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A Social Semiotic and ideological Perspectives Study**

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**N° d'ordre:**

**N° de série:**

*Naima,*

*In the Memory of My Mother*

*To All My Family*

*To My Husband and All His Family*

*To all My Friends and My Beloved Ones*

*Nesrine*

*To My Dear Parents*

*To All My Sisters and Cousins*

*To All My Friends and My Beloved Ones*

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---

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*The present study purports itself to investigate the representation of women in two selected American Magazines: Vogue Magazine 1970 and Vogue Magazine 2017. The corpus consists of twelve visual images. This research is centred on three objectives. First, it analyses the way women are portrayed visually in the images of the selected magazines relying 'Visual Grammar' proposed by Kress and Van Leeuwen (1996, 2006). Second, it explores how women are represented culturally and the reasons behind their representations in the selected magazines by adopting Theodor Adorno and Max Horkheimer's framework in Dialectic of Enlightenment named 'the Culture Industry' (2002). Third, this study seeks to relate the two mentioned perspectives (visual and ideological) in studying the evolution of the representation of women in American Vogue Magazines. To reach these aims, the qualitative method research is adopted. The examination of the selected images by both visual and cultural analysis has revealed that women are represented differently in the selected magazines, since, Vogue Magazine 1970 show women as working and self-reliant ones while Vogue Magazine 2017 portrays them in a more photoshopped, highly eroticized manner, these two different representations are due to the association of Vogue Magazine in 'Culture Industry'.*

**Key Words:** *Visual Grammar, Representation, Culture Industry, Women advertising images.*

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Ads: advertisement.

Hp: Hypothesis.

Q: Question.

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# *General Introduction*

- **Statement of the Problem**

Mass Media is spreading rapidly throughout the world. This is mainly due to the increasing access of technological advancement that in turn has a great impact on people everyday life. Thus, Advertising provides images and language that are relevant to its target audience while keep pace with specific cultural, economic and social changes (Zhang & Cartwright, 2009). In other words, it serves the interests of the advertisers by portraying selected lifestyles and values considered to be beneficial to the advertisers.

Advertisements in fashion magazines are the best examples of powerful print media which influence women on regular basics. In fact, it creates not only an image of the advertising products, but also an image of a culture by effecting how people define their identities and their positions in the world in general and thier society in particular. Thus, the image of women in advertisement can be manipulated by adverters, who select them to be sure that the advertisement reaches the consumer. Therefore, the present study is concerned with the representation of women in advertising images of Vogue Magazines (1970, 2017).

That is, the study sets to analyse the visual representation of women in Vogue Magazine published in two different periods of time relaying on social semiotics approach named “Visual Grammar Design”. The two selected Vogue Magazines are in two different periods: the1970s and the 2017s. The selection of these magazines is to their place in the American journalism and because Vogue Magazine is considered as prominent artefact of visual culture.

In addition, to the visual representation, the ideological representation analysis of women in magazines will be included, through dealing with different ideological representation of women’s images in Vogue Magazines, according to each period of time since the visual representation in combination with cultural one in social context, provide

answers to our study. This representation will be analyzed through their historical and cultural background. By dealing with the concepts introduced by Theodor Adorno and Max Horkheimer named 'The Culture Industry'. (2002)

A brief overview of literature reveals that many academic investigations have been conducted dealing with the representation of women. The latter has been analyzed from our theoretical perspective (semiotic analysis); thus, we have just selected three of them, as we think they are close to what we intend to study. Aimeur. T (2017) investigates *Media Representation of Women in Women's Day*, by adopting the theory of "Visual Grammar". She compares Algerian, American and British newspapers. The main conclusion drawn from the analysis is that there are different depictions of women in the selected news papers.

In Saudi Arabia, Adham (2012) entails her work "*The Iconic Representation of Women in Eastern Media*" by using the 'Visual Grammar', she remarks that western magazine are beginning to infiltrate the Arabic media, the main conclusion of the analysis is that different messages are emitted through the medium of advertisement.

Moreover, Nömm (2007) in his work investigated on the topic of '*the analysis of fashionable women in Elle Magazine*'. He focuses on the corpus of analyzing 06 images from different period of time (1990, 2000, 2010) using a semiotic analysis, he remarked that there is different depiction of women and then he concluded by saying that there is a perception of sexuality in the women's representation through time with a transformation from verbal images to visual one.

- **Aims and Significance of the Study**

The present work seeks to understand the visual resources which are used in magazines advertisement to depict women in images. In order to investigate these visual

representations, we will use the principles introduced by Kress and Van Leeuwen in ‘*Grammar of Visual Design*’ (2006) to analyse them systematically, in addition to some principles identified by Theodor Adorno and Max Horkheimer (2002) in ‘*Dialectic of Enlightenment*’. The study aims at applying Social Semiotic ideological theory to the analysis of the two selected Magazines.

The representation of women in print media has been a subject of study for many researchers all over the world. Therefore, the present research provides a critical analysis of the advertising images in *Vogue Magazines*. Besides, the analysis is important since the messages conveyed by advertisement images are related to ideological perspectives of each period. So, this dissertation will focus on investigating why women are portrayed in such ways in advertising images from social and cultural contexts, and determines how different semiotics resources are used to communicate different meaning.

- **Research Question and Hypothesis**

This work attempts to examine the representation of women in the visual and the ideological levels of the selected Magazines. In order to carry out our analysis, we formulated the following questions:

- **The Main Question of the Study**

How are women depicted visually and culturally in advertising images of *Vogue* magazine 1970 and 2017?

And three research questions related to the above-mentioned main question are raised:

**Q 01:** How do the visual techniques depict women in *Vogue Magazines* of 1970 and 2017?

**Q02:** To what extent do the visual techniques play a role in depicting cultural representations of women in *Vogue Magazines* 1970 and 2017?

**Q03:** How are women represented from cultural perspective in Vogue Magazine 1970 and Vogue Magazine 2017? And what are the reasons behind?

In order to answer these research questions, the following working hypotheses are advanced:

**Hp1:** The visual techniques depict women differently in the two periods of time.

**Hp2:** The visual techniques are used as semiotic resources in order to show the representation of women in the two periods of time.

**Hp3:** The cultural investigation depicts women differently in the periods of time,

### **Research Techniques and Methodology**

To conduct the research study we will use a social semiotic analysis approach which is based on the framework introduced by Kress and Van Leeuwen (2006) in '*Grammar of Visual Design*' since it provides us with the needed tools in order to analyse the images. In addition we added some principles proposed by Theodor Adorno and Max Horkheimer (2002) in '*Dialectic of enlightenment*'. To explain the findings we will adopt the qualitative content analysis research which enables us the understanding of how the selected images of women from two different periods of time are shown at the visual level and what is the significance of these differences from the cultural studies perspectives.

- **Structure of the Dissertation**

The dissertation follows the traditional complex model consisting of four chapters in addition to a general introduction and a general conclusion. The first chapter is theoretical and relates to the Review of Literature. The second chapter is referred to as Research Design and it seeks to provide a detailed description of the research method, the procedures of data collection and data analysis as well as the corpus of this research. The third chapter is named Presentation of the Findings and it is concerned with presenting the main results gained from

the examination of the visual and the cultural representation of women in the magazines under study. The last chapter is called Discussion of the Findings. Its main concern is to discuss and interpret the results obtained from the analysis of the images and discussed them considered the theoretical framework of the study.

# *Chapter I*

## Review of Literature

### Introduction

This chapter is concerned with the review of literature. It is designed to account for the major works that the present study adopts in order to analyze the representation of women in *Vogue magazines* advertisement in 1970 and 2017, both visually and ideologically. It first tries to review the definitions concerning magazines and advertisement. Then, it throws light on the representation of women in advertising images. It then, moves to highlight some historical background about the two selected periods. This chapter ends up with the presentation the analytical models to be used to analyze the corpus under investigation.

## 1. The Representation of Women in Magazines Advertisement

### 1.1 Magazines

According to Upendran (2008) the etymology of the word “magazine” goes back to the Arabic word “*makhzan*”, meaning the “*storehouse*”. Originally, the magazine was a place where goods were stored and apparently, the meaning was transferred into the “*storehouse of information*” (Mc Laughlin, 2000:2). There are also many types of magazines on the market (Mc Laughlin, 2000) suggested dividing them into two categories:

- **Special interest magazines**, deal with specialized topics like computing, medicine or music.
- **Centre of interest magazines**, they are aimed at much wider audience, supermarket “in-house” magazines, women’s and men’s lifestyle magazines, and women’s fashion magazine.

### 1.2. Women’s Fashion Magazines

When dealing with Women’s fashion magazines, it is necessary to situate them among other magazines. Thus, women’s fashion magazine fall especially fall into the centre of interest

magazines, which suggested the first important feature of women's magazine in general; which are a wide range of topics often aimed at large public. McLaughlin (2002:2) suggested that "*Woman's magazine is considered as a composition of unrelated parts articles, fiction and photographs*". The contents of a magazine also reflect the preferences of its readership.

However, McLaughlin (2000, 11) claims that the main view of women's magazines is that they are a low-brow form of entertainment. Some critics, such as the UK feminist Kate Allen (2002), also point out that the creation of the "magazine woman" which represents the magazine's view of a woman as opposed to women's real lives. She further demonstrates that "*There was a strange discrepancy between the reality of our lives as women and the image to which we were trying to conform*" (Allen, 2002:28).

### **1.3. The Image of Women in Women's Magazines**

Women's magazines generally contain two types of content – editorial content and advertising. Since the mid 2000's, a close link has become apparent between these two components. In fact, it has become increasingly difficult to distinguish editorial content from adverts. In other word, advertising now uses the available space in a different way, but it affects the image women in advertisement. Researchers have shown that advertisement manipulate and distort the images of women in the media, since "*women were and are absent in this medium of communication, portrayals of women and about women are always in relation to men and often the content of the media disort women's status in social world*" (Tuchman, 1979: 531).

In addition, many companies tend to use the images of women that they believe will help to sell their products. They use especially, the images which attract people's attention. Therefore, Morris (2006:13) argued that "*the media images of women are advertized, publicized and promoted for marketing and enhancing profits and the expense their false and*

unrealistic *description*". This explain why photo shopping images can be found everywhere; in media and through the pages of magazines. The editor of Canada's Flare magazine said "*any fashion periodical that claims not retouched photos is lying*" (Harris, 2008:10). According to Long (2008:14) one issue of *Vogue magazine (US)* alone had retouched 107 advertisements, 36 fashion photos and cover images. .

According to Dickey (2006), the images of women are mainly concerned with women's mainstream western model of beauty and the perfection of the physical shape rather than other criteria, since women's body is arranged in a way as to attract man, although the models are beautiful and they perform well to sell the product. But the images produced are distortion of reality. Hence, advertising select modals which look pretty and attractive, to target a large audience.

### **1.4. Advertising**

The term advertising is derived from the Medieval Latin verb "*advertere*" which means to direct one's attention and it designates any type of public commodities or services (Marcel, 2002: 179). In contemporary society, advertising became part of people's life and it is everywhere. It is "*Both part of and has helped to create a new global culture which ignores national boundaries*" (Cook, 2001:22). That is to say that advertisement goes beyond the limits and crossing the beliefs that certain organization has to connect to a certain audience. In this sense, Dyer states that what advertisement means is dependent on what is observable on TV or cinema screen, or in the pages of magazines and newspapers (Dyer, 1982: 69).

### **1.5. The Different Messages Advocated in Advertisement**

According to Ambekar (2009) there are different types of appeal /messages found in contemporary advertisements such as:

- a) ***Masculine/feminine appeal:*** in such images representing this kind of appeal, the viewer is invited to aspire to be like the represented participants. They are led to believe that the product being advertised will give a similar state of perfection in the consumers or infuse on them qualities being promoted in the advertisement.
- b) ***Social:*** these are images where the viewer is invited to purchase the product which promises the achievement of “recognition, involvement, and acceptance status approval” such an invitation has a social appeal.
- c) ***Sexual:*** these are images where the viewer is exposed to messages which suggest to the viewer “*if they buy the product they will become as sexually attractive as the represented modal and /or more attractive to the opposite sex*” (Oakley, 2009:11).
- d) ***Sexiest:*** these are images where the representation of the females is depicted in a manner that underestimates their intellect or ability to perform the same job as man. (Ambekar, 2009 cited in Adham, 2012: 5).

### **1.7. An Overview about Women’s Magazine in the 1970s and the 2000s**

Magazines journalism in the United States went through several transformations, from its early beginning to present day. There are also major trend which resonated in women’s fashion magazines, they can be divided into three distinct time periods based on notable changes in feminist-minded on magazine content. The 1970s and 2000s are marked by events that are important for the understanding of advertisements in women’s magazines.

#### **In the 1970s**

At the beginning, there was women’s liberation movements called the second feminist wave which emerged, at that period women were encouraged to remove the shackles of their gender, go to universities and pursue career opportunities. In other words, get a life ‘of their own,

outside the habitual domestic environment. Thus, the number of women getting part time and full-time jobs was increasing (DeRenzo & Malley, 1992; Herd, 2005).

