universität wien

MAGISTERARBEIT

Titel der Magisterarbeit

“Femininity image in popular media”

The cases of Austria and Croatia

Verfasserin:

Nika Fumic

angestrebter akademischer Grad:

Magistra der Philosophie (Mag. phil)

Wien, 2015

Studienkennzahl lt. Studienblatt: A 066 841
Studienrichtung lt. Studienblatt: Magisterstudium Publizistik und Kommunikationswissenschaft
Betreuerin: Univ.-Prof. Dr. Katharine Sarikakis

Acknowledgements

I would like to thank everybody who supported me during the writing process of this master thesis. First of all, thanks to my supervisor, prof. Sarikakis, for all the useful comments and remarks. Furthermore, I would like to thank all the other professors at the The University of Vienna for the knowledge I have gained during this Master program. I would like to thank my colleagues who helped me a lot with useful advice and support all along this exciting jurney. Last, but not least, I would like to thank my loved once and my friends who gave me strength and support when I needed, and especially, I would like to thank my mother, my endless inspiration and motivation.

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1. Introduction

1.1. Popular culture

Popular culture (short "pop culture"), often closely identified with the *mainstream culture* or *media culture*, is an "entirety of ideas, perspectives, attitudes, memes, images, and other phenomena" (Leavy and Trier-Bieniek, 2014:12) that are circulating in a given time and space. Stuard Hall (in Hollows, 2000: 27) conceptualized "popular" in three different ways:

- Something imposed on the people "from the outside" that is commercially produced to develop a "false consciousness" among the masses
- "folk culture" that is both produced and consumed by the people as a contradiction to "inauthentic mass-produced popular forms"
- "All the things that people do and have done" outside from the non-popular "elite" culture

According to Leavy and Trier-Bieniek (2014), popular culture is a part of the commercial culture, which implies that commercial interests are driving its production. Popular culture is all around us and includes a big part of our everyday entertainment. Itincludes many fields, from television commercials and shows, music videos and social media to advertisements, arts and celebrities. It is often referred to as "low" culture because it is produced for and consumed by masses in contrary to "high" culture consumed by elites, for example fine arts or high fashion. Both *practices* and *products* make upthe area of pop culture, meaning- it includes "rituals by which we produce and consume pop culture" and "media texts themselves" (Leavy and Trier-Bieniek, 2014:12). Pop culture also represents a source of socialization through which we learn about norms and values because it is constructed of particular ideas about the world and social relations. Among other things, pop culture matters because it generates meaning, it reflects the *zeitgeist* and it helps in shaping and informing society about what is "in". In the next chapters my focus will be on the gender ideologies and representations in pop culture, more specifically, femininity representations in popular media texts, especially within the post-feminist discourse.

1.2. Gender ideologies behind the production of popular culture

Narratives of pop culture are created by cultural producers who generate content. These are often profit-driven media conglomerates that "monopolize the cultural space, creating and distributing dominant ideologies intended to sell everything" (Sut Jhally 1990; 1997,in Leavy and Trier-Bieniek, 2014:13). If dominant ideologies are created and reinforced by the pop culture, it implies also on *dominant gender ideologies* that create a never-ending circle of the same gender values and norms being established and reestablished in society.Modelski (1991) argues that "we exist inside ideology, we are all victims, down to very depths of our psyches, of political and cultural domination" (in Gill, 2007:14). In that matter, the same gender roles and stereotypes are becoming an unquestionable *common sense.*In a previous research on gender roles in women's magazines, researchers assumed that "the media may be described as an agenda of social control that reinforces traditional sex roles, a mirror of society that reflects current attitudes about women's roles, or sluggish agent of social change" (Damarest et al., 1992:359).Leavy and Trier-Bieniek (2014) explained that commercial industry is unlikely to challenge this "status quo" for economic reasons.

