is irrelevant. Having a better idea of your fertility status helps you make more informed decisions about contraception -- and also gives a better idea of how quickly you might get pregnant if you do decide to have a family.

While it's not yet possible for the lay person to assess their fertility with pinpoint precision, there are ways of obtaining a pretty good overview. It's just that not very many women have access to them. Which is why we've prepared a special fertility report that aims to help you get a good overall picture of how fertile you -- and your partner --are. The more you know, the less you'll have to rely on crossing your fingers. Or, worse still, crossing your legs...

Gill Hudson - Editor (*New Woman* - November 1993)

106 - Dear reader:

I'd like to say a huge THANK YOU this week to all those readers who answered our family survey last February. Nearly two thousand of you replied, giving us all sorts of invaluable information about how often your families meet, and what sorts of activities you enjoy together. The response was particularly pleasing because -- as you'll remember -- we were rather vague about why we wanted your answers. Well, turn to page 8 and you'll find out why: this week is the launch of our new charity appeal, *Sharing the Caring*, run in conjunction with Help the Aged and Barnados. The aim is for more fortunate families to help those in distress. Each week we'll devote part of the magazine to the campaign, and we'll be using your information to suggest fundraising ideas families can do together. So why not join us -- and give your family the chance to win our fundraisers' competition!

Olwen - Olwen Rice, Editor (*Woman's Weekly* - 12 April 1994)

107 - Dear reader

I'll never forget the look of horror from my friend Terry when I told her I was giving up meat. 'But you'll spend your life eating nut cutlets,' she gasped.' Needless to say, I haven't and, what's more, just two years later, Terry gave up meat, too. We're not the only ones. This week (18-24th October) is National Vegetarian Week, and the Vegetarian Society estimate that as many as four million of us have given up meat. Of course, this isn't always easy for families, especially those with young vegetarians in the house.

We get many letters asking for health advice and recipe ideas. That's why we've put together our 8-page special, starting on page 31. It includes simple meals, party ideas for teenagers and dishes for entertaining. Try them, you'll love them!

Olwen - Olwen Rice, Editor (*Woman's Weekly* - Oct 19 1993)

108 - Dear reader

Have you ever looked in the mirror and realised you've had the same hairstyle for 10 years -- or been using the same blue eyeshadow for 20? You don't feel any older inside than you ever did, but somehow, just because you haven't changed your style for a while, you look it! Well, that's how we've been feeling here at *Woman's Weekly*. We know from your letters that *all* our pages are as relevant and entertaining as they've always been, but somehow our face -- the magazine's cover -- looks tired. That's why, as you'll see on page 6, we're treating ourselves to a makeover! From the 24th May issue (on sale 18th May) the magazine is to have a new style for its name and bigger, better-value pages for its contents. The magazine certainly won't be changing inside: we'll still have all the things you love -- fiction, features, crafts and cookery -- we'll just look smarter. Readers who've already seen the makeover in research groups have given it a big thumbs up. We hope you like it as much as they do!

Olwen Rice, Editor (*Woman's Weekly* - 3 May 1994)

109 - Dear reader

I'm embarrassed to admit how many half-used bottles, jars and potions I've got at home collecting dust -- all of them bought in the sincere belief that *this* moisturiser would give me flawless skin... or *that* eye shadow was my perfect colour. (And there's another thing -- why do lipsticks never look the same colour *on* as they do in their cases?) Sadly, I know from your letters I'm not the only one to make expensive mistakes -- and that's why from this week, we're launching our 'testing panel'. Made up of readers, the panel will check out the latest beauty products to see just how effective they are for *real* women like us. Turn to page 26 and you can meet them -- next month we'll be featuring their first test on fake tans. In the meantime, if there's a subject you'd like to investigate, write to Beauty Editor Clare Grundy.

Olwen - Olwen Rice, Editor (*Woman's Weekly* - 26 April 1994)

110 - Dear reader

Kathryn Marsden and her husband, Ralph, are living proof that the food-combining diet featured in this week's issue really does work. Kathryn adapted the diet from the Hay system nearly ten years ago when Ralph was given six weeks to live after being diagnosed as having cancer. He'd already lost seven stone in weight, and in a desperate attempt to build him up and boost his immune system, Kathryn discovered food combining. As she'll explain to you herself in the feature, Ralph made a miraculous recovery. What's more, many of the people who now consult Kathryn have also found relief from complaints as varied as headaches, acne and ME using food combining. Not that the diet is just for the poorly: when Kathryn started recommending it, she found another benefit was that the overweight lost pounds simply and painlessly. How? read the article on page 31 and you'll be as convinced as we are here...

Olwen - Olwen Rice, Editor (*Woman's Weekly* - 10th May 1994)

111 - Dear readers

In February, we asked for your opinions on scandal. Well, the message was overwhelming -- you want public figures to clean up their acts. The survey results are on page 36.

When Fran was told she had inoperable cancer, there seemed no point in trying to fight it. But her teenage daughter Terene scoured medical journals looking for a cure -- and found one! As Terene says, 'I couldn't let my mum die. I needed her too much.' (See page 4).

If you have a wedding or christening to go to this summer, turn to page 26. We have some great ideas for outfits that will carry you through the smarter occasion.

Was anyone else amazed by former Coronation Street actress Lynne Perrie's face-lift? On page 8, we've looked at the question of vanity and why some women are convinced, despite evidence to the contrary, that they can buy youth and beauty.

Sue Reid - Editor (*Woman's Realm* - May 3, 1994)

112 - Dear readers

We're in holiday mood this week, with fashion buys to sling in your suitcase at the last minute (page 8) and clever practical ideas (page 20). I, for one, will be buying that natty washing line for my holiday in Cornwall. I'm also tempted by the beautiful backless dresses on page 4 -- we even show the bras to go under them for those of us who can't get away with not wearing one! On page 42, we have lots of action-packed ideas for kids going it alone on holiday -- all geared round healthy outdoor activities without a

computer in sight, which may be just as well, because, according to our disturbing report on page 14, the latest games can actually make kids violent.

Finally, welcome back, Helen! As you'll read on page 22, our normally hale and hearty Chief Sub was laid up with hepatitis, but has now been given a clean bill of health -- in fact, she's hopping up and down behind me right now, telling me my letter's due at the printer's!

Sue Reid, Editor (*Woman's Realm* - July 6, 1993)

113 - Dear Readers

Do you have best china? I don't. but I do have a collection of chipped old favourites I can't bear to part with. Well, our offers' man Terry has come to the rescue with the top-quality bone china tea set featured on page 47. At £36.95, for 18 pieces, it's tremendous value! And it's exactly what you need to set off the mouthwatering recipes in our Come To Tea Cookery pull-out on page 29.