In addition , due to the drastic political changes occurring in the country during the Vietnamese War (1959-1975), women's magazines of the 1960s and 1970s were obliged to reflect these changes by presenting women with an agenda more focused on their independence and freedom , namely through the presentation of women in the workplace and in higher education.. Magazines began to pick up on these changes, showing women working instead of being in their homes as housewives and portraying women was successful. ( reference)

### **In the 2000s**

Women are more liberalized than in the 1970s. The number of women at work increased dramatically with more women occupying executive positions Moreover, there is less societal expectations on when or evens whether to have family and children (Herd, 2005).

Then, there is the advanced technology which were made possible to radically change appearances through plastic surgery on the one hand and computer technologies for digitally altering photographs on the other (Calasanti, 2008). The ideas of what people should look like for their age have become blurred, and mass media that publish photos of the perfect bodies of Hollywood celebrities contribute to the shift in the perception of appearance (Featherstone, 1991). Therefore, the construction of the ideal woman has considerably changed compared to the 1970s liberalized women in the 2000s are still the target audience in media that promotes values, which are far from being progressive (Bazin & White, 2006).

## **2. Social Semiotics and Ideological Approaches**

### **2.1. Social Semiotics**

Social semiotics is a branch of study which originated from the work of M.A.K Halliday's *Systemic Functional Grammar* (1978). Van Leeuwen (2005: 93) states that it is '*...a process of meaning making inquiry*' He also believes social semiotics is not a pure theory, it comes to its own when it is applied to specific instances and specific problems but it does not offer readymade answers about issues, it tells rather how to search to find them. Thus, Social semiotic is the study of meaning practices either verbal or visual. And since the magazines are considered as one type of visuals that conveys a social meaning, this theory of semiotics will provides us with necessary tools to analyse the visual representation of woman in the American *Vogue Magazines* and their significance and meaning.

### **2.2. Semiotic Resources**

The term 'semiotic resource' is a key term in social semiotics .It is originated in the work of M.A.K Halliday who argues that: "*the grammar of language is not a code or a set of rules for producing correct sentences but a resource for making meaning*" Halliday, (1978: 192). In addition, Van Leeuwen (2005: 8) defines semiotic resource as "*actions and artefacts we use to communicate, whether they are produced psychologically with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc*". according to him, in social semiotics, the term semiotic resource is preferred, because it avoids the impression that what a sign stands for is somehow pre-given and not effected by its use, as indicated by Hodge and Kress: "*signs may not be divorced from the concrete forms of social intercourse ...and cannot exist as such without it*" (Hodge and Kress, 1988: 18).

### **2.3. Mode and Modal Affordance**

Bezemer and Kress argue that: "*A mode is a socially and culturally shaped resource for making meaning*" Bezemer and Kress, (2008: 171) that is to say, a mode

includes all what makes meaning in society, for example images, colours, speech, writing and so on.

*“Modal affordance is related to the different potential uses of semiotic resources to enable the plurality of meaning”* (ibid: 2008). That is to say; different uses of the same mode to get different significations dependent on the social context. What happens in the work of magazines designers where they use modes that fit the society as Kress (2010) argues: *“the community and its social representation needs”*. It means that, the images designers select modes in their representations that fit and go with the society to make their work more successful.

According to Gibson (1979) *“affordances are the potential uses of a given object ...different observers may notice different affordances depending on their needs and interests”*. That is to say, each community has its own uses of modes and their significations are culturally related and here same mode may mean different things to different people.

### **3. Grammar of Visual Design**

Kress and Van Leeuwen (2006) consider the *Grammar of Visual Design* just as the grammar of language which describes how words are combined together in texts to form meaning. Visual Grammar describes the way depicted elements of the image are joined together in a meaningful way. In their work of *“Reading Images: the Grammar of Visual Design”* (1996, 2006) they take the Hallidayan Social Semiotic Approach to language as a model of three metafunctions that are ideational, interpersonal, textual to rename them as representational, interactive and compositional metafunctions.

#### **3.1.Representational Metafunction**

*“Any semiotic mode has to be able to represent aspects of the world as it is experienced by humans. In other words, it has to be able to represent objects and their relation to the world outside; the representational system”* Kress and Van Leeuwen

(2006:42). Thus, the representational metafunction is concerned with the representation of interaction and the relation between the elements depicted in the image, which are called ‘participants’ (people, places and things). Two types of participants are distinguished:

**1) Interactive participants:** (ibid: 48) they state that the interactive participants are: “*who speaks and listen or write and read, make images or view them*”.

**2) Represented participants:** (ibid) they argue that the represented participants

“constitute the subject matter of the communication; that is, the people, places and things (including abstract things) represented in and by the speech or writing or image, the participants about whom or which we are speaking or writing or producing image”.

They refer to the existence of two categories in which the represented participants come to participate:

- **Narrative process:** in this process, Kress and Van Leeuwen argue:

“the represented participants are represented as doing something for each other. Vectors are referred to as a distinctive features, narrative participants usually realized by elements speaking in picture or referred to actions and lines of notions which formed by the representant”.(ibid: 75)

According to Kress and van Leeuwen (2006) this process is dynamic. They also state that the represented participants in this process are connected by a vector, a line, often diagonal, that connects participants. They are represented either as ‘actor’ or ‘goal’ and this can be recognized thanks to the ‘vector’. The participant that creates a vector is called ‘actor’, while the one that receives it is referred to as ‘goal’. There are three types of actions within the narrative process. First, **transactional process** which is when a participant (actor) performs an action to another participant (goal) (kress and van Leeuwen, 2006: 50). Second, **non-transactional process** which relates to the situation where only one participant in the image performs an action and, thus, playing the role of an actor (Kress and van Leeuwen, 2006: 63). Finally, **reactional process** which refers to a situation where a given participant

reacts in the image and this by gazing to another participant or phenomenon (Kress and van Leeuwen, 2006: 67)

• **Conceptual process:** in this process, there is no victor in which “*the participants tend to be grouped together to present viewers with the concept of whom or what they represent*” (Harrison, 2003:51). There are three types of conceptual process:

First, the *analytical process* which seeks to show how participants are related to each other in terms of Part-whole structure where one participant is the carrier (whole) and the other participants are the possessive attribute (the parts), (Kress and van Leeuwen, 2006: 87). The second process is referred to as the *classificational process* which relates participants in terms of a taxonomy. That is, this process brings different people, places or things together in one picture and distributes them symmetrically across the picture space to show that they belong to the same class (Jewitt and Oyama cited in van Leeuwen and Jewitt, 2001: 143). The last process is named the *symbolic process* that is associated with the symbolic values pointed at by the represented participants in the image.

### 3.2. Interactive Metafunction

It deals with the interaction between the interactive participants and the represented participants. And this interaction involves many factors:

1) **The Gaze:** according to Kress and Van Leeuwen (2006) the gaze constitutes an image act because forms and structures interactions between the viewer and the represented participants. Images can be either a demand or an offer:

- **Demand:** “*when the participants look directly at the viewer, they demand at the viewer enter to some kind of imaginary relation with them*”. (ibid: 118). That is, if the depicted participant gazes directly at the viewer, he/she interacts with him.
- **Offer:** “*when the represented participants are presented to the viewer as items of information and as objects of contemplation because their gaze is taken away*”. (ibid: 119).

This means, if the represented participant doesn't gaze at the viewer, it is just shown as item of information. This table shows the types of the gaze:

|                 |        |                        |
|-----------------|--------|------------------------|
| <b>The Gaze</b> | Demand | Directed at the viewer |
|                 | Offer  | Away from the viewer   |

**Table 1: Types of the Gaze and their Functions ( Kress and Van Leeuwen, 2006)**

According to Kress and Van Leeuwen(2006) it is depending on whether the producer of the image wants the viewer to be engaged in relation with the depicted elements or detached from them that the producer chooses between the demand and the offer. (Goldman, 1972) explains that when a woman looks directly at the viewer she is offering her femininity to a man even if he is not represented. Goldman (1972: 119) adds that *“the woman as a paragon of beauty commands the male’s attention by making herself an object of desire”*. That is; the woman is presenting herself as object of desire when looking at the viewer.

2) **Social distance:** social distance is influenced by different sizes of the frame and this can lead to different relations between represented participants and the viewers (ibid: 124). That is to say, images permit the represented participants to establish different relations with the viewers.

- **Dimensions in which social distance is visually depicted**

| Social distance         | Description                           | Its significance       |
|-------------------------|---------------------------------------|------------------------|
| Close shot/<br>close-up | Head and shoulders of the participant | (intimate or personal) |

|                          |                                   |                         |
|--------------------------|-----------------------------------|-------------------------|
| <b>Very close shot</b>   | The face or the head only         | (Intimate distance )    |
| <b>Medium-close Shot</b> | From the waist up                 | (far intimate distance) |
| <b>Medium-long Shot</b>  | The whole figure                  | (close social distance) |
| <b>Long shot</b>         | The full figure with space around | (far social distance)   |

**Table 2: The Dimensions of Social Distance (Kress and Van Leeuwen, 2006)**

### 3) Point of View

Participants can be depicted from various angles, each indicating different relations between them and the viewers that are:

- **The Horizontal Angle:** it is whether the viewer sees the depicted participants from the side or the front.
- **The Vertical Angle:** it is whether the viewer sees the depicted participants from below or above, or at eye level.

Kress and Van leeuwen(2006) states that the horizontal angle is associated with involvement, whereas the oblique angle is associated with detachment . The former is when the participants are seen from the frontal angle, and the later is when the participants are seen from the oblique angle. As for the vertical angle, it is associated with power: Low angle gives the participants the impression of power and superiority while high angle tend to diminish them and maintain the viewer’s power over them. (ibid: 140). This table represents the angles of view:

| Point of View | Horizontal angle |               | Vertical angle |           |                                |
|---------------|------------------|---------------|----------------|-----------|--------------------------------|
|               | Frontal angle    | Oblique angle | High angle     | Eye level | Low angle                      |
|               | Involvement      | Detachment    | Viewer power   | equality  | Represented Participants Power |

**Table 3: The Dimensions of Angles of View (Kress and Van Leeuwen, 2006)**

### 3.3. Compositional Metafunction

The last metafunction refers to the meaning of composition or to: *“the way in which representations and communicative acts cohere into a kind of meaningful whole we call text”* (Kress and Van Leeuwen, 1996: 181). Meaning here is built by means of three interrelated systems:

- **Information Value:** refers to *“the placement of elements which gives specific informational values attached to various zones of the image”* (ibid, 2006: 209). The areas of information values are: left/ right, top/bottom, centre/margin.
- **Salience:** this principle of composition refers to the elements which are presented as more important or attractive than others in the image. And there are many indicators of salience which are the background, the light, the brightness and the colours.

### 3.4. Modality

*“Modality refers to status, authority and reliability of a message, or to its ontological status, or to its value as truth or fact”* (ibid, 1988: 124). And modality is considered as an important concept in the theory of semiotics; hence, according to Van Leeuwen (2005) it is the social approach to the question of truth, considering that what is true in one social context is not necessary regarded as true in other contexts.

Kress and Hodge (1979) suggest that modality could be expressed non-verbally. In their book *'Language and Ideology'*(1979), they believe that modality is not restricted mainly to language but is a multimodal concept in which any visual representation such as photographs can express modality and can transport different levels of truth, (Kress and Hodge, 1979, cited in Yassine (2012: 51). And this representation of different elements differs in the degree of modality because it can be high, medium, and low modality. In addition to, modality as cited in Yassine (2012) has three types:

- 1) **Naturalistic Modality:** it is found when the representation is close to reality that involves the naturalistic criterion in which an image depicts the participants and objects the way one can see them in real world. It is the truth or the reality.
- 2) **Abstract Modality:** it involves the abstract truth criterion in which the more the image shows the deeper essence of what it represents, the higher its abstract modality. It is the truth of knowledge.
- 3) **Sensory Modality:** it involves the sensory truth criterion which is based on the effect of pleasure or un-pleasure which the image creates. It is the truth of feeling (Machine, 2007 cited in Yassine, 2012: 54).

| Modality                   | High   | Medium  | Low  |
|----------------------------|--|---|--|
| <b>Its characteristics</b> | -Full colour saturation.<br>-A fully modulated colours.<br>-Full conceived backgrounds.<br>-Full representation of light.<br>-Different degrees of | -Less colour saturation.<br>-Less modulated Colours.<br>-Less detailed backgrounds.<br>-Little representation of light.<br>-Fewer degrees | -Limited colours only black and white.<br>-Dicontextualized backgrounds.<br>-Low degrees of light.<br>- Low degrees of brightness. |

|  |             |                |  |
|--|-------------|----------------|--|
|  | brightness. | of brightness. |  |
|--|-------------|----------------|--|

**Table 4: The Naturalistic Modality Markers (Kress and Van Leeuwen, 2006).**

#### 4. The Frankfurt School

The term *Frankfurt School* is coined by Max Horkheimer (1937) the Director of the Frankfurt Institute for Social Research (Turner, 1996:56). They are German theorists such as Benjamin, Horkheimer, Adorno, and recently, Habermas who are usually identified as establishing and developing a critical theory of modern society. Others such as the Hungarian Marxist Lucas and some contemporary North America like Craig Calhoun and Douglas Kellner can also be considered critical theorists. According to Kellner (1995: 28) The Frankfurt School generates one of the first models of a critical cultural study that analyzes the processes of cultural production and political economy, the politics of cultural texts, and audience reception and use of cultural artefacts. The critiques towards culture and modern society are some of the strongest points of the CT from the start. Whereas the initial Marxian theory focused on the economy, the Critical School turned to the cultural level, into what they consider are the realities of the modern capitalist society.