Cultural products "do not emerge from a value-free vacuum, they are the result of the ideas and imagination of individuals and institutions-each with different agendas, perspectives, resources, freedoms and constrains", argue Milestone and Meyer (2011:38). In order to simply answer the question-who is responsible for producing popular culture?-Milestone and Meyer (2011) explained that there are individual people or bunch of individuals who create cultural products (*cultural producers*), but they are often not entirely free in their creative work because of the institutions and larger organizations standing behind them. Milestone and Meyer (2011) stressed that usual association with a cultural producer or a "creative genius" is a famous male figure, like for example Walt Disney or Alfred Hitchcock. The point is nicely formed by Coote and Cambell (1982): "men control the means of expression-from the press and broadcasting, to advertising, film, publishing, and even criticism-by occupying dominant positions within them and by using the power this gives them to convey the ideas and values of a patriarchal order" (in Milestone and Meyer, 2011:40).For example, Walt Disney's film adoptions of folk tales and fairy stories portray princes and princesses, heroes and villains, that represent "ideal masculinities and femininities" in a way that they are portrayed as "good" when they

manage to live up to the expectations of their gender (Milestone and Meyer, 2011). The whole "Hollywood dream factory", argue Milestone and Meyer (2011), "worked tirelessly, both on screen and off, to paint and reinforce cultural ideals about gender norms". This implies that the movie industry is very much gendered and sexist at the same time, especially if we take into consideration the argument that women in movies are often positioned as merely "to be looked at", as John Berger (1972) simply explained it by saying that "men act and women appear" (in Milestone and Meyer, 2011:56).

Bennett Hall argues that "popular culture should not be seen simply as either the means dominant groups impose their ideas on the subordinate groups or the way in which subordinate groups resist domination", but as alternative, he suggests that it should be seen as "a place where conflicts between dominant and subordinate groups are played out" (in Hollows, 2000:27). It means that analysis of popular culture is always also analysis of power relations in society, in this case power relation between men and women. Feminist *transmission model* of the media defines the media as "agents of social control conveying stereotypical and ideological values about women and femininity" (Gill, 2007:11).

Even though the dominant ideologies may be still strongly visible in popular media and in many ways define social order, in the social context of post-structuralism, things have become more complicated than that. In general, strong hierarchies were destabilized, dominant ideologies have been criticized and questioned, meanings became more opened for discussion,"tough" definitions became "softer" and,as Genz and Brabon (2009) explained, *hybridization* of mainstream media, consumer culture and neo-liberal politics emerged. Global media flows became possible with the arrival of satellite television, MTV culture and later, internet(Milestone and Meyer, 2011:64). George Ritzer (1998) talked about the "McDonaldization" of culture, "a standardized, sanitized, global mono culture" (in Milestone and Meyer, 2011:64). On the other hand, differentiation and flexible specialization were happening in the media. In each case, through the history,women were always excluded from the process of production and it continued throughout the development of the new media because women were never considered to be as technically competent as men (Milestone and Meyer, 2011)

1.3.Reception of popular culture ("meaning production")

The concept of passive audience that passively accepts media messages (*hypodermic needle model)*is no longer adequate for explaining the complexity of reception process that happens between media content and a consumer. Adorno and Horkheimer (1993) argued that popular culture was used to control modern workers at work and during their leisure time and also other Marxist thinkers and feminists argued that ideologies transmitted through popular culture contribute to the success of capitalism (in Milestone and Meyer, 2011). Milestone and Meyer (2011) argue that capitalism reinforces the "naturalness" of gender roles and universal characteristics of femininity and masculinity, so that we become convinced and "brainwashed" to believe that these ideas are "normal" and "acceptable". Middleton (1990) suggests that cultural industry doesn't have a total domination of consumption because reception is not always as passive as for example Adorno and Horkheimer (1993) would argue (in Dibben, 1999). De Certeau (1984) argues that between a consumer and a product there is a gap opened for creation of meaning affected by consumer's everyday life and knowledge, so the art of popular culture is the art of "being in between" (in Dibben, 1999). Readers of the media messages are far from being passive and directly influenced, they are actively involved in the process of *meaning production* (Fiske 1989, in Milestone and Meyer, 2011:154)

Stuard Hall's *encoding/decoding model* suggests that there are different possible relationships between the intended and received message because media texts are *polysemic*, meaning-theyare capable of generating multiple meanings. Van Zoonen (2011:35) explained the Hall's three potential interpretations of a message:

- *dominant-hegemonic position*: when reader of a media text reads it in terms of its encoding
- *negotiated position:* when the reader accepts the global sense, but let his/her own logic prevail in some parts
- *oppositional position*: when the reader recodes the message within his/her own frame of reference.

