CONCLUSION

Working with the proposed model from the outset I have undertaken a practical analysis of the collected data and have applied C.D.A to the data. The analyses of the samples from four magazines Elle, Woman’s Era and Femina and Cosmopolitan reveal some very interesting facts. I would mention some of the common general observations in all the samples and proceed with a short note on the findings of each of the magazines.

The first is that all the glossy women magazines offer “false sisterhood” to the women readers. These magazines rather offer an “unsisterly” relation as they put the women readers into a jealous world of competition. The women readers try to imitate the unreal pictures and illusory things that are mentioned in these magazines. However, apparently the women readers are made to feel that the magazine is their friend/sister. Talbot, in A Synthetic Sisterhood examines the discourse in teenage magazines, namely Jackie. She focuses especially on the notion of “synthetic personalization” which she defines as “an increasingly common feature of types of discourse used to address mass audiences” (Talbot 1995:147). The main reason for using synthetic personalization is “to give the impression of treatment each of the people ‘handled’ en masse as an individual” (Fairclough quoted in Talbot 1995:147). Another linguist, McLoughlin, defines synthetic personalization as “the compensatory tendency of mass media text producers to treat each person as an individual” (McLoughlin 2000:113). Further, Talbot states: “The roots of synthetic personalization as a gendered capitalist strategy lie in the history of women’s magazines” (1995:148) and the roots go back to the late seventeenth century. Synthetic personalization is very popular these days not only with magazines but with TV and radio broadcasting and with various advertisements, as well. It invokes the feeling of uniqueness of the reader/customer and thus, it stresses the importance of the reader/customer and it increases trustworthiness. It also involves the reader in the company’s philosophy and thus, it may have an impact on
reader’s decision making. Within the community culture of the examined magazine, synthetic personalization represents editor’s partiality of readers’ interests, editorial concern over social issues, and an overall communication between the reader and text-producer. As Talbot says, there is a change in tone by using synthetic personalization and the establishment of an active and intimate relationship takes place. People’s feelings are easily vulnerable and therefore, they are constantly searching various forms of friendship. The magazines become popular by giving the longed-for “friendship” to its readers. The synthetic personalization is done by relying heavily on various linguistic tools.

Certain kinds of features proliferate the magazine discourse in general which contribute to synthetic personalisation. Pronouns *we*, *you*, and *I* are often used in magazines discourse. The *we* pronoun evokes the feeling of solidarity and unity, which is very important in the reader-editor relationship. This tendency is useful especially in so called problem pages or articles dealing with unpleasant topics (such as divorce, love betrayal, illness, etc.) where readers feel they are not the only ones who have found themselves in a bad situation. The awareness of not being alone with one’s problems makes the trouble smaller. The above-discussed usage of pronouns holds for the *inclusive we*, where there are included speaker/writer and addressee/listener. The *exclusive we* stand for the speaker/writer plus others but it excludes the addressee/listener; it usually represents the text producers, and a team of writers and editors. It is necessary to add that although certain pronouns are used to evoke the feeling of solidarity and friendship, the relationship as McLoughlin states “…is not symmetrical – it is always the text producer who has the authority to command the reader to do things and never the other way round.” (McLoughlin 2000:73).

The *I* pronoun is similar to the *we* pronoun in how it communicates with a reader. As well as *we*, it induces the feeling of intimacy and friendship. The *I* pronoun is often used in narratives, where narrators commit themselves to the readers. By using the *I* pronoun, the narration gains the element of a personal conversation. It also makes the readers listen to the narrator carefully. The *I*
pronoun has a larger impact on readers than usage of the 3rd person singular. The I pronoun makes the text more topical and livelier. It might make readers put themselves in the place of a narrator and thus, it makes the text more attractive.

The pronoun you is another way of addressing readers. It has an instructional character and is usually used in articles, which give advice to readers. By using the you pronoun, the text producers seem to communicate directly with the readers by generating a feeling of uniqueness. Thus, readers acquire the feeling that the text was written solely for them. This approach is typical of women’s magazines as it gives readers the feeling of importance. The you pronoun is usually found in “problem pages”—columns where the direct communication with readers is essential. Besides problem pages, the you pronoun is often used in “how-to” columns where text producers provide readers with advice concerning many possible topics. In these cases, the you pronoun often takes the imperative form.