##### 4.1.Critical Theory

Critical Theory is a social theory that concerns itself with critiquing the social and cultural structure of the modern world and the institutions associated with modern society, it is also the result of a group of German Neo Marxists. Kellner highlights that:

Critical theory has been deeply concerned with the fate of modernity, and has offered systematic and comprehensive theories of trajectory of modernity combined with critical diagnosis of some of the latter’s limitations pathologies and destructive effect. (Kellner, 1989: 3)

That is, critical theorists are connected with the modernity and progress, but argue that some features of the modern era are very negative there is a lack of autonomy within

totalizing ideologies.. CT aims at critiquing culture in particular, the consumer culture, advertizing, the media and other forms of popular culture. This indicates that critical theorists are mainly concerned with “*culture, law, ethics, fashion, public opinion, sport, life style, and leisure* (Kellner, 1989: 18)

In the present study, the “*Culture industry; Enlightenment as a Mass Deception*” has been chosen to be the basis for the analysis of the representation of women in American magazines through engaging an ideological study. The reason for choosing Adorno and Horkheimer’s work in Critical Theory studies in the fact that it is considered as one of the most comprehensive framework in CT studies that concerns itself with the analysis of the various ways through which artefacts like magazines are used as tool of domination. Hence, it provides a useful tool to examine the way women are used in mass media which are seen to be as a motive for hiding different ideologies.

### **4.2. Enlightenment as a Mass Deception: Culture Industry**

The work of Adorno and Horkhiermer in *Dialectic of Enlightenment* (2002) emphasizes on philosophic concerns, and made the domination of the nature of mass culture in contemporary society the main focus of their analysis. Douglas Kellner (1989) considers their work as “*combined a novel critique of Western civilization and rationality with a powerful critique of ‘the administered society’ shifting the focus of Critical Theory to philosophy of history, philosophic anthropology and a philosophical critique of culture*” (Kellner, 1989: 83)

As background, the age of Enlightenment is a cultural movement, beginning in the late 17th and 18th century in which Europe emphasizes on reason rather than traditional opinion, its purpose is mainly based on reforming society using reason and spreading knowledge through scientific advances. According to (Emanuel Kant 1784:1) who gives one of the most famous definition “*Enlightenment is man’s emergence from his self imposed immaturity; Immaturity is the inability to use one’s understanding without guidance of another*”.

Adorno (2002) doesn't share this view about Enlightenment or at least he finds the something is going wrong. On one side, he sees that it is the application of human reason to social issues, using both reason and empirical study to develop an understanding of the social world. This is the scientific method, which is developed so successfully in the study of the natural world, applied to the social world; thus the development of the science of the study of society, or the social sciences. But on the other side he consider scientific thought to have become increasingly formalist, conformist, and instrumental, rather than raising critical questions concerning. He highlights by saying "*Enlightenment, understood in the widest sense as the advance of thought, has always aimed at liberating men from fear and establishing them as masters, yet the fully enlightened earth is radiant with triumphant calamity*" Adorno (2002:1)

Adorno (2002) emphasizes on the fact that enlightenment especially in the form of technological and intellectual power takes the aspect of a dictator who knows how to manipulate human being "*enlightenment stands at the same relationship to the thing as the dictator to human being, he knows them to the extent he can manipulate them*" Adorno (2002:6). He asserts also that the forms of *reason* which are developed by Kant and other philosophers is applied by the bourgeoisie in the economic domain and it is always governed by "*entrepreneurs*" and technology produces ways and methods for exploiting the masses

Knowledge, which is power, knows no limits, either in its enslavement of creation or in its deference to worldly masters. Just as it serves all the purposes of the bourgeois economy both in factories and on the battlefield, it is at the disposal of entrepreneurs regardless of their origins. (Adorno & Horkheimer, 2002:2).

In the work of Adorno and Horkhiermier ( 1947) there is a kind of discomfort with the modern capitalist society they are seeing capitalism as being exploitative, industrialization raises the objectification of mind which transform human soul into thing" *industrialization make soul into thing*" Adorno (2002:21) , now the industries produces commodities which

confirm with the desire of people, the special character of commodity dominates all aspect of live and became a standard of living for people, the success or failure of people is depending on commodities.

### 4.3. Culture industry

It is a concept introduced by the critical theorists Theodor Adorno and Max Horkheimer (2002) in their book *“Dialectic of Enlightenment”*. Its aim is to call attention to the industrialization and commercialization of culture under capitalist relation of production. In other words, the main task of Adorno and Horkheimer is to analyze the modern world which has fallen in the hands of big corporation that controls everything. Horkheimer and Adorno (cited in Douglass Kellner, 1995: 16) argues that *“the new forms of culture industries described as films, radio, magazines, comic, advertising and the press begun to colonize leisure and stand at the center of the system of culture and communication in the United States”*. This entails that all types of artifacts are used within the ideology of this culture industry.

*Vogue Magazine*, a prominent artefact of visual culture, was established in 1892, and since then has become the most influential fashion commentary; the bible of fashion, art and photography. As Caroline Webber of The New York Times considers; we *“take for granted the extent to which this trinity dominates consumer culture today, Vogue’s role in catalyzing its rise to pre-eminence cannot be underestimated.”* Which means the role of Vogue in the culture industry is very important it is considered as the main source of dictating style, life and big business.

In modern society culture is consumed by individuals through commercial medium, they also receive their cultural product through business, Adorno (2002) analysis suggest that all mass mediated artifacts and find that the commodities of culture industry have the same feature as others product of mass production: Commodification, Standardization and

Massification; it is nearly similar to the physical object. That is, “*Films and radio and no longer need to present them as art. The truth that they are nothing, but business is used as an ideology to legitimize the trash they produce*” Adorno (1947:95). This entails that culture industry go through process to serve the interests of the capitalist.

The following are the main principals that constitute this framework in Adorno and Horkheimer’s analysis (2002: 94-118)

The first principle of the culture industry is the commodification of culture ; in modern society culture is consumed by individual through medium of communication, we no longer receive culture through attending an opera or watching a play now we receive our cultural product through business .

➤ The second principle is the standardization of culture in the sense that “*Everything is affecting with sameness*” Adorno (2002: 95 ) that is to say that in contrast to the traditional goal of culture focusing on challenging existing ideas , creating new vision of the world , culture industry seem to infect all its product with sameness , he point out also that the notion of standardization normally should exist to best serve people but in reality it is a mechanism of control used to manipulate mass consumption “*The standardized forms, it is claimed, were originally derived from the needs of the consumers: that is why they are accepted with so little resistance. In reality, a cycle of manipulation and retroactive need is unifying the system ever more tightly*” Adorno( 2002:95).

➤ The third principal is the commodification of human consciousness this means that capitalist in the culture industry doesn’t sell the thing we really need, because of the huge amount product available in modern capitalism but Adorno point out that to make our real want and desire advertiser show us things that we really want and then connect them with something we don’t really need. Adorno (2002: 112) argue in this sense that the culture

industry endlessly cheats its consumers out of what it endlessly promises. It does not sublimate: it suppresses by constantly exhibiting the object of desire.

### **Conclusion**

In sum, this chapter in its first part has reviewed the main definitions about women's magazines and advertisement. Then, it has dealt with women's representation in advertising images in women's magazine. And it has defined the theory of social semiotics highlighting some key notions related to these fields such as semiotic resource, mode and modal affordances and it has informed the readers about the two analytical frameworks to be used for the analysis of the corpus of this study. The first analytical framework relates to '*Visual Grammar design*' while the second is the "culture industry". The coming chapter is referred to as "Research Design" which is concerned with the research methodology that the study adopts.

*Chapter II*  
Research Design

### **Introduction**

This chapter is methodological and deals with Research Design of the study. First, it describes the research method adopted; which is the qualitative method to investigate the representation of women in the selected magazines, then it describes the corpus of the study which consists of *Vogue Magazines* in two different periods of time (1970, 2017) in order to answer the research questions stated in the general introduction. This chapter ends up with a description of the procedures of analysis of the collected data. In fact, the gathered data will be analyzed using the social semiotic theory called ‘Visual Grammar’ (Kress and van Leeuwen, 1996, 2006) as well as the the selected magazines will be examined using Theodor Adorno and Max Horkheimer’s concept of ‘*Culture Industry*’ (2002).

### **1. The Research Method**

Our research aims at examining the ways through which women are represented in *Vogue Magazines* visually, and the ideologies behind those representations in the selected magazines. To meet this objective the qualitative research method is used.

Qualitative research method is used in the present study to explore how women are depicted in the two different periods of time (1970, 2017) of *Vogue Magazine*, after observing the twelve images from the social semiotic perspective of ‘*Grammar of Visual Design*’ (Kress and Van Leeuwen, 2006). The qualitative method is defined by Shank (2002, 5) as: “*a form of systematic empirical enquiry into meaning*”. That is to say; by systematic he means planned following rules agreed upon members of qualitative research community. By empirical he means experience and enquiry into meaning means researchers try to understand how others make sense of their experience. The aim of this study is to analyze images of women in relation to the three

metafunctions and modality, through adopting the qualitative method of research in order to answer the main questions of our study and analyze the two selected magazines relying on the critical studies of Theodor Adorno and Max Horkheimer (2002) ‘the Culture Industry’, and analysing these magazines are from the cultural perspective.

## **2. Procedures of data collection**

This part of our study deals with the main procedures of data collection, in which the focus is to examine the ways through which women are represented visually in advertizing images of Vogue Magazines, the first appeared on January, 1970 and the second is on May, 2017 and to find out the ideologies behind these representations. This corpus of analysis is the American monthly magazines for women in which twelve images of women are selected to be analyzed in details during our work focusing on the analysis of the representational, interactive and compositional metafunctions. In addition to relating the semiotic analysis with the notion of ‘*Culture Industry*’ proposed by Theodor Adorno and Max Horkheimer (2002).

## **3. Description of the corpus**

### **3.1. American *Vogue Magazine* for Women 1970**

The first corpus of our work is an ancient *Vogue Magazine* which is an American magazine published in English language on January, 1970 by Kleex. The First Tissue. Kimberly-Clark Corporation.



**Image 01:** Front page of *Vogue Magazine* 1970.

### 3.2. American *Vogue Magazine* for Women 2017

The second corpus of our work is *Vogue Magazine* 2017, which is also an American magazine published on May, 2017 by the *RL BEDFORD COLLECTION*, photographed by Steven Meisel *RLICONICSTYLE*.



**Image 02:** Front page of *Vogue Magazine* 2017.

The reason behind the choice of *Vogue Magazine* is that it is the most read one in America. It is recognized as the fashion magazine most influential in USA, and it is one of the longest running international women's publications, therefore, it has its place in a magazine industry.

#### **4. Procedures of data analysis**

This section is devoted to the procedures followed to analyze the data collected; we use two analytical tools for this analysis of the two selected magazines. Using the framework of Kress and Van Leeuwen in '*Grammar of Visual Design*' (2006, 1996) as the first tool to conduct the social semiotic analysis of the pictures selected from the *Vogue Magazines*, through the use of the three metafunctions (the representational, the interactive and the compositional) proposed by Kress and Van Leeuwen that will be analyzed in details on the selected pictures in our study. Then, the second tool to be used in order to analyze the magazines from the cultural and social perspective is the '*Culture Industry*', through the use of the principles of commodification, standardization and massification proposed by Max Horkheimer and Theodor Adorno in their work of the '*Dialectics of Enlightenment*' (2002). These two tools are used to describe the way women are represented in the past and the present, and to find the ideologies behind these representations

#### **Conclusion**

This chapter is the Research Design of our work where we presented the research method that will be used to investigate the topic of the study, describing the procedures of data collection analysis which consists of the principles of Kress and Van Leeuwen (2006) within the framework of '*Visual Grammar Design*', under the following of the three metafunctions of visual

grammar. Also, in our work we attempts to include the principles of ‘*Culture Industry*’ proposed by Theodor Adorno and Max Horkheimer (2002) to analyze the representation of woman culturally in the American *Vogue Magazines* (1970, 2017).

## *Chapter III*

# Research Findings

### **Introduction**

This chapter is a research findings which depicts the results related to the semiotic analysis of women's images in the American *Vogue Magazine* at two different periods of time, the corpus study contains six images of women from *Vogue Magazine* in 1970 and six others of the new one in 2017, these images are going to be analyzed using Kress and Van Leeuwen framework of '*Grammar of Visual Design*' (2006) taking into account the three metafunctions: that are the representational, the interactive and the compositional meanings. Additionally, Theodor Adorno and Max Horkheimer concept called the '*Culture Industry*' (2002) is implemented to discover the reasons behind the way women are represented in *Vogue Magazines*.