And while you're tucking in to the goodies, the kids can be busy in the garden, playing with some of the fun items we feature on page 20. I've a pretty good idea which young lady in my life is going to get the use of some scaled-down garden tools.

To add to the fun, we've a lively 'spot the difference' competition. And with 1,000 worth of Marks & Spencer vouchers to be won, it's certainly worth trying your luck!

Sue Reid, Editor (*Woman's Realm* - July 13, 1993)

114 - Dear Readers

A few years ago, a friend went on an Archers (radio soap rather than bow and arrow!) weekend. 'Talk about confusing fact with fiction,' she said. 'We had tea at Brookfield with Jill Archer. In the local pub, Sid was barman and a rustic-looking hitchhiker turned out to be Eddie Grundy.' It seems that many soap fans come to find the characters as real as their neighbours -- but this can go too far, as you'll see in our fascinating report on page 8.

There is still much confusion about menopause, so on page 24 we are carrying out a special survey. Please find the time to fill it in. We'd be very grateful. We also look at natural alternatives to HRT on page 22.

Women sharing experiences is the theme of our moving story on page 48. Because Marion and Janet went through similar tragedies, they drew great strength from each other. Their story is one of hope -- don't miss it.

Sue Reid, Editor (*Woman's Realm* - February 8, 1994)

115 - Blondes are bimbos, brunettes are brainy (but dull) and as for redheads like me, well, watch out - we've got evil tempers. When was the last time *you* fell for a cliché and judged someone simply on their appearance? On p64, meet six people with more than just hair colour to contend with. Their facial disfigurements mean they're constantly judged by the way they look.

Also in this issue, we bring you seven pages of Wicked Sex. Whips, leather, domination and dungeons - we take a look at the darker, secret side of sex and ask the people who take part what (exactly)_ they get out of it. Unashamedly voyeuristic? Yep. But we reckon you're as interested in other people's sex lives as you are in your own. And anyway, we're nosy..

We've also got the real-life story of a woman who jilted her husband-to-be at the altar (p60). If ever there was a case for listening to your gut feelings, this is it.

Plus, spring fashion essentials - the definitive guide to what's worth buying this spring. With advice on lengths, looks and accessories, this is the guide that acknowledges you won't be rushing out to buy ten spring outfits simply because the new season has arrived.

Want a free bottle of Eden eau de parfum? Write and tell me what you think of this issue. See you next month.

Eleni Kyriacou, Editor (*New Woman* - March 1995)

Appendix B

Editorials of women's magazines published in Brazil

1 - Aqui, entre nós

Eu e alguns editores de CLAUDIA fomos conhecer Ribeirão Preto, uma das mais importantes cidades do interior paulista. Pertinho de São Paulo, mais ou menos 300 quilômetros, Ribeirão é uma graça. Já da janela do avião, meu coração me diz o quanto gosto e sinto saudades do campo -- lá embaixo, aquela terra toda cultivada, arrumadinha, como se fosse um quadro, uma pintura. Nasci no interior e lá passei as férias de minha adolescência, na fazenda de meu avô, em Santa Adélia. Logo que desci do avião, o cheiro forte da cana-de-açúcar no ar (é época de corte) nem passou pelo nariz -- foi direto para a memória, provocando emoções e água nos olhos, disfarçada atrás dos óculos escuros. Não sei se com você acontece o mesmo: cheiro e música me trazem em segundos uma imagem, uma época, uma pessoa.

Enfim, fizemos nosso trabalho e, antes de dormir, li numa revista americana uma matéria sobre AIDS e adolescentes nos Estados Unidos. O número cresce assustadoramente e a matéria mostra como pouco se fala sobre o assunto com eles. Os Estados Unidos são um país muito conservador e há dificuldades em se estabelecer um programa de informação nas escolas. Segundo um dos entrevistados, pelo medo que a própria sociedade tem de provocar a degeneração dos valores e da moral ao se falar abertamente sobre sexo. Esquisito e difícil, você não acha?

Nesta edição de CLAUDIA, falamos sobre o problema da AIDS nas escolas. Uma realidade que está aí e que pais, adolescentes e crianças terão que enfrentar. Como conviver com isso? Você já viveu essa situação ou pelo menos já pensou nela? Quando surgiu o caso da menina Sheila, perguntei a várias mães o que achavam. Ouvi as mais variadas respostas porque é, sim, muito difícil lidar com o que não conhecemos, com o que não temos certeza, com o que é inevitável. Ontem à noite, ao terminar de ler a revista americana, fiquei pensando: Como será que os nossos pais, os brasileiros, estão fazendo: Será que estão conversando com suas filhas, filhos? Será que ainda se sentem intimidados ou com medo de falar sobre sexo com eles?

E os adolescentes, onde buscam informações? Será que ainda acham que a AIDS não vai atingí-los nunca, que é coisa de homossexual ou de gente promíscua ou pobre? Quem fala com essa meninada seriamente?

Não tenho filhos, você sabe, mas tenho quatro sobrinhos adolescentes e não tenho a menor dúvida de que conversarei com eles, na próxima oportunidade, para saber o que pensam disso. O mais velho viajou há pouco para a Europa e fiquei feliz quando vi que ele tinha colocado na mochila várias camisinhas. Disse a ele: "Que legal, fico contente de saber que você é esperto e consciente do mundo em que vive. Mais: responsável por você e pelos outros. E não esqueça que dizem que as camisinhas espanholas estão entre as melhores!"

E as meninas, terão a mesma preocupação? Não sei.

Mas não tenho dúvidas de que este é, sim, um assunto para estar mais do que aí, é um assunto que precisa estar em casa, entre pais e filhos. Abertamente, honestamente, sem repressão, sem medo, sem susto. Talvez começar não seja fácil, mas é preciso.

Com um beijo,

(Célia Pardi - *Cláudia* - set 92).

2 - Pronta para o novo ano

Dezembro é um mês especial para todas nós. Cansativo, sem dúvida, mas gostoso. Cansa porque nos obriga a uma série de compromissos que só termina com a ceia na mesa. E para que tudo dê certo é preciso fazer render as 24 horas do dia, todos os dias. Gostoso porque é sempre um prazer enfeitar a casa, comprar presentes, comemorar o Natal com a família e os amigos.

Aqui na redação, a edição de Natal começa com mais antecedência. Em setembro já embarcamos no espírito natalino, procurando as novidades que vão ajudá-la a preparar uma festa de sonho. Entra todo mundo na dança. Às vezes, fica até difícil lidar com tantas sugestões. Mas, afinal, é assim que surgem as boas idéias e o resultado você vai vestir nestes dias de gala. Mostramos a ceia, nos mínimos detalhes, em fotos de página inteira. As receitas, testadas e aprovadas, estão explicadinhas nas fichas de cozinha. São todas uma delícia! Divirta-se e aproveite nossas idéias para a grande noite do ano. Mas nossa edição tem mais. O verão também está em pauta este mês. A largada oficial no calendário é no dia 21, mas deste lado do Equador o sol não

costuma esperar tanto. Por isso, a nossa moda é para você curtir o calor com charme e conforto. E nas páginas de beleza, os cortes de cabelo que vão fazer sucesso na estação.