The you pronoun is mainly used to evoke friendship and closeness. It imitates the conversation between two or more friends in which they give advice to each other as far as various topics are concerned. In conclusion, pronouns we, I and you are a common element of women’s magazines which construct synthetic sisterhood and synthetic friendship.

Presupposition is another feature, which is commonly found in magazine discourse. Presuppositions are a common phenomenon occurring in women’s magazines. Yule defines a presupposition as “something the speaker assumes to be the case prior to making an utterance” (Yule 1998:25). It means that text producers are anticipated to have sufficient knowledge of what readers want to read about. Presuppositions are often used in health and beauty columns where writers anticipate readers’ problems and subsequently they come up with topics that they suppose will interest the readers. For eg “Are you doing enough for your skin?”, “Stubborn pounds? Recurring Headaches?”, “How many of us still take calcium supplements?”. Here the text producers are attributing the idea that “you are not doing enough for your skin” or “you are having stubborn pounds”.

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Synthetic personalization is also responsible in the construction of femininity though; its main aim is to create synthetic friendship and/or sisterhood. The discourse in these magazines is purely feminist and puts pressure on the minds of the readers. The fashion, cosmetic and publishing industries draw parameters for women by controlling the discourse in the magazines that are meant for a gendered readership. Female bodies are portrayed like consumable goods. The female body in particular is treated like a capital asset to maintain properly and attain rewards on the basis of good looks and attractiveness. The imperative of proper body maintenance is the ideology of using products that make the female body beautiful and acceptable in the society. The beauty pages contribute to the feminine education offered giving instructions for the beauty work, which is portrayed as an essential part of grooming. These beauty pages are like educating manuals on grooming which include becoming feminine consumer. The discourses in these women magazines are embedded in economic and social relations. The images in these magazines become the ideals for women and they try to imitate the unrealistic images that are created in the texts of these magazines. The discourse of women magazines gives an insight into the inherent cultural male dominance existent in the Indian society.

There is predominance of consumerism and fashion in these magazines. The readers are transported to a world of availability and choices. Women, who have a lifelong concern with the marketplace as wives, mothers etc., are placed in the subject position of consumer in diverse discourses. These magazines offer a wide array of big brands for beauty, home making fashion and trends. Extent of variety and seasonality are key features of these magazines. Consumption is established as a pleasurable act in the texts of these glossy magazines. Consumerism plays a vital role in these magazines. According to Miles (1998 : 5) Consumerism is personally fulfilling, yet simultaneously plays some form of an ideological role in actually controlling the character of everyday life”. Readers become members of communities or groups by the kind of brands they use. Twitchell (2002: 15) states “we understand each other not by sharing religion politics or ideas. We share branded things”.
There are a lot of ways through which consumerism is encouraged in women magazines. Indirect advertising is responsible for bringing about this consumerist culture. Implicit advertising is never addressed to an individual but aimed at defining how human beings differentiate themselves from the crowd. This creates in magazines a spectacle, a display of persons, in this context Baudillard (1998: 64) says “Self that calls in their friends and relations, the group, and society to bear witness and validate it”. Women magazines have celebrities as their brand ambassadors. Celebrity endorsed products are yet another means of status competition (Powill, 2000). The super luxury items in women magazines instill inferiority complex in the minds of the readers. Edwards (2000: 77) mentions, “advertising and the increase in depictions of luxury commodities increases consumers feelings of relative poverty”. Women’s interests are systematically subordinated to that of the men. This is a strategy implicitly employed to encourage gender discourse. ‘We’ shows consensus ‘we’ includes the consent of all the readers. The influence and power for subtle persuasion to follow certain things that are considered apt and acceptable in the society is amply found in these glossy publications. However, the apparent objective of a women’s magazine or a special place to meet women’s needs is simply a guise for an advanced marketing strategy. Accountants, manufacturers, advertisers, editors, multi national companies and many others whose hidden commercial interest cannot be apparently seen by the readers control the magazine discourse type. The institutional power the magazine industry holds is of great importance, it reveals to us the power of the fashion, magazine and style industries in setting up discourses, subject positions and ideologies in the society. The analysis brings out the practices followed by these institutions to promote certain trends or fashion in the society. It has been observed that women are advised to find best solutions within the dominant male ideology.