### **I. Visual Analysis of Women's Images**

In this visual analysis the focus is on the type of participants within the representational metafunction, the gaze direction, point of view and social distance within the interactive metafunction and on salience and modality within the compositional metafunction.

#### **1. The Representational Metafunction**

##### **1.1. Type of Participants**

In the following tables we show the results obtained from the analysis of type of participants in *Vogue Magazines* (1970, 2017) advertising images which are based on the types of the process in which the images are encoded.

| images         | Type of participants | Description  |
|----------------|----------------------|--|
| <b>Image 1</b> | Conceptual           | The picture presents one participant is the woman who is looking away from the camera, smiling and since she is static it generates a conceptual meaning.                        |
| <b>Image 2</b> | Conceptual           | The picture presents a woman and a horse; the woman is standing near the horse holding a horse reins and looking away from the viewer which makes the meaning a conceptual one.  |
| <b>Image 3</b> | Conceptual           | The picture presents a woman who is smiling and looking away from the viewer and since there is no action the meaning is a conceptual one.                                       |
| <b>Image 4</b> | Conceptual           | The picture presents a conceptual since it depicts a woman who is smiling and looking away from the viewer and she is static.  |
| <b>Image 5</b> | Conceptual           | Similar to image 4 this one portrays a woman who is static and looking away from the viewer and a big building behind this woman, that gives a conceptual meaning.               |
| <b>Image 6</b> | Interactive          | The picture presents two women walking on the street one is laughing and the other also looks happy, and they are looking away from the camera which gives a conceptual meaning. |

**Table 5: Type of Participants in *Vogue Magazine* Advertising Images 1970.**

From the this table we noticed that most women in *Vogue Magazine* 1970 images are represented in conceptual process, which means that they are represented in formative way or as items of information to the viewer.

| Images         | Type of participants | Description   |
|----------------|----------------------|---|
| <b>Image 7</b> | Interactive          | The picture portrays one participant is the woman who is gazing at the viewer and interacting with him/her.                 |
| <b>Image 8</b> | Interactive          | Same thing for picture 1 it depicts a woman who is crossing her arms and gazing to the viewer and interacting with him/her. |

|                 |             |   |
|-----------------|-------------|---|
| <b>Image 9</b>  | Conceptual  | The picture represents woman who is looking away from the viewer and thinking, and also it represents a product which is make up which is away from the woman that gives a conceptual meaning.                            |
| <b>Image 10</b> | Interactive | The picture portrays a woman who is standing and connected directly with the viewer by the act of gaze.   |
| <b>Image 11</b> | Interactive | The picture represents a woman sitting on a chair and gazing directly at the viewer and interacting with the audience to attract them and the way she is sitting makes her looks like a sexual object.                    |
| <b>Image 12</b> | Interactive | Similar to image 5 this one portrays a woman who is lying down and connected directly at the viewer by gazing at him/her to attract their attention to the product presented which makes her appear like a sexual object. |

**Table 6: Type of Participants in Advertising Images of *Vogue Magazine* 2017.**

This table shows that most women represented in images of *Vogue Magazine* 2017 are in interactive process, and this signifies that they are used to interact with the viewer or to be connected with him/her.

**2. The Interactive Metafunction**

**2.1. Social Distance, Point of View and the Gaze in *Vogue* Magazines (1970, 2017)**

| <b>Images</b>  | <b>Social Distance</b> | <b>Point of View</b>   |                 | <b>Gaze</b> |
|----------------|------------------------|------------------------|-----------------|-------------|
|                |                        | <b>Horizontal</b>      | <b>Vertical</b> |             |
| <b>Image 1</b> | Long Shot              | Oblique Angle          | Low Angle       | Offer       |
| <b>Image 2</b> | Long Shot              | Slightly Oblique Angle | Low Angle       | Offer       |
| <b>Image 3</b> | Long Shot              | Frontal Angle          | Low Angle       | Offer       |
| <b>Image 4</b> | Medium Close Shot      | Slightly Oblique Angle | Low Angle       | Offer       |

|                |                   |                        |           |       |
|----------------|-------------------|------------------------|-----------|-------|
| <b>Image 5</b> | Medium Close Shot | Slightly Oblique Angle | Low Angle | Offer |
| <b>Image 6</b> | Long shot         | Frontal Angle          | Low angle | Offer |

**Table 7: Social Distance, Point of View, and the Gaze Direction in Vogue Magazine 1970.**

| Images          | Social distance | Point of view |                 | Gaze   |
|-----------------|-----------------|---------------|-----------------|--------|
|                 |                 | Horizontal    | Vertical        |        |
| <b>Image7</b>   | Close Shot      | Frontal Angle | Eye Level Angle | Demand |
| <b>Image 8</b>  | Close Shot      | Frontal Angle | Eye Level Angle | Demand |
| <b>Image 9</b>  | Close Shot      | Frontal Angle | Low Angle       | Offer  |
| <b>Image 10</b> | Long Shot       | Frontal Angle | Eye Level Angle | Demand |
| <b>Image 11</b> | Long Shot       | Frontal Angle | Eye Level Angle | Demand |
| <b>Image 12</b> | Long Shot       | Frontal Angle | Eye Level Angle | Demand |

**Table 8: Social Distance, Point of View and the Gaze Direction in Vogue Magazine 2017**

From the analysis of social distance of the twelve images we notice that in *Vogue Magazine* 1970, women in the images selected (1, 2, 3 and 6) are depicted from long angle where the whole figure with space around is represented that shows a far social distance with the viewer, and in *Vogue Magazine* 2017 women are depicted at varying distances in relation to the viewer, depending on the desired effect that the image designer seeks to create. In order to illustrate this concept let us consider the close social distance In images 7, 8 and 9 where women

are presented in personal distance to the viewer and the last is likely to experience the feeling of warmth and closeness. And in the images 10, 11 and 12, far social distance illustrated in these images.

Point of view indicates how women in *Vogue Magazine* are represented from horizontal and vertical angles; the former involves the frontal and the oblique angles, according to Kress and Van Leeuwen (2006) where participants are represented from the frontal angle they show involvement and when they are seen from the oblique angle they show detachment, The later is realized through high, eye level, and low angles.

The analysis of the Horizontal Angle of women in *Vogue Magazine* 1970 has shown that more women are portrayed from the oblique angle then from the frontal one. And this conveys a meaning that women at that time are more detached from the viewer. From the Vertical Angle all women are depicted from the low angle which is associated with power of the depicted participant. The analysis of women represented in *Vogue Magazine* 2017 from the Horizontal Angle shows that all women are portrayed from frontal angle and this conveys the sense of involvement or they are involved in a relationship with the viewer, and from the Vertical Angle show that most women are depicted from the eye level angle which is associated with equality. That is, the relationship between the depicted participants and the viewer suggests equality between them or as they belong to one world or just like they are friends.

The analysis of gaze in the six images presented in *Vogue Magazine* 1970 shows that all women are looking away from the viewer, that is, they are considered as items of information, or as if they are used to make more sense to the represented advertising image . And the majority of women represented in *Vogue Magazine* 2017 are looking directly at the viewer, which means, they are making a demand to the viewer as if they are asking the viewer to look at them that is,

they are involved in a demand with the viewer. Kress and Van Leeuwen (2006:117) argue that: “a demand is where we are able to look directly into the eyes of the represented participants, where we are unable to do so this is termed an offer”.

### 3. Compositional Metafunction

#### 3.1. Modality and Salience

| Images  | The degree of naturalistic modality | Description  |
|---------|-------------------------------------|--|
| Image 1 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-Contextualized background in which the picture is taken.</li> <li>-Low degrees of the articulation of light and brightness.</li> </ul>                                      |
| Image 2 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-Contextualized background of the setting.</li> <li>-Low degrees of articulation of light and brightness.</li> </ul>   |
| Image 3 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-Representation of the background of the setting in which the picture is taken.</li> <li>-Little representation of the light and brightness on the whole picture.</li> </ul> |
| Image 4 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-The background of the setting is included, the image is contextualized.</li> <li>-Little representation of the light and brightness on the whole picture.</li> </ul>        |
| Image 5 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-The background of the setting is contextualized.</li> <li>-the representation of light on the whole picture.</li> </ul>   |
| Image 6 | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>- The background of the picture is decontextualized.</li> <li>-Little representation of light and brightness.</li> </ul>   |

**Table 9: Modality in *Vogue Magazine* 1970**

| Images   | The degree of naturalistic modality | Description   |
|----------|-------------------------------------|---|
| Image 7  | Medium Modality                     | <ul style="list-style-type: none"> <li>-Little saturation of colors.</li> <li>-The background of the setting is decontextualized.</li> <li>-The representation of light on the face of the woman.</li> </ul>                              |
| Image 8  | Low Modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-Less detailed background, depiction of the part of the setting in the dark backdrop.</li> <li>-Low degrees of the light and brightness.</li> </ul>                     |
| Image 9  | Medium Modality                     | <ul style="list-style-type: none"> <li>-Little saturation of colors.</li> <li>-Decontextualization of the background of the sitting in which the picture is taken.</li> <li>-Representation of light on the face of the woman.</li> </ul> |
| Image 10 | Medium Modality                     | <ul style="list-style-type: none"> <li>-Little saturated colors.</li> <li>-The background of the setting is decontextualized.</li> <li>-Little representation of light on parts of the body of woman.</li> </ul>                          |
| Image 11 | Low modality                        | <ul style="list-style-type: none"> <li>-Black and white.</li> <li>-decontextualized background of the sitting in which the picture is taken.</li> <li>-Low degrees of light and brightness.</li> </ul>                                    |
| Image 12 | Medium modality                     | <ul style="list-style-type: none"> <li>-Less saturation of colors.</li> <li>-The background of the setting is not represented.</li> <li>-Less articulation of light on the face and shoulder of the woman.</li> </ul>                     |

**Table 10: Modality in *Vogue Magazine* 2017 images.**

Modality in images concerns the degree of the truth value representation and since the truth is linked with naturalistic modality our analysis deals with how true and natural women’s images in vogue magazines focusing on the colours used, the representation of the background of the picture, and the degree of light and brightness. Van Leeuwen (2005: 160) stats that: “modality is a social semiotic approach to the question of truth” Van Leeuwen (2005: 160). Also Hodge and Kress (1988: 124) define modality as referring to the status authority and reliability

of the message to its ontological status, or to its value as truth or fact”. Hodge and Kress (1988: 124).

From the analysis of modality and salience on women’s images in *Vogue Magazine* 1970 we notice how salience is given to the whole picture in which the light is all around the pictures (see pictures 3, 4, 5, 6) this conveys the meaning that all what is in the image have importance not only the woman or her body, we notice also that the images are designed in low naturalistic modality with black and white colours and the background of the setting is represented nearly in all images which makes it appear more real and naturalistic . And in analyzing women’s images in *Vogue Magazine* 2017 we notice that the majority of women (see picture 7, 8, 9, 10) are designed in medium modality in which the light is whether to their faces or to parts of their bodies and the background of the setting is decontextualized which signifies that the importance is given to the women only.

## **II. The Relevance of the Concept of ‘Culture Industry’ on the Advertising Images in *Vogue Magazines* 1970 and 2017**

This part shows the results of the analysis of the two magazines, in an attempt to relate the advertising images with a socio cultural analysis which is in relation to the framework of culture industry. Therefore in a regular sense we should provide precise analytical findings, but since we are analysing these images from a cultural perspective, we have just provided a description of the images in an attempt to explain the main reason behind those representations, in the discussion part. The following tables are the main findings of the analysis:

| Vogue Magazine<br>1970 | Images  | Description  |
|------------------------|---------|--|
|                        | Image 1 | <ul style="list-style-type: none"> <li>➤ The advertising images concerning the representation of women show them as workers in working places wearing classical working cloths.</li> <li>➤ the women represented in the same way, means that all women are outside, wearing working clothes</li> </ul> |
|                        | Image2  |  |
|                        | Image3  |  |
|                        | Image4  |  |
|                        | Image5  |  |
|                        | Image6  |  |

**Table 11: Implication of *Vogue Magazine* 1970 on the Culture Industry**

| Vogue Magazine<br>2017 | Images   | Description  |
|------------------------|----------|--|
|                        | Images7  | <ul style="list-style-type: none"> <li>➤ The advertising images concerning the representation of women show them as attractive sexually photoshoped</li> <li>➤ The women are all represented in a way which suggests that all women are promoting products and also without showing the social sitting ( decontextualized one).</li> </ul> |
|                        | Image 8  |  |
|                        | Image 9  |  |
|                        | Image 10 |  |
|                        | Image 11 |  |
|                        | Image 12 |  |

**Table 12: Implication of *Vogue Magazine* 2017 on the Culture Industry**

As shown in table 11 and 12 in *Vogue Magazine* 1970 and *Vogue Magazine* 2017, women are portrayed with different positions, but with sharing the notion of sameness in the sense that in each period they are presented in the same way.