Feliz Natal e um Ano Novo como você merece, com paz e realização.

(Maria Ignez T. França, diretora de redação, *Criativa*, dez 93)

3 - Boas Festas!

Prepare o seu coração para fazer o Natal mais lindo que você jamais sonhou. Vamos entrar juntas no espírito da festa e escolher os presentes que vão fazer a alegria de adultos e crianças; decorar a casa toda com os enfeites que você mesma cria; separar as pratas, os cristais e as porcelanas e montar mesas deslumbrantes para servir verdadeiros banquetes; aproveitar a ocasião para comprar aquele vestido que você já estava namorando há tempos, as roupas que vão transformar seus filhos em príncipes e princesas e deixar seu marido elegantíssimo. Vamos comemorar e deixar a alma mais leve para aproveitar, também, o verão que já está aí. Um bom motivo para você preparar o corpo para viver as delícias do calor. No especial de beleza, você verá tudo o que deve fazer para passar um verão lindo, saudável e sem contratempos. Feliz Natal e ótimas férias!

(Maria Ignez T. França, diretora de redação, *Criativa*, dez 94)

4 -Aqui na redação

Contagem regressiva: falta só um mês para o verão. É pouco, mas dá e sobra para entrar em forma. Pensando nisso, a editora de Beleza de NOVA criou o especial Corpo de Verão. Você vai encontrar exercícios supereficientes e rápidos para firmar as pernas e o bumbum, aumentar a flexibilidade, diminuir a barriga. Selecionamos também os mais modernos equipamentos para você se exercitar em casa. E Luíza Brunet mostra a ginástica que costuma fazer na praia para manter aquela plástica invejável. Fotografada na praia da Tartaruga, em Búzios, no Rio de Janeiro, Luíza não se descuidou da forma em nenhum momento. Levou um creme hidratante feito sob medida por um especialista e não dispensou a alimentação bem natural à base de frutas, saladas e carnes brancas. "Durante as oito horas que passamos fotografando, ela nunca perdeu o pique", conta a editora especial Noris Martinelli. "E quando a gente voltava para o Colonna Park Hotel (lindíssimo, por sinal), onde toda a equipe ficou hospedada, a festa era total. Aí, até Yasmim, a filhinha de 3 anos de Luíza, entrava na brincadeira." Você acredita em reencarnação? Pelo sim, pelo não, nós todas aqui de NOVA já decidimos: queremos voltar na próxima vida com o corpo de Luíza Brunet. Quem você vai ser no futuro ainda não dá para saber. Mas, segundo a terapia de vidas passadas, é possível e até simples descobrir quem você já foi. Essa nova técnica procura em nossas vidas anteriores as causas dos problemas que temos hoje. Não é no mínimo curioso? Há na redação três pessoas que devem ter sido rainhas em alguma vida... rainhas da curiosidade: Denise Ribeiro, editora de texto. Cynthia Greiner, editora executiva, e Marcia Lobo, redatora-chefe. Elas resolveram conferir de perto e dar seus depoimentos sobre essa terapia que mistura hipnose e reencarnação na reportagem Não conheço você... de outra vida? "No começo eu estava meio incrédula", diz Denise. "Mas quem sabe não estaria ali minha chance de diminuir a compulsão por comida. Depois de duas consultas notei que estou conseguindo me controlar e valorizar mais meu corpo." Marcia também foi meio desconfiada, achando que não ia sequer conseguir se imaginar como outra pessoa. "E, de repente, começou a passar um filme dentro da minha cabeça que tinha até trilha sonora", afirma. Já Cynthia, mais aberta para o lado místico, diz que quando viu a pauta da edição de novembro pela primeira vez, sentiu que a reportagem a chamava...

Mas, se você quiser ser, agora mesmo, a reencarnação de uma Grace Kelly, de uma Brigitte Bardot, já é mais fácil. Os novos maiôs e biquínis trazem de volta o estilo superstar dos anos 50 e 60. As fotos estão em Estrelas ao Sol e foram feitas à beira da piscina do Hotel Glória, em Búzios. Com uma modelo que dá um brilho especial à matéria: Kym Ellis, 21 anos, americana da Califórnia, 1,77 m de altura e 54 Kg. Ela é modelo há três anos. Descoberta nas ruas de Los Angeles por um representante da agência Elite (hoje ela está na Jet Set), já trabalhou em Paris, Milão e em vários centros de moda. Mas é a primeira vez que posa para NOVA. "E ainda por cima tive a chance de conhecer Búzios, com aquela paisagem maravilhosa. Foi o máximo!", diz ela.

O máximo, mesmo, foi preparar esta edição para você.

Um beijo e até o mês que vem,

(Marcia Neder, *Nova*, nov 91)

5 - Bastam Pequenos Gestos

Aprendi com minha mãe alguns segredos para uma boa convivência: ela não permitia que ninguém dormisse brigado lá em casa. Era capaz de chamar quem estava de cara amarrada e levá-lo até a sala para resolver a questão com o outro. Se não conseguisse as pazes imediatamente, fazia com que cada um fosse para a cama pensando no caso e, no café da manhã, cobrava pelo menos o cumprimento, um bom-dia, de ambas as partes. Minha mãe era a favor da harmonia. Dizia sempre que o orgulho era a arma dos fracos. Lembrei muito dessas lições em vários momentos da minha vida, nas desavenças com amigos, colegas de trabalho, no amor, principalmente. Passei a estender a mão primeiro, a não virar as costas, a voltar atrás, a pensar "no que foi que eu errei" antes de desligar o telefone. Também consegui adquirir essa herança; hoje mesmo me flagro com discursos a favor de um bom entendimento e não ponho lenha na fogueira da discórdia. Quando alguém vem me contar uma intriga, faço o possível para não beber o veneno e pergunto: será mesmo? Ou apelo para o mais humilde dos argumentos: digo não sei, acho que não.

E aí me vejo falando como meu pai: para ele, os amigos são incondicionais. Não admite que se levante nenhuma dúvida, uma fofoca, uma levianidade. Admiro essas qualidades antigas, a sua cruzada contra a maledicência, o diz-que-me-diz-que e outros expedientes baratos que rompem alianças e só fazem piorar as coisas.

Quando me olho no espelho, vejo traços desse casal: olhos tristes do meu pai, cada vez mais tolerante. No nariz e nos cabelos, a lembrança da minha mãe, um indiazinha esperta. Eles não souberam viver bem juntos, com tanta sabedoria.