The results of the analysis of the samples reveal to us facts about the intentions of the text producers and about the larger commercial interests of cosmetic producing companies. What follows is the results of the analysis magazine wise.
The analysis of the samples collected from the Elle magazine reveals to us that the magazine is no doubt a new generation magazine. The magazine encompasses articles ranging from healthcare, beauty culture and home décor. Interestingly the magazine pays little attention to any cookery articles or mothering articles.

The investigation brings forth the position of the magazine in the wider domain of the institution of media and journalism. The data analyses reveal that Elle magazine contains friendly non-formal discourse. The producers have used “fake slangs” (McRobbie). Such informal language creates a chatty relationship with the readers. The readers also get a feel that they are not being put under any sort of pressure. The readers are assumed as modern independent thinking individuals. The informality gives the text producer sisterly or friendly position. The text producer apparently does not occupy a commanding position. By minimizing the social distance the producer establishes himself/herself as a member of the same social group to which the readers belong. In occupying a friendly position like-mindedness is also created in the mind of the readers. Like-mindedness enhances the feeling of acquaintance and relationship.

Another finding in the Elle magazine is that the articles are all indirectly advertorials. Rather than generalizing an article there is implicit advertisement of big brands like ‘Loreal’, ‘Maybelline’, ‘Chambor’, ‘Max Factor’, ‘Ritu Kumar’ etc. in the texts. This gives a clue to the large amounts of money that Ogaan Publications must be receiving from these multi national companies. This further gives insight into the purely commercial interests of these companies and the magazine producers also. The finding that Elle advertises up market brands gives a hint to intertextuality. There are certain brands that appear almost in every issue of the magazine, which is a proof that the companies pay to the magazine publishing industry on a regular basis. The texts that make a reference to these brands add to the complex intertextual chains that the samples will enter into. The big brands in
the *Elle* magazine are the ones that are produced for the elite class. Thus, it can be inferred that the target audience of the samples in the *Elle* magazine are elites or people who can afford to shell large amounts of money on the high end luxury products.

The topic frame of all these samples vividly and coherently connects the samples. The topicalisation in all the samples is extremely glamorous ‘Cast in the Deep’. They shift the reader to a world of glamour and perceptible happiness. The readers are given impressions that if they follow the advices given in these write ups, they will enjoy benefits of a particular type.

The text producer in the texts of the *Elle* magazines takes different positions i.e. of make-up professional, of an outfit designer, as a naturopathy expert and as fitness instructor, of the reader at various places. This attributes heterogeneity to the text. This heterogeneity gives a clue to the presuppositions the producer has in mind. To elaborate, the text producer presupposes participants’ expectations about how an interaction will proceed. The subject positioning in this case is done accordingly. Fairclough (1989) says “They typify the ways in which specific classes of subject behave in social activities, and how members of specific classes of subject behave towards each other-how they conduct relationships. For instance, people have scripts for doctor, for a patient, and for how a doctor and a patient can be expected to interact”.

It’s significant to recognize that what the writer writes about is part of who. The producer occupies the position of an employee of Ogaan Publications and promoter of the brands that are being advertised. The journalist who has produced these texts is entertaining and informing the readers. The samples consist of an assortment of activity types with the purpose of giving information. It is observed that a dual role of informer-entertainer is common in all these samples.

The samples apparently look modern and stylish but actually there is implicit gender discourse in them. Nearly all the samples except the one on naturopathy contain gender discourse. There is implicit motivation in all these texts
to women to follow activities which will give them pleasure and confidence and make them look attractive.

The article on lipstick has vivid gender discourse. Lipstick is a commodity that represents female community. Lipstick metaphorically suggests a lot of things associated with a female’s beauty, female strength, or exclusivity as a tool that is meant only for women. It signifies modernity and fashion. Lipstick is the symbol of femininity thus; it encourages the female readers to indulge into spending on lipsticks. Those readers who do not wear lipstick will nurture a feeling that they are not feminine. In a way the text producer has set an identification symbol of femininity. The text producer draws on a variety of frames and classification schemes relating to feminine practices. These include practical knowledge of the varieties of lipsticks: the colors and qualities available in the market, the prices, and the latest types. The varieties about which the text producer has talked about are all high-end big brands.