### **Conclusion**

This chapter provides the main results of semiotic analysis of *Vogue Magazine* advertising women's images in 1970 and in 2017, in which the analysis is carried out on the semiotic resources used the framework of Kress and Van Leeuwen in the '*Grammar of Visual Design*', in addition to the results obtained from the analysis of the culture industry on these advertising images, in order to show the clear evolution in how women are represented in ancient times and nowadays.

## *Chapter IV*

# Discussion of the Findings

## **Introduction**

This chapter is meant to discuss the results of the present study. It is divided into three sections. The first section discusses the findings of the social semiotic analysis of the selected magazines while the second section discusses the results of the cultural analysis which relies on the concept of Culture *Industry*. Finally, the third section establishes a relation between the visual analysis and the cultural analysis, in order to reveal the role of the visual techniques in depicting women's representation in the two magazines (1970, 2017). This chapter further aims at providing answers to the research questions postulated in the introduction and checking the validity of the advanced hypotheses.

## **1. Women and their Pictorial Representations in *Vogue Magazines***

### **1.1 The Representational Metafunction**

This metafunction answers the question 'what is the picture about?' as Harrison (2003: 50) believes: "*the representational metafunction is about the people, places and objects within an image that is, the represented participants*". So, the images here convey a sense of the role that women have in advertising images of *Vogue Magazines* (1970, 2017) which is played in two ways. First, *Vogue Magazine* 1970 women are all represented as items of information, like the image designer is trying to tell the audience about how women were at that period, thus by presenting them in different places (working places, nature street, sea and so on) and they can do different things as it is shown in the selected images(2, 4 and 5) wearing classical clothes in order to show their status in the society and capacities. So, women here have their places and role in society in particular and in life in general since they are depicted in different sittings.

Secondly, In *Vogue Magazine* 2017 women are portrayed in another way where they are used just like objects with sexual poses, the images designer try to attract the attention of audience in a way to make them believe that if they buy the products besides the

attractive women it would make them as attractive the represented participants. (See image 7, 8, 10, 11, 12).

Kress and Van Leeuwen (2006) recognize the existence of two major processes that the depicted participants come to participate in the representational metafunction: the narrative and the conceptual processes. At the level of the narrative process we find the represented participants who are distinguished by the presence of a vector which connects them with the viewer, participants here are the actor and the goal, therefore, the results obtained from the analysis of women's advertising images of *Vogue Magazine* 2017 shows that all the women represented in the advertising images accept image (9) are used are interactive participants who are connected with the viewer by a vector which is the gaze or their limbs that attract the audience attention to the products represented and advertised, thus, the represented woman is the actor and the viewer is the goal who is invited to purchase the product being represented through this woman.

At the level of conceptual process, Kress and Van Leeuwen (2006: 106) argue that: "*the depicted participants are usually posed for the viewers, rather than involved in some action ... they just sit or stand for no reason other than displaying themselves to the viewer*". The analysis of the advertising images of *Vogue Magazine* 1970 shows all of these images accept image (6) are examples of conceptual process, since they are represented as items of information. Thus, women here are portrayed to inform the viewer about their status in society and what they can do as being in nature, being outside, working as they are shown in working places or wearing classical clothes that shows their status and show how free they are as if they are starting a new chapter in life after the feminist movement.

In addition, all these advertising images of women in both magazines have a symbolic process, since the pictures of *Vogue Magazine* 1970 symbolize freedom and the women's ability in life to do many things and perform different jobs. Unlike women

portrayed in *Vogue Magazine* 2017, they are used as sex objects to attract the viewer attention to the advertised product.

## **1.2. The Interactive Metafunction**

According to Harrison (2003), the interactive metafunction is concerned with the representation of social relations between the visual has a significant influence on how the visual is read and used. So, the interactive metafunction is concerned with the relationship between the represented participants of the image and the viewer in which three major factors help in realizing the interactive meaning of images are: social distance, point of view and the gaze.

a) **Social Distance** is the first factor to deal with in the interactive metafunction in which the represented participants and the viewer are determined. Kress and Van Leeuwen (2006: 124) say: *“the choice of the distance can suggest different relations between the depicted participants and the viewer”*. In the case of women’s advertising images of *Vogue Magazine* 1970, the images (1, 2, 3, and 6) are shown from social distance (far social distance) these are far from the viewer (ibid: 124, 125) state: *“the distance to which people move when somebody say ‘stand away so I can look at you”*. That is, the represented participants here don’t favour the interaction with the audience because they are not represented close to the viewer. Also the image background is represented as well nearly in all images, so that women are shown in different sitting with space around in order to see that they can be in many different places in society (working places, nature, street, beach and so on) and in order to make all the elements presented important and noticeable by the audience not only the women. The two other images (4 and 5) women are depicted from a medium close shot in working places where they are wearing classical cloths that signifies the status of the working woman.

In *Vogue Magazine* 2017 advertising images, intimate and far social distance relationships are created between the depicted participants and viewer in the selected images. Thus, images (7, 8, 9) are taken from an intimate relation that establishes an intimate relation between them and the viewer, and by using this distance the represented women seen to be interacting with the viewer, thus, an this imaginary relation adopted to make the viewer close to the depicted participants. Kress and Van Leeuwen (2006: 124) argue that: “*the close social distance is the distance at which one can hold or grasp the other person*”. That is, getting close to the represented participant signifies an intimate and interpersonal relationships and this relation is reinforced with a vector which is formed with an eye-line that is looking directly at the viewer.

Additionally, far social distance is maintained in the images (10, 11, and 12) that suggest far social relationship which permits the designer to show parts of their bodies and their limbs. So, the designer uses either long or close shot to focus on their faces or their bodies and this signifies that women in *Vogue Magazine* 2017 are mostly manipulated to be used as sex objects.

**b) Point of View** is the second factor to deal with in the interactive metafunction where the angles of view are either horizontal or vertical point of view, which have different significations that are:

- **Detachment and involvement in the horizontal angle**

The horizontal angle is one way to represent social relations between the depicted participants and the viewer, which can be either frontal to suggests involvement, or oblique to suggests detachment between the depicted participants and the viewer. Relying on the results which came from the analysis of the horizontal Angle, we notice that women in images (1 and 6) of *Vogue Magazine* 1970, and all women in the selected images of *Vogue Magazine* 2017 are captured from the horizontal frontal angle where the viewer is involved

with them as if the represented participant is part of the viewer and visual designer's world as Kress and Van Leeuwen (2006: 113) state: "*that the frontal angle says what we see here is part of our world, something we are involved with*". The woman in images (2, 3, 4 and 5) of *Vogue Magazine* 1970 are captured from the oblique or a slightly Oblique Angles, where the viewer is detached from the represented participants or not maximally involved with them as if they are not part of the photographed image, (ibid) they believe that: "*the oblique angle says what we see is not part of us, it is not something we are involved with*".

- **Relations of power in the vertical angle**

According to Kress and Van Leeuwen (2006) the Vertical Angle is associated with power and status; it can be low and assign power to the viewer, it can be high to make the depicted participants have more power, or at eye level to realize a sense of equality. Hence, the results obtained from the analysis of women's advertising images of *Vogue Magazine* 1970 we notice that they are all captured by the low angle as if the viewer has power over the depicted participants, having an impression of superiority as Kress and Van Leeuwen(2008: 139) suggest: "*to look down on someone is to exert imaginary symbolic power over that person to occupy with regard of that person a kind of high position*". Also, the images (7, 8, 10, 11, and 12) of *Vogue Magazine* 2017 are viewed at eye level angle according to Machin (2007) such representation suggests equality in terms of power status between the viewer and the represented participants that is, women here are involved with the viewer as being from the same world and as part of it and this situation is reinforced by women's gaze which is directed at the viewer in a serious tone. Same tone of seriousness is expressed in image 9 but here the woman is seen from the low angle since she is looking away from the viewer.

c) **The Gaze** is the last factor in the interactive metafunction, it is an important concept in visual images where whether the participant looks directly at the viewer's eye and it is called

a demand, or the participant looks away from the viewer thus, it is named an offer as Kress and Van Leeuwen (2006: 116) state: “*there is a fundamental difference between pictures from which the represented participants look at the viewer’s eyes and pictures in which this is not the case*”. The case of *Vogue Magazine* 1970 advertising images, where it is noticeable that all women are making an offer since they are looking away from the camera and the viewer. Therefore, they are represented as items of information to the audience and the purpose of this representation is to inform them that women at that time are no more at homes only and we find them but we find them everywhere (working places, street, beach, nature and so on) and doing different things. Thus the image producer invites the viewer to observe the women not interact with them since they seem to be preoccupied in their new life (see all images).

In *Vogue Magazine* 2017, women advertising images show that the big majority of them are making a demand or gazing directly at the viewer as in images (7, 8, 10, 11, and 12) as if they are interacting with the viewer. In addition, women here are portrayed in a way which makes them seductive and attractive by focusing on their beauty and sexuality through showing their faces, their limbs and their bodies closer to the camera, as if they are challenging the viewer to come closer or persuading them to buy the products advertised by their gaze. In this case, advertising images makes women overly sexualized because the woman body and limbs is the visual focus, neglecting their intellectual capacities and education, Tuchman (1981) in her work of ‘*Woman and Popular Culture*’, refers to the concept of ‘*Symbolic Annihilation*’ where she explains the way the media representation ignore, exclude and marginalize woman and their interests and believes that women are either absent or represented by stereotypes based upon sexual attractiveness and the performance of the domestic labour. That is, women in *Vogue Magazine* 2017 are

symbolically annihilated by the media representation making them appear as sex objects and all this is in order to help in selling the product advertising.

### **1.3. The compositional Metafunction**

The compositional metafunction aims at analyzing the women's advertising images of *Vogue Magazines* (1970, 2017) and their composition or how they are created by the image designer. This metafunction aims at analyzing information value, salience in addition to modality in order to determine the meaning conveyed in these images.

**a) Information Value:** is one of the components of the compositional meaning, that is related to the placement of elements in different compositions to convey different meanings, the case of *Vogue Magazine* 1970 women advertising images, after analyzing it we notice that different positions of women are used in different images, the distribution of left and right is noticed as Kress and Van Leeuwen (2006: 352) say: “...*the elements placed on the left are presented given and the elements placed on the right are as new*”. The case in images (3, 4 ) women are placed on the right side and this side which provides a ‘key information’ to the viewer, or it presents a message that the viewer is required to pay attention to. That is, women here are something new. Image 1 represents a woman on the left side, and the same for image 6 where two women are represented one on the right side, and the other on the left side which signifies that the one on the right is a new information and the one on the left is an information that is known in advance, In images (2 and 3) women are portrayed on the centre of the pictures because the image designer focus on them and their cloths and look.

In *Vogue Magazine* 2017, the majority of women in advertising images are put on the centre position of the pictures. Hence, women's body is the largest represented and the most salient in the visuals since they are covering the whole picture like in images (7, 8, 10, 11 and 12), in order to emphasize their importance in the advertisement because centralizes

the body makes it attractive and sexual to the viewer, the image designer also transfer the message advocated in these representations that is, women and the product advertised have the same status, in short, the viewer is attracted to the product through the women, and these advertising images tend to put women as playing a crucial and central role through placing them in the heart of the images, because the centralization of the depicted participants make them the core of the advertisement . In image 3, woman is put on the left and the product advertised is put on the right, which means that woman is given as known information and the product is new information that should be preserved by the audience.

**b) Salience:** is another component of the compositional metafunction, in which the viewer have the ability to make judgments of various elements in the visual in relation to other elements, Kress and Van Leeuwen (1996: 212) say: “*salience is not an actively measurable quality but in the result of complex interplay between various visual elements which act as cues to let the viewer know what is important and what is more important than the other elements*”. From this quotation we notice the salience indicators are the background, the foreground and colours. From the analysis of the six advertising images in *Vogue Magazine* 1970, we notice that in image 1 woman is placed on the foreground and the sitting (the sea and the building) is placed on the background, the woman shown here is looking to that sitting and smiling so, this woman is the most salient element of the image. In image 2 the woman and on the foreground standing and holding the horse reins in nature where the salient elements of this image are the women and the horse and the nature, same for image 6 where the two women are the salient elements on the picture through being foregrounded in the centre of the image, one on the left side laughing thus she looks happy, the other on the right side also is looking good and happy. Similarly for images 4 and 5 where the women are given salience by placing them on the foreground, image 3 all the depicted elements are salient ones, the building, the woman and the garden are all important components in this

image since they are all represented in the same way. In addition to, all these images are in black and white colours and this suggests that the reason behind is that the magazine is an old one, since it is from 1970 and the majority of the pictures are in such colours.

Analyzing salience in *Vogue Magazine* 2017 shows that in image 7 and 8 women are highly foregrounded without background and they are portrayed in the centre of images, where they occupy the whole pictures. In addition to, they are gazing directly at the viewer and they are very attractive and eye catching with their beauty. So, here the salience is clearly given to women especially and their faces, the colours used here are nice ones which signify beauty and love, as red and white in image 7 which makes the woman looks feminine and beautiful. Black and shining accessories makes the woman in image 8 looks elegant and beautiful, in images 11 and 12 the salience also is given to women and to their bodies and limbs, where the whole figure occupy the whole space where they are foregrounded on the centre of the pictures, with a dull colour background that shows more the women represented, they are wearing black clothes that show their limbs. Also, the poses that the women are making shows them as sexual objects to more attract the audience to the products being presented, in image 10 salience is given to the woman and the background since it has the same colour to woman's clothing and her legs (brown and blue) that is to say, the depiction of the represented elements with same colours has a positive implication on the viewer because the choice of such colours is closely related of being natural. Same for image 9, the salience is given to the woman and the product, since both are foregrounded in the image, also the background, the woman skin and hair, the product (make up) presented are all in the same colour (brown), and the use of the same colour makes the image more attractive with a kind of harmony in colours.