Mas conseguiram com que eu os admirasse em suas qualidades e respeitasse seus limites.

E quem sabe me prepararam para enfrentar a vida desarmada, sempre pronta a me reconciliar e sem medo de pedir desculpas.

(Maria Cristina Gama Duarte, *Máxima*, abril 93)

6 - Anjos, Bruxas, Tarô e Cristais

Esoterismo: opções para todos os gostos garantem sorte, amor, sucesso e dinheiro

Seja sincera! Você nunca parou, em nenhum momento da sua vida, para isolar o mau-olhado com as tradicionais batidas na madeira? Quem sabe até, mesmo sem acreditar e mais por curiosidade, não arriscou uma visita àquela vidente, cartomante ou quiromante? Teria coragem de jurar que por sua bolsa, estante ou mesa de trabalho, jamais passaram amuletos como olho de boi, figa, pirâmide, cristal, gnomos e bruxinhas? Nas horas de aflição, onde tudo parece desmoronar, poderia afirmar que desprezou um apelo ao seu anjo da guarda, mesmo torcendo o nariz para a existência dos anjos? Crenças à parte, não devemos contestar o apelo, cada vez mais intenso, por sinal, deste incrível universo esotérico. Para que possamos entrar em 1993 com o pé direito, preparamos um caderno especial que trata de todos estes assuntos, oferece um roteiro turístico carregado de misticismo e ainda explica como funciona a massagem que estimula a aura. A repórter Angélica Gramático (na foto logo abaixo) conta todos os detalhes. É ver (ou ler) para crer.

Boa sorte, um grande beijo e até a próxima!

(Cláudia Richer -- Editora Executiva, *Mulher de Hoje*, jan 93)

7 - Aqui na Redação

Minha letra revela que sou decidida, ousada e não desperdiço energia. E que também sou reservada e não perdôo com facilidade. Fazendo os quatro testes de verão desta edição também confirmei que sou apaixonada, tenho uma ótima imagem de mim mesma, sou orgulhosa e um pouco mandona. Mas descobri que em alguns aspectos da vida subestimo meu potencial. Sabe o que é mais incrível? É tudo verdade! Se você é como eu e não resiste à tentação de fazer os nossos testes de personalidade, este mês terá diversão e informações sobre si mesma aos montes. A editora Joyce Moysés organizou o especial de testes. Tem 27 anos, é solteira e está em NOVA há seis anos. Começou coordenando o atendimento ao leitor, depois de passar com sucesso pelo Curso Abril de Jornalismo, que a Editora Abril promove todo ano para descobrir novos talentos entre os recém-formados. Joyce é permanente alegria na redação. Quer saber mais sobre ela? Os próprios testes revelam: "Os resultados mostraram que sou otimista, ardente e comunicativa. Mas também prudente e um tanto preguiçosa", conta Joyce. E como você é? Sonia Braga também não tem medo de voltar-se para dentro de si mesma, se conhecer melhor e ir em busca dos próprios sonhos. Quem garante isso é Edney Silvestre, simpático e supercompetente jornalista que vive em Nova York desde junho de 1991, onde é correspondente do Jornal O Globo e diretor de filmes comerciais. Ele preparou para vocês um delicioso e revelador perfil de Sonia. "Nas quatro semanas em que esta matéria foi feita, andei com a Sonia por toda Nova York, assisti a

seus jogos de tênis, fiz compras com ela no supermercado, acompanhei-a a jantares simples e chiques, assistimos a uma peça de teatro, fizemos vários passeios calmos pelo bairro onde mora e tivemos inúmeras, longas e reveladoras conversas em seu apartamento. Ela é uma pessoa surpreendente, consegue descobrir o lado divertido de qualquer coisa que tenha acontecido com ela. Alguém a quem a vida, as decepções e os amores, em vez de provocarem melancolia, ensinaram o valor da esperança e da luta pelo futuro. Ela parece ter usado cada acontecimento bom ou ruim para se conhecer melhor." A jornalista Valéria Monteiro, 27 anos, é outra mulher que conhece o próprio valor. Depois de passar um breve período fora da TV Globo, voltou para a cobertura das Olimpíadas, para o Fantástico, além de ser a primeira apresentadora mulher do Jornal Nacional, aos sábados. Em um ótimo período de vida, Valéria empresta, pela segunda vez, sua beleza e brilho de estrela à capa de NOVA. "Sou uma pessoa muito feliz com o meu trabalho e procuro dar o máximo de mim para realizar meus sonhos e meus projetos. Mas também sou extremamente ansiosa, e para que a minha ansiedade não se torne uma coisa prejudicial jogo tênis, corro na praia e pratico esportes." Eu também sou uma pessoa que adora muito o trabalho. E tenho uma equipe competente e dedicada. Mesmo assim a gente comete erros. E, em janeiro, erramos feio. Leia a nota abaixo. Um beijo e até o mês que vem, (Marcia Neder, *Nova*, fev 93)

8 -Presente de aniversário

Você, que nos acompanha sempre, sabe que maio é mês de aniversário e deve ter notado que esta edição está repleta de surpresas para festejar nosso quarto ano nas bancas. Ao abrir esta edição você já recebeu um presente especialmente preparado para esta comemoração: um caderno feito para você que trabalha dentro e fora de casa. Mais do que atual, esta série de reportagens vai ajudá-la com idéias, dicas, sugestões de como se lançar no mundo profissional ou transitar melhor dentro dele, sem perder de vista sua vida pessoal. Todas as histórias são de gente que já viveu tudo isso e pode compartilhar com você as experiências passadas. O segundo caderno especial já é uma tradição: apresentamos a nova coleção da moda inverno que vai estar nas lojas. São vinte páginas com todas as tendências da estação. E vale a pena ver porque a moda mudou para valer este ano. Voltou o estilo hippie dos anos 60 e apareceu a estética grunge, aquele jeito de vestir superdivertido inventado pelos jovens de Seattle. O look masculino vem também com toda força e, para as mais femininas, é permitido tudo que o estilo sugere: paletó, terno, gravata e colete. Para a noite, a palavra de ordem é sofisticação com rendas, sutaches e bordado inglês. Tudo muito chique e glamuroso. Nossas páginas de moda são um verdadeiro desfile que você vai ver sem pressa, curtindo o sabor de cada novidade. O brilho não termina por aqui. Para deixar nossa festa mais bonita, entrevistamos Luísa Brunet, uma das mulheres mais lindas do Brasil. Casada, mãe de Yasmin, Luísa faz trinta e um anos este mês. Continua exuberante como sempre e cheia de planos, ao retomar sua carreira de atriz na TV. Leia com prazer e parabéns.