In the article about bridal outfit supreme importance is given to weddings. This gives an insight into the gender discourse that is implicitly woven in the sample. The multitude importance that is given to a bride’s outfit in the Indian society becomes clear. The ideology related to weddings as expensive and grand events is revealed in this sample. Weddings in the Indian society are affairs of utmost importance. A lot of money is spent on wedding events and outfits.

The sole business interests of the editor and Ritu Kumar are revealed in the way they promote lehenga as a bridal outfit. Thus, the samples exhibit the discourses of gender. This way they highlight the ideologies in the contemporary Indian society about women. The stereotypical notions regarding women are still prevalent in the society and the mass media too propagates these but it is done in a hidden manner. The ideologically significant words in the texts like give a clue to the prevailing discursive as well as social practices.

All the samples include in them features of entertainment and information. The consumers and producers are set up as a community in need of certain products
and services. The producers at most of the places are the supreme information providers. In one-way discourse between mass media producers and audiences we only see one side of exchange. Only the writer’s initiations appear in the text. It has been observed that largely the speech functions are predominantly simple statements. This adds to the friendly touch in the texts. These assign to the writer the role of giver of information and the corresponding role of information recipients to the reader. A smooth give and take relationship is built up between the readers and writers. The magazine Elle is an international magazine that usually advertises brands like 'YSL', 'Raymond Weil', Salvatore Ferragamo', 'Louis Vutton', 'Burberry', 'Carlton London', 'Chanel'. These are designer international brands that are popular with Hollywood celebrities.

The selected samples have been taken from four women magazines. The magazines on the basis of the analysis can be split into groups according to their socio-economic readership profiles. The readership of the magazines varies according to their socio-economic positions in the world of Indian media.

The analysis reveals to us that the magazine Elle targets the elite class in the society. The articles and advertisements in this magazine speak about super big brands that are considered high-end and are really expensive. The economically sound class can only buy or invest in these high-end products. The marketing in this magazine is also done at a very professional level. High-end photographers and professional models click the pictures that are placed in the texts. A whole team of make-up artists professional hair stylists, models, professional, photographers are involved in the production of texts in the magazine Elle. This gives a clue to the large amounts of money that is spent on the production of the magazine. The money is obviously spent by the companies that market their products in the texts of the magazines. Another general observation in the magazine is that there are hardly any texts that discuss any social issue. There is no social or human cause that is debated in the texts of this magazine. They mainly target only the fashionable products and anything that is trendy. Thus, it can be concluded that Elle is a fashion magazine.
that has a sole consumerist motive behind it. *Elle* encompasses in it what Fairclough (1989) calls as 'cultural capital'.

**Femina and Woman’s Era**

On the other hand, it can be concluded that *Femina* and *Woman’s Era* are magazines of and for the middle classes. They encompass texts that include the marketing interests of brands that are easily affordable and common. These magazines rarely target brands that are atrociously high priced or that have elite significations attached to them. Another observation that holds cultural importance is that *Femina* and *Woman’s Era* also include in them texts related to cookery and home-making. This gives a hint to the kind of readership these magazines target. The readers of these magazines would be females who have interest in home making or who are not absolutely professional. The socio-economic conditions of those readers are likely to be different from those of *Elle* who can spend on products that are expensive and unnecessary. The write-ups in both the magazines have serious content i.e. things that can be followed in reality. The images of women created in *Femina* and *Woman’s Era* are a blend of little bit of modernity and tradition both. There is gentle persuasion to follow certain trends.

There is implicit encouragement to women to follow all that is considered socially, morally or generally right and acceptable in the society. The text on 'Calcium supplements' (*Femina*) is an example of this as it asks women readers to take care of their bodies so that they can enjoy a healthy life and can look after the household activities. The samples in the magazine *Femina* are truly for women about women and their world. The females who do not use skin care products will get a feeling that they are missing on something. If the writer did not have any intention of promoting gender discourse then he/she could have used 'people' or a general address but the writer uses 'women' specifically to promote gender discourse of femininity. Such samples promote the stereotypical images of women and set parameters in the society. Mananzan (1999) argues, that advertising rather than helping women to feel better about them is directed at convincing women that they
are not feminine or attractive unless they own the product being advertised. The discourse of femininity in this magazine is embedded in economic, social and cultural parameters. Thus, the construction of gender inequality in the content of texts of *Femina* is pervasive and contains consumerist discourse.