#### **1.4. Naturalistic Modality in Advertising Images of Vogue Magazines**

In our work, we adopt the analysis of naturalistic modality in order to see how close to reality these representations are, and what ideologies and values implied behind it, because modality is an important aspect that helps the viewer to discover the implications of the advertising images. The former has three degrees of reality, which are high modality in which we find saturation and modulation of colours, the full representation of light and high degrees of brightness, with the representation of the background of the sitting. The second level is the medium modality in which less of colour modulation and saturation with little representation of light and fewer degrees of brightness are used, in addition to the less detailed background of the sitting is perceived. Low modality is the third level in which colours are limited into black and white only, and the light and brightness are low with a decontextualized background. From the analysis of naturalistic modality in *Vogue Magazine* 1970, we see that all the advertising images are in low modality and this is supposed by being the magazine an old one, where in the majority of images the colours are limited to only black and white, but women here are depicted in different places (street, working places, sea and so on) like it is shown in images 1, 2, 3 and 6 which signifies that they are present in different sittings. The light in these images is in low degrees but we find it on the whole image which means that salience is given to all the depicted participants, this suggests that even the modality is low, the women's images shown more naturalistic and real in addition to, they are looking beautiful and have all the features of ideal women.

In *Vogue Magazine* 2017, the majority of women represented in advertising images are in the medium modality, since the colours used are less saturated and less differentiated as it is shown in images 7, 8, 9 and 10 which makes them look less naturalistic, also the background is minimized or most of the time is decontextualized which makes it out of

focus and this is in fact, is done for the purpose of making women the most salient and the important elements by focusing on their faces, eyes, and their bodies and limbs. According to Machin (2007) when the background is out of focus, the salience is given to the depicted participants in order to show their beauty since women here are perfect and attract the viewer's attention to the product advertising. In addition, women here occupy a big space in images, or even the whole space which makes them noticeable and attractive as Machine (2007: 20) argues: "*visuals can be used to transmit certain ideas or beliefs through the use of size or colour by allowing of photograph to be imposed over other elements*". It is the case of advertising images where women are shown attractive with their size in pictures and the focus on their bodies, also, what helps here is either the close shot that shows their faces or long shot that shows parts their bodies and their limbs. Accordingly, they are shown in such ways to show their beauty and make them appear as sexual objects neglecting their intellectual capacities and human competences. Modality then, is a crucial semiotic resource that helps in promoting ideologies about women in society since they are decontextualized from reality and society to be used as sex objects in order to attract the audience to the advertisements.

In all the results of the visual representation of women and their discussion indicates that magazines the meaning making principles of the representational interactional and compositional metafunctions, confirming the first hypothesis cited in the introduction, women have been depicted in two different ways. In Vogue Magazine 1970, they are represented as being part of society reflecting the changes occurring in women's life of that time. In addition, in Vogue Magazine 2017, women are represented in isolation as sexual objects that fit the needs of the consumer.

After dealing with the discussion part concerning the visual analysis of the advertising images of women in *Vogue Magazines*, relying on the three metafunction,

advanced by Kress Van Leeuwen (2006). The following paragraphs will discuss the same advertising images of women using the main elements advanced by the concept of Culture Industry in analyzing and critiquing different artefacts.

## **2. Cultural Representation of Women in *Vogue Magazine* in 1970 and 2017**

### **2.1 *Vogue Magazines* as Part of the Culture Industry**

Considering the finding of this research which investigates women portray in *1970* and *2017 Vogue Magazines*; we have noticed that there different representations of women at the cultural level analysis .And these altered depictions are achieved because *Vogue Magazine* is suggested to be a tool of the ‘*Culture Industry*’ since it exhibits a kind of Commodification, Standardization and Massification on the images of women in the two periods. Douglas Kellner (1995:1) argues that “*Radio, television, film, and other products of culture industries provide the models of what it means to be*». Thus, the image of women is no more considered as a piece of art or at least as its initial state; an image of a human being, but, it is mainly a commodity within *Culture Industry*. These images may superficially appear to be art. However, in reality, they are nothing more than a product of culture economy which are not produced for the purpose of art itself (beauty, admiration, imagination), but for the interests of profit and power. As all modern forms of art are thus produced for the exclusive purpose of profit, art has been reduced into a consumer good and thus begins to resemble the capitalist system which envelops it. According to Stuart Ewen (2001:61) “*the enormous growth of the advertising industry and the commercialization of art that it entailed took place along with the gradual depletion and demise of traditional sources*”.

## **2.2. The Commodification of Women in Vogue Magazine 1970 and 2017**

1970s American historical background is marked by many events. It was the period of wars such as the Vietnam War, which necessitates the presence of men and results in the lack of working forces. Then, there is the second feminine wave which promotes the liberation of women, independence and the banning of domesticity. They are all elements which contribute to change women's life. Thus, women at that time had been introduced to the outside world, mainly work places since they are no more dealing with domesticity. Therefore, Kellner (1995:22) argues that "*Feminism quickly became part of new theoretical discourse through the world, in the late 1960s; where women began to revolt against what they considered as oppressive practice*". So, the culture industry uses all these political and social changes to reinforce their system of productivity through showing images of women at work places (see images 1, 3, 4, 5). It is a method used by the capitalist to enhance women and make them want to come to the world of work. The use of *Vogue Magazine* is considered as an effective mean. In one hand, it was the most popular magazine at that time, on the other hand, women's fashion magazines are mainly created to give women a true voice and an opportunity to express themselves. As Stuart claims (2001:167) "*the distribution of mass produced goods raised women to new significance in the mind of business. Their day-to-day activities were seen as integral to the sustenance of the productive system*". In addition, any kind of advertisement tries to persuade consumers and incite them to buy many products by using different commercial techniques. However, in some cases advertisers who are controlled by the capitalist are implanting certain ideologies. In this sense, Adorno and Horkheimer (2002) suggest that advertisement is not innocent as it seems, it is a kind of cultivating false need inside individual's mind, which becomes by the time a necessity that everyone should reach, for instance, images 3 and 6 are showing women outside and seem to

be very happy, so, we suggests this kind of images are responsible of cultivating some false needs to women who still stay at home. In other words, the ideological meaning is addressed for women who are reading *Vogue Magazine* 1970 to show to them that being outside is the right thing to do, even though many other women have other goals in life as having a family.

By the end of the 1970s women have found themselves in a much more equal position to men than they have been in previous decades. This gave rise to the third wave of feminism (Check the three waves of feminism in the review) in which many women felt they have gained enough in terms of equality and that the feminist movement was becoming exhaustive. So, women's interests are no longer focusing on one singular goal, such as working equality. Besides, there are waves of technological advancement that are more sophisticated than ever. Thus culture has changed and became more complex and has taken other forms. Kellner (1995:16) argues that "*new technological have emerged in the last decade which have changed the patterns of everyday life and powerfully restructured work and leisure*".

Secondly, the commodification of women is also happening in modern times, but with another form, since the interests of women became much more different because they have more than one option in society, now they want to form their own identity because of the huge variety of lifestyles, which are provided in 2017s. So magazines respond by offering as much diverse content as possible, especially, in popular women's magazines like *Vogue Magazine* which focus on topics like pop culture, fashion and beauty through using attractive and sexy women, which is the way which keeps them popular and became the main source of information, entertainment and leisure for many women and men. The contemporary society has an industrialized culture which is a fraud in the form of commodified culture, and has merged commercialism and advertisement itself (.Adorno and Horkheimer, 2002:128-131). Therefore, for the capitalist each period has its own needs. We

suggest that now we live in an era submerged by giving importance to appearance and perfection, which is the main objective of individuals in contemporary society. So, in this term culture industry uses *Vogue Magazine* to provide necessary elements to fits the needs of the modern individuals. In our context, the analysis of *Vogue Magazine* 2017 shows that women are represented mainly as objects which promotes products through using sexual appeal considering what Oakley (2009) says in our Review of Literature: we can understand that sexual appeal are images where the viewer is exposed to messages; that if they buy the product they will become sexually attractive as the represented model. Thus, culture industry applies certain strategies to cultivate ones again the false needs of people in 2017. Thus, the images of women in *Vogue Magazine* 2017 mainly objectified (pictures 7, 8, 9) and sexualized (pictures 10, 11 and 12) in this sense Adorno and Horkheimer(2002:97) suggest that “ *Culture industry through media achieves a concurrence between word, image and tune to produce sensuous element and that is the real successful of capitalist*”.

### **2.3. Standardization and massifiactaion**

Standardization and massification are considered as important tools in achieving culture commodification. From our results, we have noticed that the majority of the images of women in advertisements are depicted in standard way in each period of time .This standard images are propagated all over the two magazines. In other words, the images are massificated, this entails that *Vogue Magazine* 1970 and 2017 are clearly part of the culture industry. As Adorno and Horkhiemr (2002: 104) claims, the culture industry contains process of identifying, cataloguing and classifying; it imposes a desired behaviour patterns and routine of individuals under the name of “unified culture. In fact, the commodification of culture engender the commodifiction of human consciousness, Adorno and Horkhiemer (2002) focuses on the fact that it is a form of globalization which imperilments certain

images on the mind and make them dimensional, compliant subject and participant which cannot resist not being in the consumer culture (Adorno and Horkheimer : 2002:104)

Additionally, in the images of *Vogue Magazine* 2017 there some irresistible images of women so as soon as they are implemented in others women mind, they would try as hard as possible to be as the women represented with all the necessary accessories which are in fact the product that made this women beautiful. Thus through the increasing of uniformity of the culture industry, individuals would lose their ability of thinking so they are leaving with the task of consuming product without using any intellectual effort. So, it would become something so important that not being part of it would be considered as strange behaviour .Anyone that does not conform is condemned to an economic impotence. Adorno and Horkheimer (2002:104).

Moreover, the feature of sameness came in contrast to art's traditional goal of challenging existing ideas and creating new vision about the world. So, instead of culture being varied, a sense of sameness seems to infect all it produces (Horkheimer & Theodor Adorno, 2002). A further example of another form of entertainment besides the magazines advertising images, is seen in films and television shows, where plot tend to follow very specific frameworks that tend often not to surprise the audience, many movies, follow the same plots, but change the actors and setting between different films. The same product is thus provided each time, with adjustments made between films, so as to give the illusion of differentiation. As Adorno and Horkheimer (1947:97) claims “*Sharp distinctions like those between A and B films, or between short stories published, in magazines in different price segments*”.

Confirming the second hypothesis, all the results of the cultural representation of women and their discussion indicates that women are represented differently; besides, there

are many reasons for this depiction as in *Vogue Magazine 1970* there is a use of the changes occurring in women's life to fit the needs of the capitalist America at that time which necessitates representing women as workers. In *Vogue Magazine 2017*, there is an exploitation of the image of woman in order to attract the audience and sell more products which necessitates representing them as sexual objects.

In all, as cited in the Review of Literature Enlightenment as mass deception culture industry, the commodification of women is in its superficial appearance aims at liberating women through promoting their emancipation and liberation but in reality it is a deception of what the enlightened thoughts have already advanced such as liberating human.

### **3. The relation between the visual and the cultural analysis**

We have analyzed women's images in *Vogue Magazines* from both periods of time (1970, 2017) at the visual and cultural levels, and we have noticed that the two periods represent women in two different ways, and both analysis show that there is a difference in the representation of women. In fact, we have selected some visual techniques from the three metafunction and try to relate them to the cultural analysis in order to investigate the extent to which these visual techniques have played a role in detecting women's different representation. .

To start, in the representational metafunction, we have used the conceptual and the interactional processes on women's advertising images. The former means that the depicted participants are presented as items of information, which explains that women in *Vogue Magazine 1970* are trying to provide information about their liberating movement (see picture 1, 2, 3, 4 and 5) which came in parallel with emancipation of women occurring at that time, they are offering kind of information about their situation at that period. The latter shows the interaction of women with the viewer through sexual appeal, it is the current

situation of the modern time, which necessitates being sexy and consuming product which provides such situation (see pictures9, 10, 12 and 12).

Then, in the interactive metafunction we have analyzed women's advertising images at the level of the Gaze. We have found that women portrayed in *Vogue Magazine* 1970 are showing an offer to the viewer; thus, culturally speaking, the women are offering liberating thinking through their gaze which is not directed at the viewer(see all the pictures). Therefore, the directed gaze at the viewer is a demand which is shown in women's advertising images of *Vogue Magazine* 2017 is seen as a sexual demand, in order to attract the audience since it fits the needs of this Magazine. So, it explains that the system of productivity have shifted according to the needs of each period (see pictures7, 8, 10, 11 and 12).