(Maria Ignez T. França, diretora de redação, *Criativa*, maio 93)

9 - Aqui na redação

Amor à primeira vista, coração aos saltos, frio na barriga, avassaladora paixão. Quem já não viveu isso? Todos nós. Homens e mulheres. Nas reportagens desta edição, nos bastidores da feitura da revista e até aqui na redação, uma homenagem aos apaixonados. A editora Joyce Moysés entrevistou vários casais para escrever o artigo "Love stories", com deliciosos momentos que alegam a alma. "A cada entrevista", conta Joyce, "alguma coisa me lembrava antigas paixões, situações parecidas, atitudes que as mulheres tomaram e que eu, em situação semelhante, não tive coragem. Foi encorajador fazer este trabalho justamente no momento em que vivo um amor gostoso, sereno, companheiro, tão diferente dos anteriores. Por incrível que pareça, tudo começou em clima de loucura no carnaval de rua da Bahia." Denise Céspedes, a linda modelo que é nossa capa este mês, vai casar agora em janeiro com Décio, que também tem a mesma profissão. Depois de trabalharem várias vezes juntos e serem apenas bons amigos, um beijo roubado na festa de aniversário de Denise mudou o rumo de suas vidas. "Quando tenho que fotografar cenas de beijos e abraços, só faço com ele", explica Denise. "O resultado é perfeito: pura felicidade." Final feliz também teve a história de amor de Piera, a modelo que enfeita as páginas de moda desta edição. Começou sua carreira na revista Capricho e durante muito tempo foi quase um símbolo da garota Capricho. Mas Piera cresceu, casou e mudou. Mora na Itália, depois de correr o mundo trabalhando. "Conheci o Giorgio saindo de uma boate em Milão", conta Piera. "Ele me ofereceu carona e eu disse não. Mas os italianos são muito decididos e não aceitam um não como resposta. Quem acabou aceitando foi o amigo que estava comigo. Giorgio passou a fazer parte da turma e fomos todos para a Grécia em férias. Lá, preferimos ficar sozinhos. Mas, como todo

amor de verão... fui trabalhar no Japão. Dois meses depois, Giorgio me esperava com um apartamento montado só para nós dois e uma lareira maravilhosa que aquece a nossa vida até hoje." Para fazer o perfil de um homem movido a paixão -- o Giovane do vôlei que começou a namorar a mulher Patrícia aos 14 anos -- convidamos uma apaixonada: a jornalista Dalila Magarian. "Conheci o Roberto passando férias em Fortaleza e a primeira coisa que pensei foi: essa história não tem futuro", conta Dalila. "Mas teve. E com as maiores dificuldades. Ele é comissário de bordo, tem os horários mais loucos e mora no Rio, enquanto eu aqui em São Paulo. Só que cada vez que a gente se encontra, se reapaixona." Apesar de agora trabalharem juntos, a repórter Lidice Severiano e o fotógrafo alemão Michael Ende se apaixonaram no último réveillon em plena festa na praia em Porto Seguro, Bahia. "O moreno de cabelos longos e olhos de um azul profundo revelou-se também talentoso sedutor", garante Lidice. "No final da nossa primeira taça de vinho, ele já tinha ganho a namorada que hoje o acompanha em todas as aventuras pessoais e profissionais." Mas não é para falar de amor de Lidice participa desta edição de NOVA. No depoimento "Viagem para fora do corpo" você vai conhecer a impressionante experiência que ela viveu depois de levar um tiro. Lidice investigou tudo o que já vem sendo pesquisado sobre esta ainda misteriosa fronteira do conhecimento. Vocês perceberam quantas histórias de amor que deram certo começaram nas férias? Acho que precisamos sepultar de vez o antigo ditado que diz que "amor de verão acaba com a estação". Eu mesma sou mais um exemplo: conheci o Roberto na Piazza Navona, em Roma, num final de férias, no velho estilo italiano-paquera-turista. Depois de oito meses de cartas, telefonemas, idas e vindas, ele deixou seu país e veio para o Brasil para casar comigo. O final da história? A Roberta, nossa filha linda de quase 3 anos. Você já pensou onde vai passar suas próximas férias? Um beijo e até o mês que vem,
(Marcia Neder, *Nova*)

10 - Voltar a estudar depois dos 30, dos 40 ou mesmo dos 50 anos pode parecer missão impossível. Afinal, qual é a mulher que pode conciliar filhos e trabalho com estudo sem ficar maluca? Muitas conseguiram, como mostra a nossa reportagem. Mulheres de várias idades que aceitaram o desafio, se organizaram e conseguiram transformar o estudo em prazer. Mulheres que aproveitaram a convivência com colegas bem mais jovens, enriqueceram suas vidas e mudaram radicalmente seu futuro. Crianças que mentem é o tema de outra reportagem que merece especial atenção, em que especialistas mostram como se comportar diante da natural e exagerada imaginação infantil, compreender o porquê da mentira e, principalmente, como agir nos casos que se tornam perigosos.

Outras leituras igualmente informativas, emocionantes e divertidas você vai encontrar nesta edição. E, como todos os meses, muitas idéias e dicas -- de beleza, culinária, jardinagem, artesanato, tricô, crochê, costura, saúde -- nas páginas destacáveis, para você selecionar e guardar no fichário apenas as que são do seu interesse.

(Maria Ignez T. França, *Criativa*, fev 90)

11- Aqui, entre nós

No mês de novembro fizemos uma matéria sobre casais que optaram por não ter filhos. Por isso, e por não ter filhos, participei de um dos programas de Hebe Camargo que tratava deste assunto. Foi uma discussão ótima e a conclusão é que, claro, cada pessoa sabe o que é melhor para si mesma. Mas o que quero contar é como fico fascinada quanto encontro a Hebe. Acho que nunca conheci alguém tão cheia de energia, feliz com o que faz, com a vida. Ela é incansável! Não é à toa que é, a muitos anos, a rainha da TV.

A gente fala em Hebe e logo se lembra dos seus saltos altíssimos (como ela agüenta?), suas bijoux, suas mínis, sua ousadia. Ela até emprestou algumas peças de seu guarda-roupa para a novela *Perigosas Peruas*. Hebe peruá? Há quem diga. Afinal, este é um termo usado cada vez mais com carinho e humor. E se ser peruá é exagerar um pouco no vestir e muito na alegria de viver, então viva a peruagem! Por isso a moda, *Uma Questão de Estilo*, fotografada em Miami, é uma homenagem ao verão, ao sol, ao nosso jeito colorido de vestir.