Milestone and Meyer (2011:155) argue that the *power* is then shifted from the media to the audience who become "the ultimate point at which meaning is produced". Rejecting of media meaning they called *the symbolic resistance*. Even if people think that media

texts don't affect them or that they can control what will or will not affect them, the values and norms promoted in the media texts form various "images of reality" in our heads, on the conscious and unconscious level, like for example, the images about what is considered to be feminine or masculine (Leavy and Trier-Bieniek, 2014).

The representations of women in the popular culture will be my main focus in this paper with the special attention to ideologies hidden behind the post-feminist discourses of femininity in the current popular media.

2. Literature Review

2.1.Gender expression

The media have become a sort of "regulators" of individual behaviors and social practices (Kearney, 2011) and therefore they are important for mediating certain representations of gender as well. The primary ideology of gender is the *sex/gender system*(Gayle Rubin) "which positions heterosexuality as the only normal form of sexual relations and thus bifurcates human beings into 'males' and 'females'" (in Kearney, 2011:9). In other words, *sex/gender system* demands that males always behave in conventionally "masculine" way and females in traditionally "feminine" way, which is labeled as *hegemonic masculinity* and *emphasized femininity*by Conell (1987,1995; in Kearney, 2011:9). Earlier theories have described gender as something stable and universal, following the logic "biology is destiny", meaning- you are not "normal" is you are not behaving according to universal characteristics of your sex. These characteristics according to Kearney (2011:9) refer to "appearance, behavior, relationships and even physical location". Similarly, Van Zoonen (2011) explains gender as a *social consequence of sex differences* consisting of two binary and universal canons of behavior. According to her, femininity characteristics are *emotionality, prudence, cooperation, communal sense, compliance* etc., and masculinity is composed of *rationality, efficiency, competition, individualism, ruthlessness* etc. (2011:30). If we go back to the previously mentioned dominant ideologies behind the pop culture, these conventional representations are creating the dominant ideologies of gender and through media texts they are producing the meaning that reinforces these ideologies in the society, at least many

scholars in 1970s in Europe argued so by dealing with ideological analysis, like McRobbie (1977)(in Gill, 2007).

In the 1990s the new "playfulness" with gender representations appeared in the media and the earlier mentioned *transmission model* was challenged by post-structuralism, ideas associated with work of Foucault and other scholars bringing up the *critique of realism* (Brunsdon, 1987) saying that the "realistic" representations in the media are usually "one's own version of reality" and requested for more diversity in gender portraying (in Gill, 2007:12). The other change that post-structuralism brings is a developing interest in *identity building*, *subjectivity* and *desire* in contradiction to the *unified rational subject*(Gill, 2007). Anthony Giddens' *theory of the self* explains that the "self" is reflexively being made by the individual in the post-traditional order of modernity and understands the "project of self" in the context of multiple choice, autonomy, consumerism, and self-care which implies a shift from a "socially prescribed life story" to a biography that is self-produced and demands active participation of the subject called the "active agent" (in Genz and Brabon, 2009:169).

When we apply it on gender, it means gender is becoming a fluid and unstable category, a subject of change. Third wave feminists (1990s) recognized gender to be *socially constructed* and they "validate all forms of gender expression" (Kearney, 2011:7). Another important issue raised by the third wave is *sexuality*and, unlike the other feminist movements that developed an *anti-sex perspective* because sexuality was connected with heterosexuality and patriarchy, third wave feminists embraced a *pro-sex perspective* "which has contributed to more critical thinking and activism related to women's sexual agency and sex work" (Kearney, 2011:7). One of the movements crucial for relation between gender and sexuality is called *Queer theory* or *LGBTQI activism*, that represents "an advocacy of sociopolitical change in relation to homosexual, bisexual, transgender, queer, and intersex individuals" (Kearney, 2011:7). The movement made the primary ideology of gender unstable and heterosexual norm just one of many options. Gender became separated from sex and considered as "a working process", a collection of performances, a part of identity expression, not something predestined and naturally given. The binary between "male" and female" became questionable, too. Kearney (2011:10) explains these changes following the Gill's arguments, and says that "poststructuralists challenge structuralism's generalized theories about human beings and society, which are often presented as natural and universal, by paying close attention to

specific historical and geographic context of social phenomena".The *concept of negotiated meanings* implies "acknowledgement of gender construction as a social process in which women and men actively engage", argues Van Zoonen (2011:35). She is referring to femininity and masculinity as "work" since modern society offers so many distinct and sometimes contradicting subject positions and in each social situation there is a process of *re-establishing feminine/masculine identity* through repeated patterns of behavior and appearance.