In addition, the indicators of salience in the compositional metafunction give information about the images in magazines. In fact, our analysis of women's advertising images in *Vogue Magazine* 1970 shows that women are depicted in different backgrounds of sittings, the magazine of that time wanted to include other elements to give women opportunities to better contextualize them in society(see pictures 1, 2, 3, 5 and6) due to the changes which occurs at that time and the need for having more emancipated women as working force in a period where United States of America was thriving economically and asking for more labour forces. In *Vogue Magazine* 2017 the women are foregrounded in images without depicting the background of the sitting. Thus, this magazine focuses on women only and their femininity and sexuality (see all the pictures) which is an effective mean for attracting the audience. Culturally speaking, the strategy of singling out women in individual poster suggests the intensification and massification of the policy of sameness. The women's body as represented on the foreground leaves the desire to be appropriated and objectified; it is used as object of desire in a global capitalist system.

the two analysis complement each other is the sense that the visual analyse has provide necessary finding which contribute to reinforce the cultural analysis, thus the we can say that the visual techniques have played a major role in depicting women's different representation in the two magazines . In this sense we have confirmed the hypothesis number three.

### **Conclusion**

In sum, drawing on the findings of this study and their discussion which unveiled the way women are represented both visually and linguistically two magazines, this chapter has answered the research questions raised in the introduction and checked the accuracy of the suggested hypotheses. First, it has been shown that women are depicted in differently in the two magazines from both visual and cultural analysis. Hence, the cultural analysis has provide the different reason behind the way women are represented level, Furthermore, it has been revealed that the visual analysis has play a major role in depicting women different representation in a sense that it contribute to redingote the cultural analysis.

*General conclusion*

### General conclusion

The present work has attempted to investigate the way magazines portray women in advertising images, more precisely, it has dealt with the visual and the cultural representation of women in advertising images in two magazines belonging to distinct periods of time. These are *Vogue Magazine 1970* and *Vogue Magazine 2017*.

The study has targeted three main objectives: to investigate the pictorial representation of women in the selected images, to examine the cultural depiction of women in the selected magazine, and then to find out the reasons behind their representation in such ways. To reach these objectives, the three metafunctions constituting the framework of 'Visual Grammar Design' (1996, 2006) in addition to the concept of 'the culture industry' Theodor Adorno and Max Horkheimer (2002) have been used respectively. The two frameworks are applied on a corpus consisting of twelve advertising images.

The qualitative research method has been used in the process of data analysis which allows us to interpret the findings which are collected from the social semiotic analysis of advertising images. Thus, in order to answer the research questions and test the accuracy of the advanced hypotheses.

The social semiotic analysis of the images has revealed that the majority of selected images in *Vogue Magazine 1970* are 'conceptual' since the women represented are not based on 'vectors' and they are static. In *Vogue magazine 2017* women are interactional; since they are based on 'vectors' and these represented participants are interacting with the viewer. Concerning the interactional metafunction, the results shows that gaze is present in the images *Vogue Magazine 2017* in order to demand something from the part of the viewers, while it is not directed at the viewer in *Vogue Magazine 1970* in order to offer information to the audience. Another means that is used for establishing imaginary relations between the

## *General Conclusion*

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depicted participants and the viewers is 'social distance'. In fact, intimate and far social relations are established between the represented participants in the selected images and the audience. 'Point of view' is the third system within this metafunction. It has two parts namely the horizontal and the vertical angle which are reflected in the selected images. The former refers to whether the participants are seen frontally or obliquely. The frontal angle signifies involvement between the participants and the viewers while the oblique angle suggests detachment between them. In the images of *Vogue 1970*, the oblique angle is reflected whereas in the images of *Vogue 2017* the frontal and the oblique angles are reflected.

With regard to the compositional metafunction, the findings of the study have revealed that the represented women in the selected images of *Vogue Magazine 2017* are most of the time placed in the middle position which entails that they are the most valued elements. Saliency, which is another system of this metafunction, is achieved in the selected images by placing the depicted participants in the foreground in order to draw the viewers' attention and more focus on them.

The results of the culture analysis of the selected images which draws on the 'the Culture Industry' have shown that the commodification of women by the capitalist America is the main reason behind the different representations of women. Since, they manipulate the images of women in a way which fits their economic needs. The two selected magazines have shown that they are depicted as working women in *Vogue Magazine 1970*, and in *Vogue Magazine 2017* they are as sexual object in images ads.

Relying on the results of the cultural and the pictorial representation of women in the selected magazines that the present study provides, we come to draw the following conclusions. First, both the visual and the cultural analysis has shown that women are depicted differently in selected the magazines, in *Vogue 1970* they are depicted as working

## *General Conclusion*

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women and in *Vogue 2017* they are depicted as sexual object, this entails that they are manipulated in the media by the capitalist America, finally the semiotic analysis has contributed to the implication of the cultural analysis provided. Thus, these results prove that the hypotheses which were previously advanced in The General Introduction are accurate and valid.

Our study hopefully contributes to the field of Social Semiotics in analyzing advertising images in the American magazines: *Vogue 1970* and *Vogue 2017*. In fact, we have analyzed images, but in future researches others form of resources such advertising video can be useful for the topic. It will be also interesting to use a Qualitative Research Method with another perspective in order to generalize the result and throw light of women representation in visuals. As a final suggestion, this work has dealt with the portrayal of women in American magazines from two different periods; future studies can investigate their representation in relation to other periods like before and after the World War 2.

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# *Appendices 1*



IMAGE [1]

Vogue Magazine, January, 1970. P: 52



**IMAGE [2]**

Vogue Magazine, January, 1970. P: 126

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# IMAGE [3]

Vogue Magazine, January, 1970. P: 42

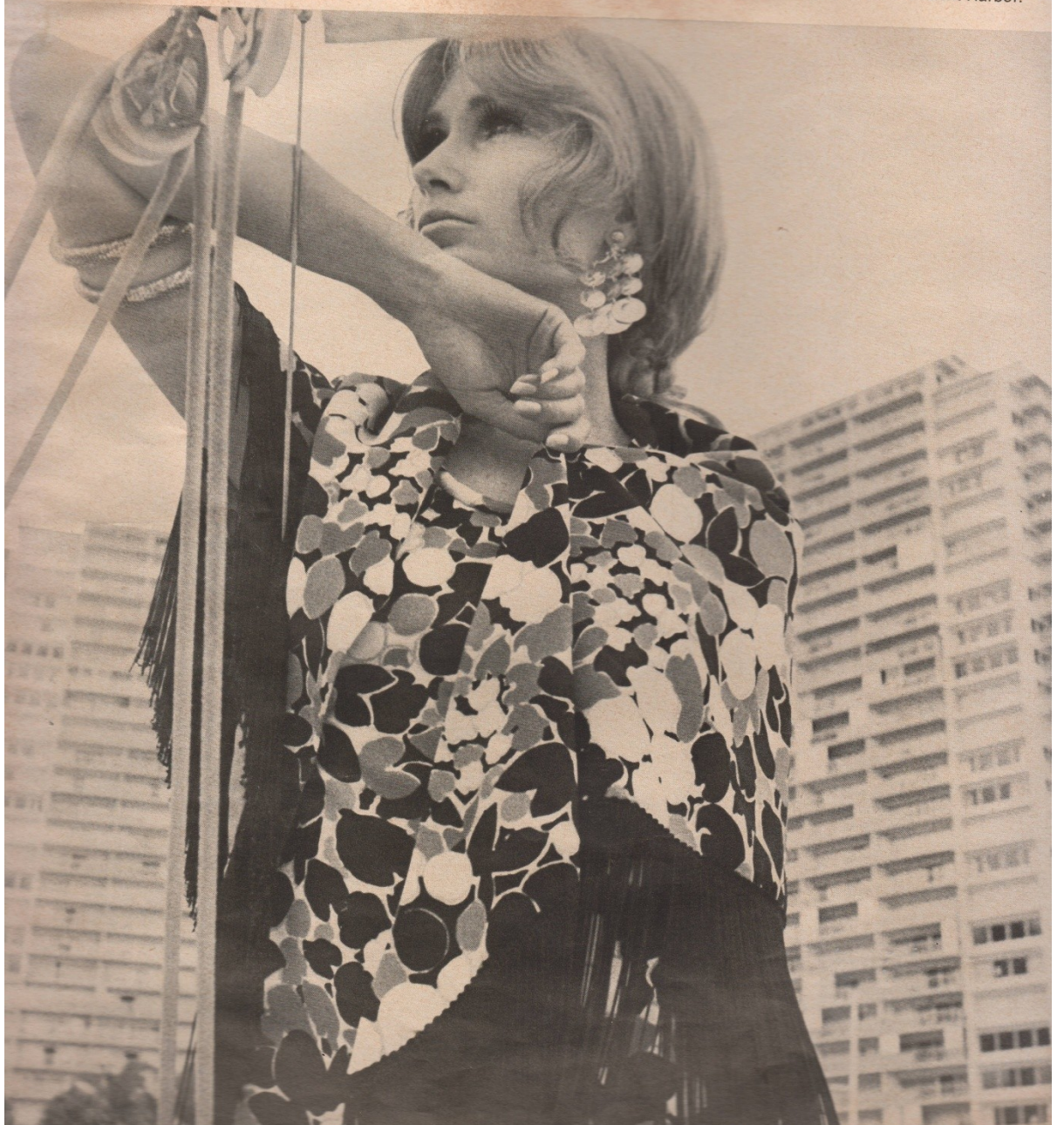


IMAGE [4]

Vogue Magazine, January, 1970. P : 57

# ESCAPE '70

**THE ILIKAI**, part of the allure of glamorous Waikiki with its sun-filled beaches, colorful shops, picturesque parks and the harbor, where we focus on our volcanic print, hugely shawled, lavishly fringed. By Victor Costa for *Romantica*. 6-14. 70.00. The best yacht-watching spot: the renowned Ilikai Hotel, overlooking the Waikiki Yacht Harbor.



**IMAGE [5]**

**Vogue Magazine, January, 1970. P: 68**

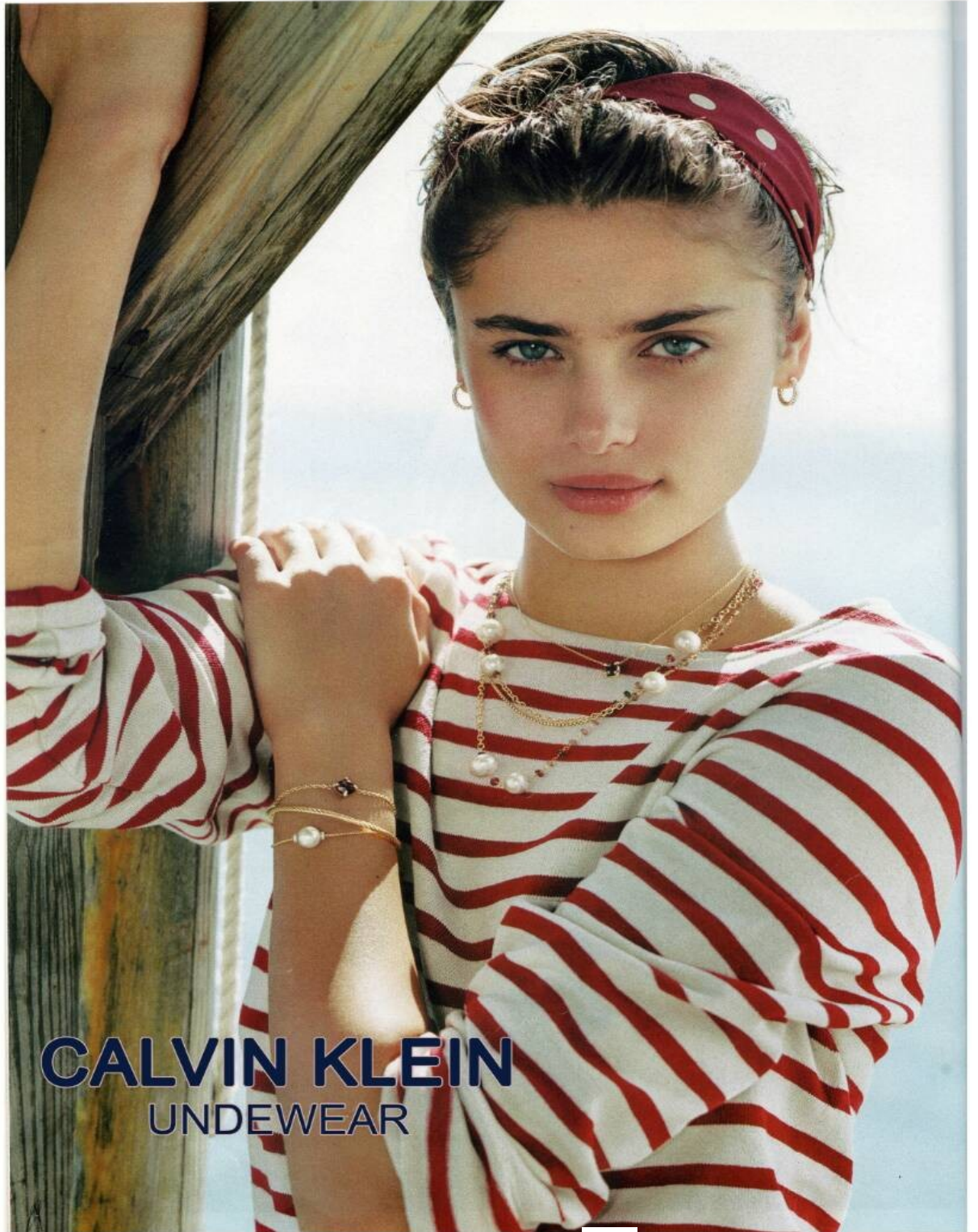


*Shawn Ryan takes the fur-lined coat in stride—warm, luxury Russian Crown sable within; beige canvas without. Canvas dress and spats. Makeup by Maximilian.*