Colorido pero no mucho decotado, hein? Adoramos quando Ricardo Setti, Diretor Editorial da Editora Abril, nos sugeriu a matéria *Decotes*. Sabemos que a brasileira gosta de mostrar o bumbum -- haja vista o nosso internacionalmente famoso fio dental. *Topless*? Nem pensar, não pega mesmo. E na moda do dia-a-dia por que o colo, essa parte tão linda do nosso corpo, fica tão escondido? Fomos às ruas à procura de camisetas, blusas, vestidos mais ousados. Nada. *Decote*? Só em ocasiões especiais...

Dois homens falam sobre mulheres nesta edição. Um latino, ardoroso, galanteador, com fama de ter amado mais de 3.000 mulheres. Assim é a maneira pela qual Julio Inglesias expressa sua admiração pelo sexo

oposto. E que admiração! O outro é Jon Katz, jornalista americano especializado em tema sobre a relação homem e trabalho. Quando li o texto que publicamos na página 96 pela primeira vez, fiquei profundamente comovida, principalmente porque acredito que haja uma transformação no ar. Os homens querem mudar e pedem nossa ajuda. Pode ser apenas um pequeno início, mas é o início. E precisamos estar, mais do que nunca, de braços abertos.

Até o mês que vem, com um enorme beijo
(Célia Pardi, Diretora de Redação, *Cláudia*, fev 93)

12 - Aqui na Redação

Acredito que o ano que passou foi um marco na vida de todas nós. Tivemos grandes mudanças, fomos para as ruas, lutamos para que a corrupção acabasse e resgatamos valores que pareciam esquecidos, como dignidade e honestidade. Por isso, proponho que você comece 1993 no mesmo embalo, com novos projetos que transformem a sua vida. Que tal lutar por aquela promoção ou emprego dos seus sonhos? Na primeira edição do ano, publicamos o resultado da pesquisa Seu trabalho, seu futuro profissional. A redação se uniu ao departamento de pesquisa da Editora Abril e ao Instituto Sinal, especializado em pesquisa de psicologia do consumo, para saber o que as nossas leitoras querem da carreira. "Conseguimos detectar que as mulheres têm uma relação muito positiva com o trabalho. E conseguem cada vez melhor conciliar a vida pessoal (casa, marido, filhos) com a profissional", diz Lúcia Helena Fortes, coordenadora da área de pesquisa da Editora Abril, que supervisionou o projeto junto com Iolanda K. Cerqueira César. Para Olenka Franco, diretora do Instituto Sinal, "a maioria das mulheres hoje é muito mais determinada, tem prazer em trabalhar porque assim consegue exercer a inteligência e se informar. Como eu, muitas não viveriam sem o trabalho." A edição final foi feita pela editora Inês Godinho, que também adora o que faz:

"O trabalho não é mais uma coisa passageira na vida dessas mulheres. Hoje mais do que nunca elas investem na carreira, estudam, vão em frente com seus projetos. Foi bom perceber que não se culpam mais por deixarem seus filhos para trabalhar." Na capa dessa edição, uma mulher que é energia pura e uma "fera" no trabalho: Daniela Mercury. Seu ritmo e sua alegria vão dar o tom do verão e do novo ano. A foto é da outra apaixonada pelo que faz, a craque Nana Moraes, que começou a trabalhar há seis anos ajudando o pai, fotógrafo José Antonio. Mas você deve estar se perguntando: quem é toda essa gente na foto ao lado? São as diretoras das edições internacionais da revista *Cosmopolitan*. Nós nos reunimos em Londres, no final do ano passado, para discutir o que está acontecendo com as nossas leitoras ao redor do mundo. Sabe o que descobrimos? Que seja na Austrália, nos Estados Unidos, na Alemanha ou em Hong Kong, tudo o que as mulheres querem é ter sucesso na carreira, equilíbrio emocional, muito amor, uma família feliz. Igualzinho a todas nós aqui no Brasil. Um beijo,
(Marcia Neder, *Nova*, jan, 1993)

13 - Entre nós

Agora não tem desculpa. O Natal, o ano novo e o carnaval já passaram e você já voltou à rotina. Portanto, mãos à obra, pois é hora de malhar! Nossa Corpo a Corpo está aí justamente para ajudá-la a cuidar de si mesma, deixá-la mais bonita e saudável. Sem esquecer, jamais, que cuidar da beleza e da saúde deve ser uma preocupação cotidiana, mas não um sacrifício permanente. Esta edição de Corpo a Corpo prova mais uma vez que isso é perfeitamente possível. A dieta deste mês é o melhor exemplo: ensina a emagrecer comendo macarrão, a primeira vítima que todo mundo elimina do prato quando quer se livrar dos quilinhos extras. Um programa de emagrecimento recheado de talharins, espaguete, raviólis e até lasanhas é um belo presente, não é mesmo?

Por falar em presentes, como eu sei que todas nós adoramos ganhá-los, inauguramos uma seção só para eles. É a Vitrine, que sempre trará uma verdadeira coleção de algum dos objetos do nosso desejo. Começamos com bichinhos fofíssimos, de pelúcia ou pano, irresistíveis para mulheres de zero a 90 anos. Na próxima edição, os relógios mais bonitos e charmosos, e por aí vai. A melhor estratégia de como convencer alguém a lhe dar um desses bichinhos fica por sua conta. Mas, se você quiser uma sugestão de como ganhá-los, use a revista. Basta deixá-la "distraidamente" ao lado da pessoa. Aberta naquela página, é lógico!

Ele vai precisar ser muito "Guedes", o machão da novela *De Corpo e Alma*, para não perceber o recado. Se o seu namorado ou marido for desse tipo, não perca nesta edição a entrevista com Vera Holtz, a submissa Simone daquela novela, e você saberá o que fazer com ele... E aproveite para conhecer essa atriz maravilhosa, que conquistou o Brasil através de seu trabalho.

Não poderiam faltar as dicas quentes de beleza, da cabeça aos pés -- mesmo. Para os cabelos, conselhos que vão fazê-la obter grandes efeitos com pequenos truques. Para o corpo, os segredos que mantêm o bronzeado mesmo depois do verão. E tem também dicas para seus pés ficarem lindos, macios e cheirosos. Corpo a Corpo é assim: uma revista cada vez mais completa, cada vez mais perto de você.

Até a próxima.

(Joana Woo, *Corpo a Corpo*, mar/abr 93)

14 - Entre nós

Conversa de Verão

"Mãe é mãe". "Ser mãe é sofrer no paraíso". "Mãe só tem uma". Muitos são os provérbios sobre essa figura tão importante na nossa vida. Mãe e filha. Esse é um tema quase diário aqui na redação de CLAUDIA. Seja a mãe, a mãe de cada uma de nós ou seja a mãe, a mãe que algumas de nós somos. Para cima ou para baixo, ser mãe -- e ser filha -- nos dá muita alegria, mas tem lá suas dificuldades, não é mesmo? Por isso queremos conhecer um pouquinho mais sobre a sua relação com sua mãe. Além da enquete no "em discussão", convidamos você a contar sua história, seus sentimentos, suas recordações, sua vida com ela. Ponha no papel tudo o que lhe vier ao coração. Nós vamos adorar. Veja na página 12 como participar.