2.2.Feminism vs. Post-feminism

The basic theoretical ground in this paper for monitoring gender representations in the popular media comes from the feminism, "a form of politics which aims to intervene in, and transform, the unequal power relations between men and women" (Hollows, 2000:1). Revolutionary feminist movements divided into three main "waves" brought big changes for women in a sense of their political and social rights. The first wave of feminism in the 19th and at the beginning of the 20th century ensured women the right to vote (*women's suffrage movement*). In the 1960s the second wave of feminism began (*women's liberation movement*), fighting for the legal and social equality for women trying to combat the patriarchy on all levels of women's lives under the idea that "the personal is political" (Hollows, 2000:5). The second wave encouraged women to understand their "subjugated status in a patriarchal society" by forming "consciousness-raising groups for discussion forming a collective "sisterhood" (Hollows, 2000:53). The third wave of feminism emerged in the 1990s (together with the post-feminism) by developing the second wave ideas and embracing diversity and contradictions among women together with the popular media ina more "global" discourse.

I would like to concentrate on the media representations and feminist critique starting with the second wave in order to explain the background of the conflict between the second wave ("real feminism") and post-feminism ("anti-feminism").

The foundational text of the *Second wave* is the Betty Friedan's *Feminine Mistique* (1963) that spoke about suburban housewives and their "problem with no name" referring to their unhappy lives. Friedan's research of media and advertisements at that time showed women as happy housewives that enjoy housekeeping and mothering, which

reinforced the "feminine mystique", a belief that women are predisposed to be fulfilled with these traditional roles (in Hollows, 2000). Gill also argues that feminist analysis of the media have always been concerned with "how images and cultural constructions are connected to patterns of inequality, domination and oppression" (2007:7). One of the earliest studies of the representation of women in advertising in the USA was conducted by the NOW (National Organization of Women) in 1972 and showed that more than one third of all analyzed television commercials depicted women as domestic agents dependent upon men and a half of the commercials contained a woman as a "household functionaries". One more interesting remark was that women were often showed as "decorative objects" and "unintelligent" (in Gill, 2007:10). Those kinds of women's representations in the media were what the second wave feminists were so hardly fighting against.

Brunsdon (in Gill, 2007:21) identified three different "modes" of feminism in a sense of relationship to "other" women that are not feminists and that "haven't seen the light":

- Transparent mode- feminist see themselves as synonymous with "other" women and have a transparent relationship to them
- Hegemonic mode-feminist critic wants to change/raise women's consciousness and transform feminine identifications into feminist ones
- Fragmented mode-influenced by post-feminism (gender is produced by discourse, including feminist discourse); radically "denaturalizes" essential categories and relations.

Post-feminism cannot be easily defined. It refers to a post-traditional era of dramatic social changes and shifts in feminist thinking happening in the 1980s, especially notable in the popular media. Post-feminist discourse appeared after revolutionary feminist movements where women's rights were won. The new generation of women started redefining feminist movement's goals and identity (Genz and Brabon, 2009). They were taking for granted their position in society without realizing how much struggle it took their mothers to win political, legal and social equality. On one hand, it is understood as a progression of feminist ideas, as something coming "after" or "above" the feminism, and on the other hand, it is accused of "selling out" the feminist principles (Genz and Brabon, 2009) and denying the importance of feminist accomplishments by turning back to the pre-feminist traditionalism.

Post-feminism is associated with many contradicting social phenomena:

a) Anti-feminist "backlash"

b) Pro-feminist third wave

c) Girl Power

d) "Commodity feminism"