The samples on health issue give us an insight into the changing discursive practices in the present Indian society. They reveal the awareness regarding healthcare and fitness that has emerged in the Indian society lately. This trend of fitness and health clubbing has been picked up from the western societies. However the idea in the magazines behind healthcare is that women should be healthy because they have to look after families and husband.

The considerable change in the discourse of healthcare articles can be seen in these samples. The samples exhibit the newer styles in healthcare articles that are a contemporary mix of healthcare and trends. It gives us an insight into the newer orders of discourse that have emerged and complex intertextuality these texts contain because of the mix of so many discourses.

To conclude the analysis shows that the range of topics tends to be traditional in both *Femina* and *Woman’s Era*. Topics such as fashion, beauty, cooking, home-making appear most often whereas feminist topics such as education, world issues, self-development are not so frequent. They can be called neutral because their contents are neither strongly traditional nor strongly feminist.

*Cosmopolitan*

*Cosmopolitan* among all the magazines is different as it contains content that is bold and daring. Cosmo contains contents opposite to the stereotypical ideologies. It includes write-ups on audacious topics like ‘Sex Life’, ‘The Party girls guide to wine drinking’, ‘How to make boyfriends’ ‘single and happy’ etc. The magazine is frivolous and there is lightness in the tone of the magazine. This lightness and unseriousness distinguishes it as fun and fearless magazine.
Cosmopolitan is an approximately 400 page magazine out of which almost 300 pages are religiously devoted to advertisements. These advertisements are of super big designer luxury brands like Louis Vutton Christian Dior, YSL, Burberry, Gucci and Prada. The average cost of products by any of these brands is over Rs.50,000. This gives a clue to the commercial interests behind the production of the magazine. The magazine has no intellectual stimulation but is entirely driven by money-making interests. Most of the content gives impetus to the readers to join the community of glamour whose members are celebrities and they are like testimonial givers. Fashion and beauty alone are newsworthy in this magazine. The only practices cultivated in Cosmopolitan relate to being a competent consumer. It can be said that it is a purely entertainment magazine, in doing so it just entertains its readers for a short period of time and transports them to a world of glamour and dreams just like the cinema does.

The specific observations have revealed to us the powerful forces that are responsible for the production, distribution and reception of discourses.

Power in Discourse

One of the main aims of C.D.A. is to reveal power relations implicated in a discourse. It can be said the cosmetic manufacturing companies, the advertising agencies, the journalists, the production companies of these magazines are the ones who control the discourse. They exercise power through constraints on contents, relations, subject positing and reader-writer relationships. It is mandatory to mention here that all this is done with a specific ideological point of view.

Considering Fairclough's definition of power behind discourse, it is clear that everybody within a discourse type is governed by its specific conventions. Power behind discourse is "the power effect whereby this discourse type comes to be imposed upon all of those involved" (Fairclough 1989 :61) producers, consumers, designers, models etc. The power behind a discourse does not belong to the institution but to the power holders in the institution. Thus, those who have power
behind discourse shape the conventions of a discourse type. Such a shaping is achieved through ideology and setting up certain standards of good and bad.

This leads us to the subject matter of social struggle and the question of access and constraints on access to discourse. Fairclough (1989) refers to Pierre Bordieu’s concept of ‘cultural capital’, which is understood metaphorically as being analogous to economic capital. Cultural capital can be accumulated through the access to and the possession of several cultural goods such as education, use of language, access to exclusive social institutions and their practices to high job positions, etc. These cultural goods are unequally distributed or unequally accessible in society “so that members of the ‘dominant bloc’ have substantially more of them than members of the working class-they are richer in ‘cultural capital’ (Fairclough 1989 :63)”.