*Fair or foul, Penelope Tree marches on, cosy as a muffin in a nutria-lined poplin raincoat, brown vinyl skirt and boots, and beige turtleneck—not to mention the warmth you make yourself just walking around, piling on mileage, whipping up the blood. Turnout: an Emeric Partos design.*

## IMAGE [6]

## *Appendices 2*



**CALVIN KLEIN**  
UNDEWEAR

IMAGE [ 7 ]

*Vogue Magazine*, May, 2017.P: 4

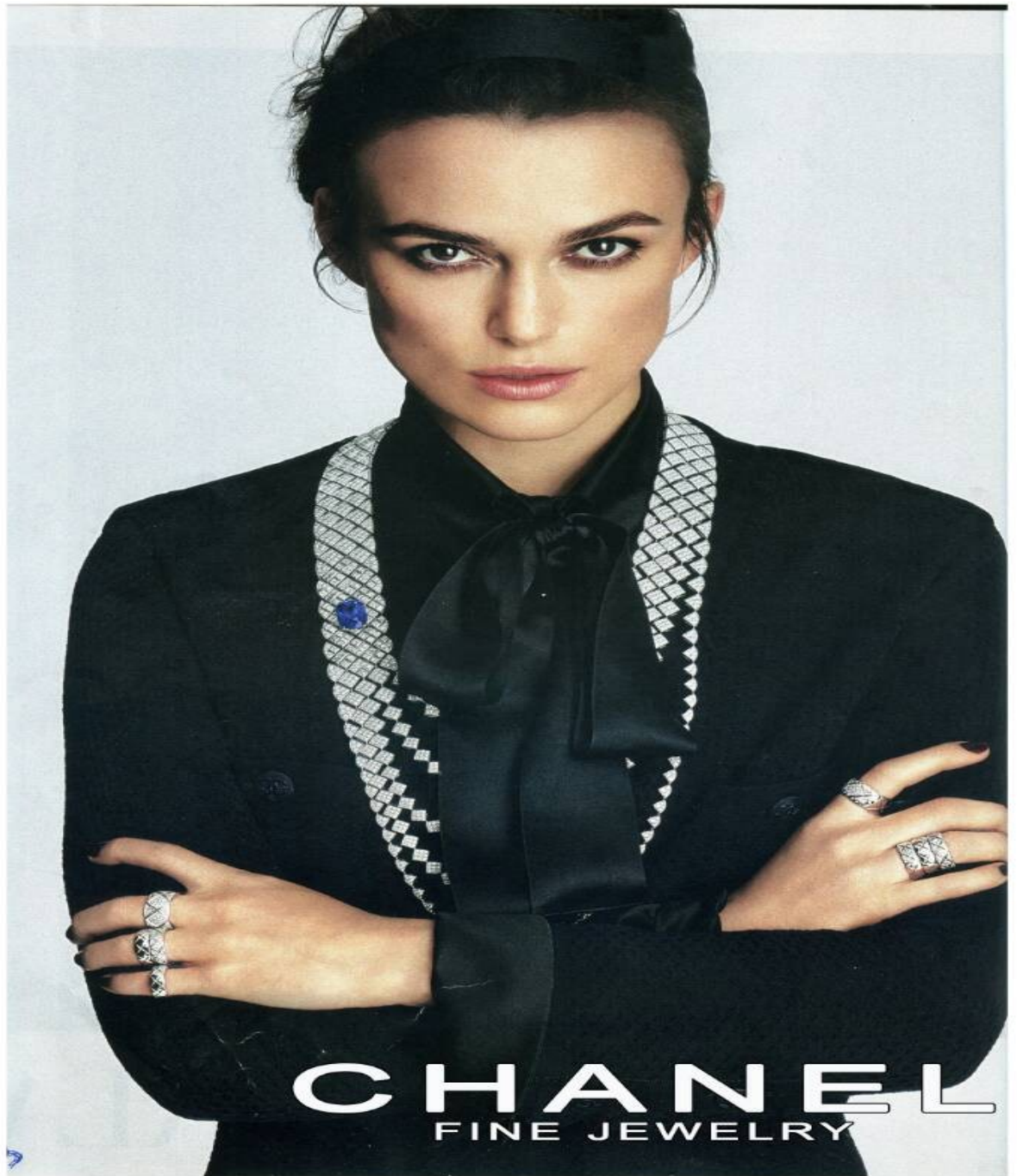


IMAGE 82]

*Vogue Magazine*, May, 2017. P: 6



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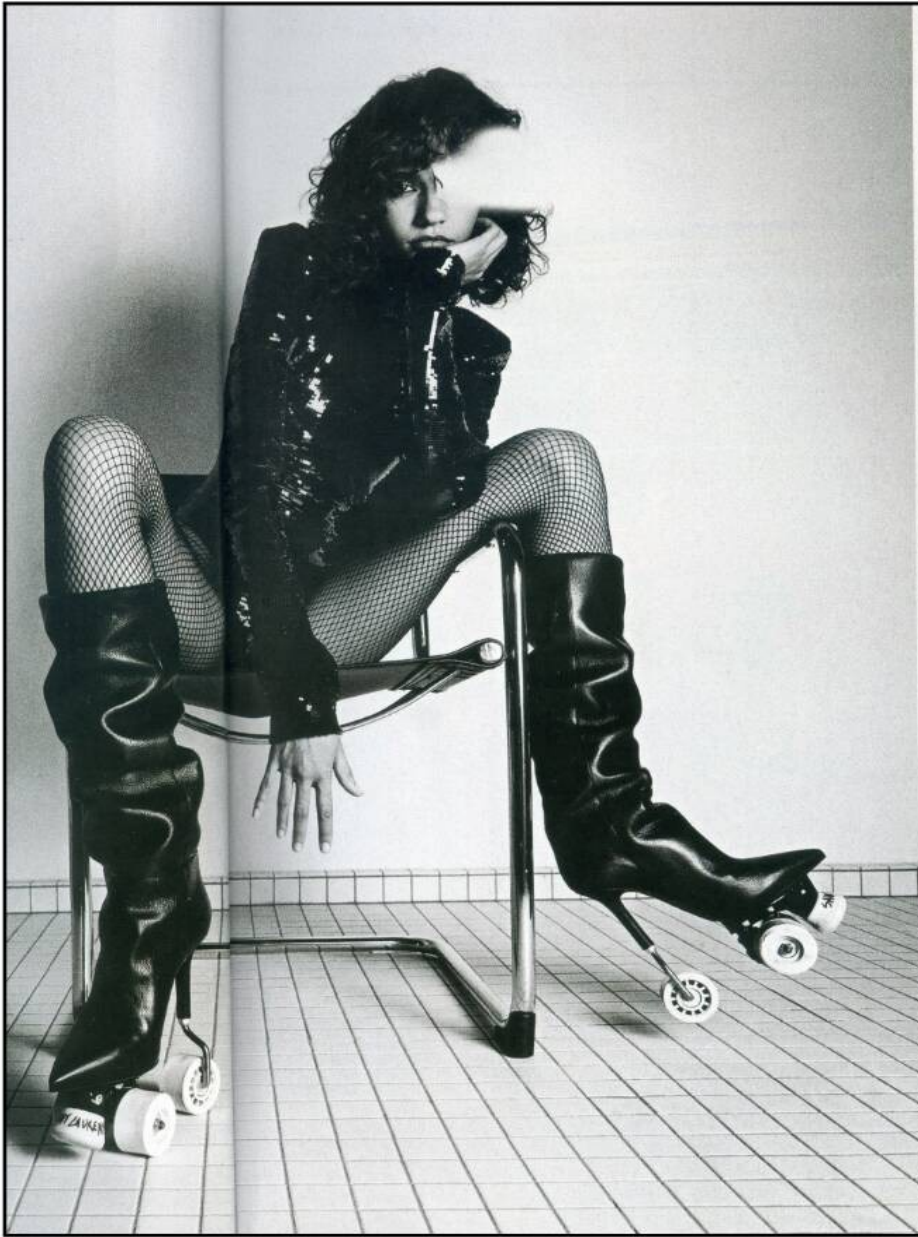
# ESTÉE LAUDER

IMAGE [ 9 ]



LA PERLA  
IMAGE [10]

*Vogue Magazine*, May, 2017. P: 47



**SAINT LAURENT**

IDOL COLLECTION  
FALL 2017  
YSL.COM

IMAGE [11]

*Vogue Magazine*, May, 2017. P: 70

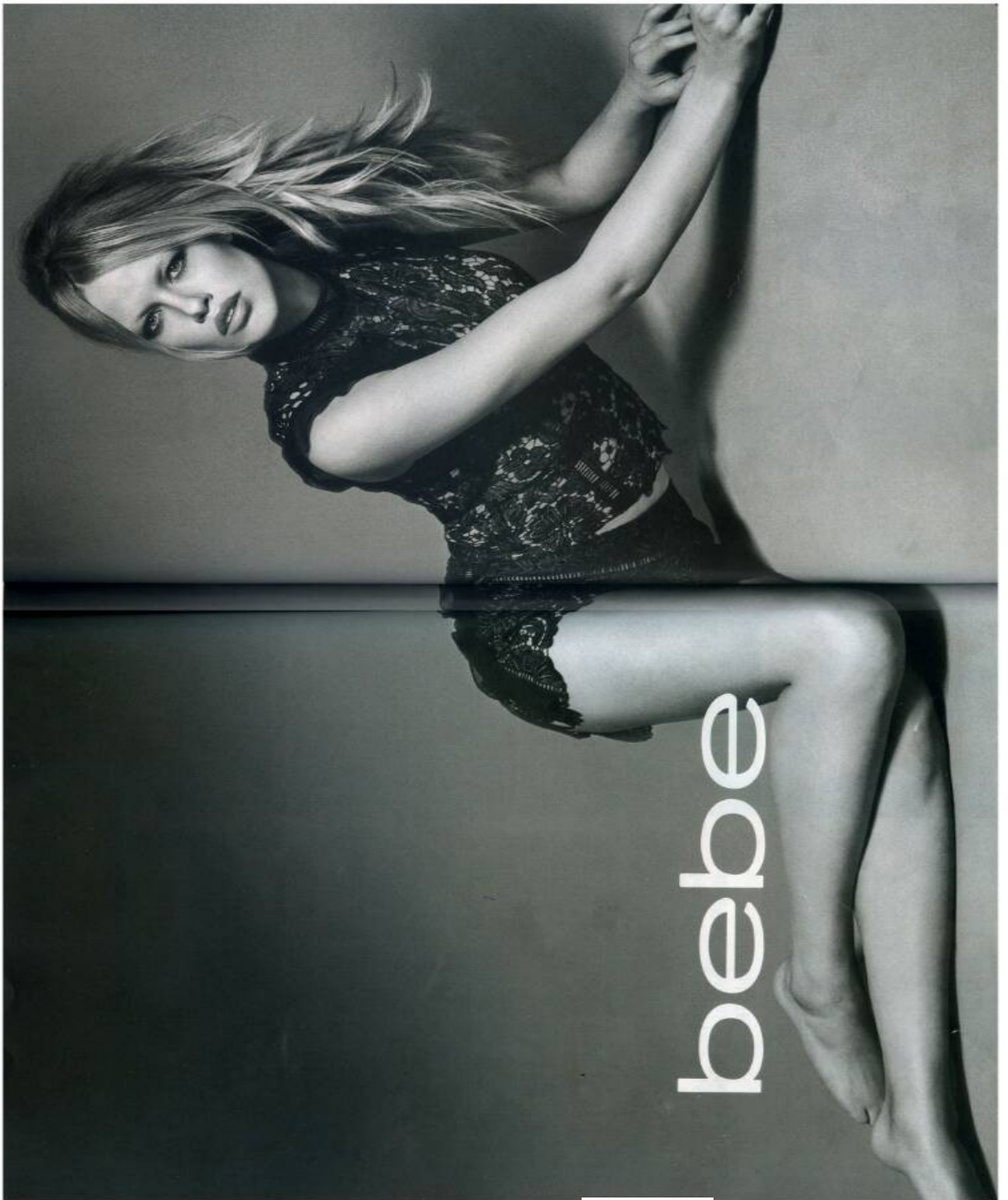


IMAGE [12]

*Vogue Magazine*, May, 2017. P: 83