a) The famous Susan Faludi's book,*Backlash-The Undeclared War against Women* (1991), concerns with the media attempt to "attack, discredit and marginalize feminism" (in Gill, 2007:54). Genz and Brabon (2009) argue that media blames feminism for a series of female illnesses, from burnout and infertility to depression and mental health problems. The idea of the *backlash* is that media suggest that it is impossible for a woman to "have it all", so she should choose between her private and public life. In the end, according to the media representations, she will only make a "good" decision if she "returns to home". Dichotomy between a "good" woman who is conservative home maker and wife and a "bad" unmarried business woman is the best showed in the movie "Fatal Attraction" (1987) where Alex, a cold business woman, attempts to "have it all" by engaging in an affair with a married man, but she fails, being portrayed as a "mad" woman, the "embodiment of evil" for trying to ruin a traditional family (Genz and Brabon, 2009). A phenomenon of the *newtraditionalism*happening from the beginning of the new millennium is a consequence of the *backlash* from the 1980s and comes from the idea that women have to choose between home and career. "New traditionalism" is "back to home" movement (Genz and Brabon, 2009) that happens in the media by reinforcing discourses about romance and happy marriages, about domesticity transformed into "homemaking" and motherhood as a "new trend". A television series *Desperate Housewives*(2004-2012) are one of the examples of the *new traditionalism* in popular culture portraying suburban lives of a group of women and their frustrations, intrigues and mysteries.

b) Third wave feminism, popularized by Rebecca Walker (1995), refers to the development of the feminism after the second wave and continuation of political engagement (Genz and Brabon, 2009). Third wave speaks to "feminists born in the 1960s and 1970s who seek their work founded on the second wave principles, yet distinguished by political and cultural differences" and it embraces "contradiction and diversity within

popular culture in an effort to bridge the gap between consumption and critique" (Genz and Brabon, 2009:156). Most prominent public icon of the third wave is Courtney Love, the lead singer of the *Riot Grrrl* band and wife of the late Kurt Cobain. She combines individualism, combativeness, and star power with the critique of the "cult of beauty" and male dominance being at the same time "glamorous and grunge", "girl and boy", "mothering and selfish", "beautiful and ugly" (Heywood and Drake 1997, in Genz and Brabon, 2009:160). "Girl power" developed from the *Riot Grrrl* subculture in the 1990s (Harris, 2004, in Jackson, Vares and Gill, 2013).

c) A more "mainstream" version of feminism, the "Girl Power", was made widely popular thanks to *Spice Girls*, a British pop girl group formed in 1994. Jackson, Vares and Gill (2013:144) argue that "Girl Power" offers girls "power, independence and choice, all of which may be seen as having continuity with feminist goals". They suggest that the "twist" or "departure point" from feminism is marked by consumption, (hetero)sexuality and "girlie" femininity. Dibben (1999:343) describes "Girl Power" as "a female's right to display her sexuality, to be autonomous and free from dependence on a man, and instead to find empowerment in girl-friendships and group solidarity". Spice Girls were at the same time promoting female empowerment with their song lyrics, but their physical appearance showed typical patriarchal constructions of femininity. The similar contradiction embodied Madonna because of her feminine sexuality while at the same time claiming that "her sexuality is hers and to use as she wishes in ways that do not require masculine approval" (Fiske 1989, in Dibben, 1999:124). The question is whether "Girl Power" is only a myth hiding the reality of powerlessness of ordinary women under pop icons' feminine and sexually attractive costumes and performances.

d) Genz and Brabon (2009) argue that post-feminism is a "utopia" in which women can do whatever they please and choose the life they want without cultural determinations if they work hard enough. Douglas referred to post-feminism as a "female narcissism" filled with private desires and needs (in Genz and Brabon, 2009:37). Janet Lee argues that post-feminist individualist discourse is a "luxury the majority of women can't afford" (in Genz and Brabon, 2009:38). Post-feminism or *commodity feminism*, as it is called by Goldman (1992), goes along with the extraordinary commercialization of society, appearance of the "need" for buying and consuming a large amount of products in order to feel "happy", "fulfilled", "beautiful" or "satisfied". Commodity feminismimplies "power" and "independence" that arrives from the ability of girls and women to go shopping and spend

money on clothes and shoes. This fits into the "girlieness" of post-feminism (Walkerdine, 2006, in Jackson et al., 2012), which McRobbie (2008) explains as femininity different from the conventional passive femininity, but still keeping some elements of it translated ironically. McRobbie (2008:534) argues that "women's and girl's magazines have always been seen as providing windows of opportunity for consumption".