Hoje estou rindo e cantando a toa. Às vezes fico assim e, engraçado, as pessoas estranham, me olham como se eu fosse um E.T. Acho que é o verão, o começo do ano, a maravilha da cidade ainda vazia. Ou ainda, a coragem de pelo menos tentar aprender uma coisa que nunca imaginei pudesse fazer: mergulhar. Pois é, Rosely Parrela, amiga nova e querida, me leva para esta aventura. Não sei nadar direito, sou um horror e, aliás, não gosto de nadar. Mas adoro água. Quem sabe me dou bem? Não custa tentar. Quem sabe faço eu a próxima matéria sobre Fernando de Noronha? A desta edição está linda, dá vontade de ir para lá hoje. Eu debaixo d'água? Estou achando difícil, mas depois eu conto se deu certo, tá? Quem sabe você se anima também.

Mesmo debaixo d'água, uso filtro solar. Desta vez dei uma bobeadada. Fiquei muito tempo dentro do mar (não existe nada mais maravilhoso) e os cremes não deram conta. É impressionante como o sol anda forte. Fui para o sul da Bahia e, às 7 horas da manhã (6 no horário solar), o sol já era quase insuportável (juro, não sei como o povo aguenta ficar literalmente se torrando na areia. Não entendo, é sofrimento, o sol arde no corpo!). Por isso, após a praia, montes e montes de hidratantes. Uso sem dó nem piedade. Mesmo sem tomar sol, minha dermatologista já havia aconselhado: "Depois dos 40... cremes todos os dias". Concordo com você, tem que ter uma paciência de Jó, mas a pele de fato agradece. Na página 54 você vai encontrar o que de melhor há no mercado.

Pobre, favelada, negra, mulher. Anos atrás não ousaríamos pensar na possibilidade de um candidato com esse perfil para um cargo político. Hoje, levada ao Senado por mais de dois milhões de votos, Benedita da Silva, a Bené, cumpre sua trajetória de mulher de fibra e de coragem. De ousadia. De crença em si mesma. Radiante e orgulhosa. Com toda a razão. Bené está na página 160.

Um grande beijo para você, bom fevereiro, bom carnaval e não abuse muito nem do samba, nem do sol!

Beijo!

(Célia Pardi, Diretora da redação, *Cláudia*, fev 95)

12 - Diário da Redação

Esta edição baiana começou a existir há muito tempo. Tomou força em Paris, no meio do frio de outubro, numa mesa do Café de Flore, em Saint Germain. Fui encontrar com o fotógrafo J. R. Duran, meu amigo de longa data. O que ia ser um jantar normal virou um compromisso: finalmente, depois de inúmeras tentativas e desencontros, o Duran iria trabalhar para nós. Eba! Não sei se você já ouviu falar do Duran, esse catalão-brasileiro, que há quatro anos se mandou para Nova York e ganhou o mundo. Hoje, ele fotografa para as melhores revistas de moda que existem, tipo Harpers Bazaar, Elle francesa, Glamour, e por aí vai. Adoro seu jeito bossa-nova de fotografar, a sensualidade sutil e inteligente que ele coloca em cada foto, como ele dirige e pensa cada situação, enfim... Não é à toa que ele é quem é e faz o trabalho que faz. Queria porque queria tê-lo aqui em CAPRICHOS, mas brigar com agentes americanos e franceses, conseguir data naquela agenda cheíssima... Vencemos pela pauta. Quando eu falei "Salvador" deu o click. Ou seja, o poder mágico da Bahia começou a atuar lá no frio de Paris e tchan tchan tchan tchan... Não é que o Duran estava louco para ir para a Bahia? Juntamos o útil ao agradável (que, aliás, é sempre o melhor jeito de se fazer as coisas) e voilà! Axé! Olha aí no que deu. Os orixás deviam estar do nosso lado mesmo, porque aí entrou em cena uma fada madrinha: minha amiga Luiza Olivetto, que nos levou para Salvador pela porta da frente. Nos apresentou a pessoas-chaves e certas, como Lícia Fábio, por exemplo. Lícia foi nossa "guia" em terras baianas. Sem elas, nada disso seria possível. Adoro Salvador. Espero que você curta esta edição e que a gente tenha conseguido colocar todo o nosso tesão, amor e paixão em cada página desta revista. Foi uma delícia tudo, obrigado para todo mundo. Foi tudo tão bom que adivinha onde eu passei meu réveillon? Em Salvador, claro! Cercada de velhos amigos daqui e novos amigos de lá. Quero voltar mais, mil vezes. E você, já foi à Bahia, nega? Não? Então vá! Vá correndo!

Em tempo: e as aulas? Já começaram? Você já pegou o pique? Suas férias foram boas? Como vai sua vida? Olha, a minha vai ótima, viu? Por isso, um beijo para você gigante, cheio de amor pra dar, valeu?

(Mônica Figueiredo, *Capricho* fev. 94)

13 - Diário da Redação

Uma menina segurando uma camisinha na capa de CAPRICHOS? Como assim? Assim, uai! Como está aí. Há muito tempo a gente queria falar sobre camisinha, sobre a sua necessidade absoluta, urgente. Enquanto não descobrirem uma vacina para a Aids, um remédio poderoso, alguma coisa, não tem alternativa. Tem que usar camisinha e fim de papo.

Mas esse é o universo de CAPRICHOS? As leitoras de CAPRICHOS estão preocupadas com a Aids?

Acho que estamos todos preocupados em não associar amor com baixo-astral. Prazer com morte. E, como sabemos que é preciso estar atento e forte, sempre para curtir temos que nos prevenir. É simples, até segunda ordem fica combinado assim: camisinha, camisinha, camisinha. Não adianta achar que você não faz parte do grupo de risco ou que isso está muito longe... Tem um vírus louco solto por aí! Mata muita gente todo dia. E isso não tem nada de engraçado. É triste, é horrível, é injusto.

Não queremos chocar ninguém nem bancar os moderninhos. Não queremos que você saia transando antes da hora, de um jeito errado só porque está usando camisinha. Não queremos que você não siga a sua cabeça, o seu coração. Todos esses assuntos devem ser conversados e analisados exaustivamente, com sua família, seus amigos, seu namorado, sua melhor amiga... com quem você confia. O que você não deve é dormir no ponto, desligar.