Fairclough names the social institutions, which again are built on the system of class relations on the societal level. Nevertheless the notion of ‘social struggle’ already implies that these class relations are not stable, and this applies even more to power relations in discourse, those who hold power at a particular moment have to constantly reassert their power, and those who do not hold power are always liable to make a bid for power (Fairclough 1989 : 68).

Another result of the observation is that in the present times the major discourses of medicine, health, home making have been colonized by the advertising genre. The texts are racy and they combine a mixture of text types. The cosmetic companies specifically do this in women magazines. One tactic to maintain power is to act more sensitive towards the less powerful: to make concessions in terms of constraining contents, relations and subjects in discourse. An example for this tactic would be the "synthetic personalization", as already mentioned before in this chapter is a compensatory tendency to give the impression of treating each of the people 'handled' in masse as an individual (Fairclough 1989: 62). Synthetic personalization very often includes direct address of an individual as 'you' so that audience is constructed as millions of identical ‘you’. At various other times the use
of ‘you’ in simulated direct address is interspersed with its use in an indefinite sense to refer to the public in general you meaning one.

Similarly ‘we’ signify all the readers in general. The writer uses ‘we’ at times to make implicit claim to the right to speak on behalf of the reader. ‘You’ ‘we’ ‘us’ ‘our’ such relational and expressive value of vocabulary contribute to setting up a friendly relationship. The producer takes the position of a friend or a sibling who understands well the needs and requirements of the reader. In mass media the writers make use of such pronouns with an intention to set up a chatty relationship.

The intertextuality aspect has been analyzed. The samples are an interesting intertextual mix of glossy, glamorous pictures of perfect models and written content. The pictures placed in the samples add to the intertextuality as they are separate texts in themselves. Professional photographers, make-up artists, etc have reproduced these pictures. These professionals click photographs in harmony with the content of the text. The photographs construct images for the consumption of the readers. The pictures are perfect and flawless. “Consumers are compelled to desire and purchase the products of the consumer society through a systemic creation of false needs” (Miles 1998:110). Through this consumer society has succeeded in hiding the very economic structure and social relations that account for its existence (Andersen 1995: 97).

Advertising is a mechanism that creates desire for products. To this end, advertising works to create false needs in people (false because they are the needs of the manufacturers rather than consumer) (Jhally, 1987: 3). Thus, women magazines create these false needs in their readers. (Wells, 2000) says that women in these magazines are portrayed as doing trivial things. Women are rarely portrayed as doing constructive work rather the focus is on make up and outfits. Eggins and Iedema (1997) say that in these magazines everything is reduced to gender oppositions. According to Nevarez (2000) women’s magazines promise women entry into a world, which insulates them from the mundane realities of everyday
life. McCracken (1993) argues that women magazines present a contradictory world and fail to provide a coherent model or models for living.

Keeping in view, the above-mentioned views and the outcome of the analysis, it can be said that women magazines distribute particular set of discourses about women’s work and sexuality. The rich and grand visuals in the advertising discourse help evoke the desire of certain lifestyle in the readers. A visual image helps in relating the content of the text with that of the image. This is part of the power of advertising which is directed at women through their pages and it is a potent formula indeed for steering female attitudes, behavior and buying along a particular path of femininity, and a particular female world view of the desirable, the possible, and the purchasable (Ferguson, 1983: 2) This gives a clue to the effect of globalization on the mass media in general. Another result of globalization is the financial independence of women. Women now spend a lot on lifestyle products and luxurious lifestyle products. (McCracken, 1993:10) elucidates that the only reason women are being served at all by these publications is due to their “spending power and buying patterns”.

While the magazines hold much importance in spreading ideologies and ideas the commercially interested people are the ones who fill their pockets by selling content to women which is not necessarily educative and helpful. The ideological analysis reveals that women magazines in general give the impression that they support and empower women but in reality they are just vehicles of promoting certain discourses and consumerism in general.

This project has been able to cover few aspects of production, reception and consumption of the write-ups in women magazines. However, there are a lot of issues that can be studied using C.D.A. The analysis can be expanded to many other women magazines available in the market. A lot of gender specific or feminist studies can be carried out. Thus, there are a lot of issues, that can still be explored, and the research on women magazines is in exhaustive.