2.3.Femininity in the post-feminist media culture

In times when everything became post-theoretical (post-modernism, post-structuralism, post-traditionalism), post-feminism emerged in popular culture, academia and politics. "Post-feminism is not so much a"trivialization" of feminism, more"an active reinterpretation of contemporary forms and critique and politics that take into account the diverse agency positions of individuals" (Genz and Brabon, 2009: 33). The important aspect of post-feminism is *selfhood* and *political passivity* in contrary to collectivist "sisterhood" of the second wave (Genz and Brabon, 2009). On the other side, post-feminism includes more diversity, goes mainstream and global, openly discussing sexuality and pleasure. Budgeon argues that "there are as many ways of becoming a feminist as there are of becoming a woman" (in Genz and Brabon, 2009:36). All the social goals and ideas of feminism are contextualized within the individual's choice and lifestyle (Genz and Brabon, 2009).

The main starting point of post-feminism of 1990s is that the "real" feminism is no longer needed ("women can relax", Genz and Brabon, 2009:37) and that women are free from the "old-fashioned" patriarchy. It rejects the supposed feminists "difficulty" and tendency to take things "too far" (Genz and Brabon, 2009:18). Post-feminist discourse has become a part of the cultural field and its meanings are increasingly mediated (Genz and Brabon, 2009) but still under the label of "feminist empowerment". The "old" feminists were portrayed in the media as overly aggressive, extremist, unattractive women with no sense of humor "who see sexism at every turn" (Genz and Brabon, 2009:22). The "new feminist" is concentrating on her individual goals, desires and choices, or simply said-her "lifestyle", the best word to describe the "spirit" of the post-feminism. The new image of a post-feminist woman in the media Gill (2007:82) calls the "new superwoman" describing her as "intelligent, accomplished, effortlessly beautiful, a wonderful hostess

and perfect mother who holds down a demanding professional position".Some of the media, "wanting to be a kind of tool for empowerment", argue Eggins and Iedema (1997) "are sending subtle messages for women to change themselves but, similarly, they also hint that this change and empowerment must not challenge or upset patriarchal societal norms" (in Berberick, 2010:5).

2.3.1.Beauty ideal

Post-feminist media context brings new challenges for women presenting them certain expectations of physical appearance they should fulfill. Post-feminist normative body aesthetic is "slim, white and young", but it also requires a "hot" and "sexy" look, perfect shape and curves and shiny hair and skin (Gill 2009, McRobbie 2009 and others, in Jackson and Vares, 2013:2). Advertisements became filled withthese idealized and unrealistic images of female bodies with messages that suggest that you will be "perfect" too if you try the product. For example, L′Oreal advertisements for beauty products are saying: "Don't hate me because I'm beautiful". *Nike*'s commercial is suggesting that you will feel good about yourself if you wear the *Nike* shoes: "When was the last time you felt really comfortable with your body?" (in Gill, 2007). Through advertising, Gill (2007:50) argues, "products are given an 'exchange value'-statements about particular commodity are translated into statements about who we are and who we aspire to become". *Nike* example showed a *self-discipline* discourse that also appeared in the culture with post-feminism. It understands constant care about the body weight, nutrition and fitness as a ground for self-esteem and confidence (Gill, 2007). The best explanation for what has been happening to women regarding beauty "oppression" is Naomi Wolf's book *The Beauty Myth* that talks, among other things, about self-hatred, obsession with physical appearance, dieting torture and terror of aging. All this phenomena are connected to media consumption, especially viewing the images presented by popular media. Moreover it is proven by many studies that the images negatively affecthealth and cognitive patterns (like happiness and well-being) of the audience (Berberick, 2010).

Gill (2007) argues that a "makeover paradigm" constitutes post-feminist media culture. It requires people to believe that they or their life is flawed in some way and that it is necessarily for them to do the "transformation" by following advice of relationship,