É delicado? Põe delicado nisso! Mas, como não tem jeito, só temos uma saída: tentar conhecer todo esse assunto ao máximo, ir fundo, perder o medo de perguntar, de se informar e aí tomar a atitude que a gente acha mais certa. A Ciça Lessa e a Cláudia Visoni que assinam essa matéria, tiveram o maior cuidado durante todo o tempo da reportagem. A escolha da melhor palavra, o melhor depoimento, a frase que passasse o maior carinho...

Tomara que você goste. Me escreva dando a sua opinião. Eu vou adorar. Aliás, essa matéria é a despedida da Cláudia Visoni da CAPRICHOS. Agora ela trabalha na revista Elle. Nós aqui da redação ficamos felizes por ela, mas já estamos morrendo de saudade. Foram três anos muito legais, de muito trabalho e aprendizado. A Cláudia é o máximo. Tomara que um dia, nessas viradas que o mundo dá, a gente se encontre de novo e volte a trabalhar junto.

. Se a matéria de camisinha foi a última de Cláudia, foi a primeira da Vera Moraes, que deu um show ao lado do fotógrafo Mário Fontes, da Folha Imagem responsável por este mar de estrelas com a camisinha. Foi uma loucura, mas valeu a pena. A gente adorou as fotos. Bem-vindo à turma!

. Outro ilustre colaborador que vem enriquecer o nosso time é o Kiko Farkas, ilustrador da pesada. Você conhece o livro dele, Uma Letra Puxa Outra, da Companhia das Letrinhas? É lindo! Foi ali que eu me apaixonei pelo trabalho dele. Na matéria "Cor de laranja", ele mostra que é bacana.

Não acabou! Queria que vocês conhecessem o pessoal aí da foto: são os alunos do Curso Abril de Jornalismo. Eles ficaram o mês de janeiro e boa parte de fevereiro estagiando conosco. Conquistaram toda a redação. A gente queria que eles ficassem aqui para sempre. Quem sabe amanhã? Gente boa, recém formada, cheia de pique é sempre muito bem vinda!

Um superbeijo para você e até o mês que vem!

(Mônica Figueiredo, *Capricho* março 1993)

16 - Diário da redação

Eu estou muito feliz com este número da revista, com essa edição que está agora nas suas mãos. CAPRICHOSÓ me dá alegria, é impressionante! Depois de anos sem eu mesma sair para fazer uma entrevista, este é o mês da minha "volta", e em grande estilo: entrevistei, de uma vez só, meus ídolos Caetano Veloso e Gilberto Gil. O Ricardo Guimarães, meu parceiro e amigo foi junto. E foi maravilhoso. Este papo inesquecível, que você vai poder aproveitar (corre lá na pág. 48), aconteceu no Rio, no escritório que o Caetano e o Gil dividem. Esta edição foi praticamente toda feita no Rio e está cheia de gente legal. Montamos uma miniredação carioca, que continua funcionando a mil por hora, onde contamos com o auxílio luxuosíssimo da Gilda, que você já conhece -- ela sempre fotografa para nós -- e que funcionou como nossa "guia", e com a Cristiane Fleury, que era da revista Elle e agora trabalha para toda a Abril no escritório do Rio. Só que as duas não seriam nada sem o Jonas, grande Jonas, supersecretário (o seu caderninho de telefones é imbatível), pronto para viabilizar para nós as produções mais loucas, como se estivéssemos pedindo um simples copo de água. Se não fosse este trio maravilhoso, teria sido impossível fazer tudo o que a gente queria no pouco tempo que tínhamos. Valeu, obrigada em meu nome, em nome da Amália Spinardi, da Vera Moraes, de toda a redação e bem-vindos à turma. Sim, porque nosso "projeto carioca" não acabou aqui, aliás, só começou. Queremos, cada vez mais, colocar o pé na estrada, virar esse Brasil de cabeça para baixo, ir com CAPRICHOSÓ para lá e para cá, ter esse país maravilhoso, que é o nosso, retratado lindamente nas páginas da sua revista. Nossa próxima parada é Salvador, na Bahia. Aguarde! A edição de janeiro vai ser totalmente axé... Você assistiu à entrevista da Regina Casé no Cara a Cara, da

Marília Gabriela? Bom, eu assisti. Se eu já era apaixonada pela Regina, agora sou o quê? Mais que apaixonada! Ela é demais. Muito poderosa, no sentido bacana que o poder tem. Eu queira ser amiga dela! Tomara que você curta a matéria que o Rodrigo Leão, nosso editor de Variedades, fez e que está na pág. 56. Agora, um rápido momento "essa é sua vida", ou, se você preferir, um "entregando o ouro" de leve... Mexendo nos álbuns de fotografia da casa dos meus pais, olha só o que eu achei: essas fotos do meu aniversário de 5 anos, em que aparece a Regina Casé, uma das minhas amiguinhas da festa! Nossos pais eram amigos, e estão aí, para você curtir, essas fotos hilárias, de época, dessa que vos fala e da grande Casé enquanto meninas!

Estréia: mais um para a turma! A partir deste mês, o Marcelo Pirrers, um gaúcho tribacana, vai estar escrevendo para nós uma nova coluna P.S. do P.S. do P.S. Conheci o Marcelo recentemente, gostei muito dele, nos afinamos e já nos tornamos grandes amigos de infância. Ele é redator da W/Brasil, e agora nosso mais novo colunista. Pedi um texto para ele para a seção "Fala, menino". Sabe o que ele fez? Trouxe quatro. Não tive dúvida: em vez de escolher um texto, escolhi o Marcelo inteiro numa vez, pra sempre e pronto, já está. Tomara que você goste tanto quanto eu.

Você tem fome de quê? Eu tenho fome de muitas coisas. Mas a maior delas é de ver este país melhor. Você me conhece, sabe o que eu penso: é possível mudar mundos. Está na nossa mão. Vamos fazer alguma coisa, e juntos? Sonho que sonha junto é realidade. Fiquei muito mobilizada, muito emocionada com o trabalho do Betinho, o sociólogo Herbert de Souza, que está virando a cabeça e o coração das pessoas, modificando o país com a sua campanha contra a fome. Nossa editora de Comportamento, Ciça Lessa, fez a nossa parte nessa matéria que está aí, na pág. 62. Agora é com você. Esse papo é sério, precisamos entender de uma vez por todas que uma sociedade legal é feita por grandes cidadãos, e, para a gente ser digno desse nome, não podemos esperar que as coisas caiam do céu ou que venham de cima para baixo. O Brasil é lindo, é nosso, e a gente que mora aqui é que pode fazer alguma coisa para ele ser ainda mais poderoso. Vamos ter orgulho de nós? Cada vez mais? Então, está combinado. Eu sei que a gente pode.

Um beijo gigantesco,

(Mônica Figueiredo, *Capricho*, outubro/93)