design or lifestyle experts. Milestone and Meyer (2011:93) argue that the most frequent tips for "looking good" in popular media imply "the perfect ideal", meaning- "girls should be small, thin, have silky hair and be conventionally pretty". The cosmetic and fashion industry contribute to creation of this ideal that girls and women should measure up to. In the pop culture there is also an opposite discourse on "the natural beauty" and "being yourself" which creates a paradox and may even more confuse women who are, at the same time, bombarded with tons of information about beauty treatments, cosmetics, dieting and fitness needed in order to achieve their "natural beauty". McRobbie (2000) explains the reason behind the "natural beauty" discourse: "while the use of fashion and cosmetics is advanced, natural beauty is proclaimed the ideal and what men want" (In Milestone and Meyer, 2011:94). Popular media texts, especially women's magazines, constantly seek for "men's approval of female beauty" which is in a conflict with discourses about self-confident and independent "new femininity" (Tincknell at al., 2003; in Milestone and Meyer, 2011:94). Popular culture is generally filled with gender stereotypes, for example "dumb blonde"(Greenwood and Isbell, 2002, in Milestone and Meyer, 2011), a typical gender stereotype with a long history of portraying a blond sexually attractive and unintelligent woman that still appears in lots of jokes, adds and sitcoms. Paris Hilton is an example of a celebrity portrayed as a "dumb blonde" but she also actively models herself in this way (Milestone and Meyer, 2011). The examples of Paris Hilton or Kim Kardashian who literally sold their sexiness to become famous, sends a wrong message about a "way to success" to young girls. In addition to that, post-feminism wears an "ironic disguise" claiming that things are not supposed to be taken "so serious", like stereotyping or sexism. Irony and parody are therefore mechanisms of "defense" in a post-feminist discourse. Sexism and stereotyping may be a dangerous fields for joking, but it is assumed that we are passed the time of patriarchy, discrimination and inequality, soit is kind of "silly" to be a sexist today (Gill, 2007). On the contrary, Swami et al. (2010, in Berberick, 2010:2) found that "sexism exists where beauty ideals and practices are rigidly consumed and followed". Men also measure women's beauty according to what they see in the media because they are learning about "what is beautiful" from there. The question is whether the images of the models representing beauty standards are even real. According to Louis Grubb, a leading New York retoucher, "almost every photograph you see for a national advertiser these days has been worked on by retoucher to some degree"(Jacobson and Mazur 1995, in Berberick 2010:3). The devastating fact is that women are looking up to these images falling into a

trap of "destructive self-comparison" (Berberick, 2010:3). Susan Brownmiller (1985) argues that the beauty ideal is illustrated everywhere around us, it is inescapable and women are unable to ignore it or become immune to it (in Berberick, 2010:3). It is not surprising that from 2000 to 2009 the percentage of plastic surgeons have increased (ASPS, 2009) together with the increase of eating disorders Anorexia and Bulimia Nervosa (NEDA, 2005), argues Berberick (2010). Leavy and Trier-Bieniek (2014:17) brought up some facts about media effects of young girls and women:

- Girls' self-esteem decreases in adolescence as compared with their male counterparts and this can lead to lowered ambition (*Miss Representation*)
- The routine objectification of women's bodies has led to national epidemic of self-objectification (APA)
- Some women experience "role strain" or "role conflict" as they struggle to "do it all" as media has prescribed
- In the US, 20 million women suffer from a clinically significant eating disorder at some point in their lives (http://www.nationaleatingdisorders.org/get-facts-eating-disorders)

"Many women find they are not happy with themselves or their bodies and the media machine is pushing more images that refuse to let women find peace" (Berberick, 2010:5) and "despite the physical, cognitive, emotional and spiritual obstacles in the quest to achieve idealized beauty, women continue to chaste it" (Berberick, 2010:13).

Popular culture is a source of girls' and women's "identity work" and if they are exposed to the messages and images saying they are "not perfect enough" or "beautiful enough", of course it may affect their body image. There are more and more advertising in recent times that try to offer alternative femininity representations like advertising campaign *Real Beauty* by *Dove* that showed "real" women in contrary to the perfect body image standard of young skinny models that usually appear in commercials for beauty products.

2.3.2. Sexualized body

The term *sexualization of culture* describes the "current saturation of erotic imagery, particularly of women, in popular culture, for example in advertising and music videos" (Gill, 2007; Levy 2005; in Coy, 2009:373). Another important characteristics of massive sexualization of popular culture is an emphasis on sex and sexuality in a sense that "being sexy" is almost a new expression for "being empowered" (Jackson at al., 2012).Gill (2007) argues that popular culture is full of women who are using their bodies for profit as a means of power celebrating sex-object status. APA (2007) defines sexualization as any one of the following: "personal value based only on sex appeal; the equation of physical attractiveness with being sexy; construction as an object for others' sexual use; inappropriate imposition of sexuality" (in Coy, 2009:373). Coy (2009) also noted one with sexualization connected phenomenon of "age compression", meaning that young girls arebeing "adultified" by popular culture while simultaneously adult women are being "youthified". Anyhow, young girls may find that a sexualized identity gives them confidence and a sense of control over their lives preoccupied with shopping, chasing boyfriends and make-up, but at the same time it prevents them from developing other skills and activities, limiting their interests and opportunities (Coy, 2009:375). In a BBC (2008) documentary, an 11-year-old girl seeking to be a 'beauty queen' cited the model Jordan as her idol and showed her bleached hair, make-up, hair extensions and artificial tan. When she was asked about her self- image in the future she described herself as "blonde, pretty, dumb-I don't need brains" (Sasha: Beauty Queen at 11, BBC, 2008; in Coy, 2009:376). Researching teenage magazines in the mid- and late 1990s, Mc Robbie (1999) noticed "the decline of cloying romantic narratives and the emergence, albeit in consumerist guise, a more independent or 'individualized' girl" and the presence of "more sexually active young women whose behavior challenged the old patriarchal double standard" (in McRobbie, 2008:537). Coy (2009:372) argues that sexualization narrows girls' "space for action, their aspirations and achievements by re-defining femininity and beauty as of most importance" .Generally, in the girl's and women's magazines there is an explosion of talk about sex (Tincknell et al. 2003, in Milestone and Meyer, 2011), and almost exclusively reinforcing heterosexuality as the norm (McRobbie, 2000, in Milestone and Meyer, 2011:89).

Gill (2007:256) argues that the whole culture is being "sexualized", which is evident in "the extraordinary proliferation of discourses about sex and sexuality across all media forms". The increased presence of images of naked or half-naked female body in the media and in the public spaces proofs that. Attractive bodies are employed to grab attention and simulate desire, which advertisers hope to be transferred to the product ("buy the beer, get a girl") (Jacobson and Mazur, 1995, in Berberick, 2010:8). Crane (1999) made a comparison of the Vogue issues from 1947 until 1997 and discovered that nudity of female body was getting more and more frequent, together with the increase of advertisements. The pictures of female bodies in the media, argues Berberick (2010:8), are often not even wholly presented, but in parts, for example only legs or mouth, reducing women to "collection of parts", to something "less than human".

McNair (2002) calls the "new" woman in the pop culture a "porno-chic" saying that the *pornographication of the mainstream*is transforming representations of women (in Gill, 2007:111). It is referred mostly to celebrities who promote this trend by taking their clothes off in movies, commercials and music videos as a "usual" part of a scene or choreography. With the rise of MTV and pop videos, female performers started to be judged almost exclusively on their sex appeal and physical appearance rather that their musicianship (Milestone and Meyer, 20011). Music industry filled with sexist song lyrics and hot dancers in the videos Coy (2009:379) describes as "a part of young people's sexy media diet". One of the examples cited by Coy (2009) that illustrate his argument is the music video where rap artist Nelly is swiping a credit card through a young woman's buttocks (Tip Drill) or the 50 Cent's video where a woman is being walked on leashes (P.I.M.P.). With these examples Coy (2009) criticizes especially hip hop and rap music which portrays masculinity and femininity so that "young men are depicted as predatory and young black women are limited to being hyper-sexual" which means that woman's power is "restricted to attracting male attention and approval" (Collins, 2006; Rose 2008, in Coy, 2009:379). Gill (2007:257) argues that Girls and women are "interpellated as the monitors of all sexual and emotional relationships", from producing themselves as desirable heterosexual subjects and pleasing men sexually, to defending their own sexual reputations and taking care of men's self-esteem.

Pornography became a part of the mainstream as well, and studies indicated that young people, especially boys started to use pornography "as an instruction manual for their own sexual relationships" (Coy, 2009: 378). Attwood (2004) argues that "sexual display has

developed more positive connotations in a culture in which female celebrities routinely present their bodies as objects of spectacle which indicate success, confidence, assertive female sexuality and power" (in Gill, 2007:98). McNair (2002) argues that for some, sexualization of media content represents liberation from repression or "democratization" of desire that includes diverse sexualities and sexual practices (in Gill, 2007). If so, popular culture is still obviously not including as much of the sexualized male as female bodies, and even sexual female bodies are limited to young, attractive and fit female bodies (Gill, 2007).

Women are not presented as pure sexual objects of male desire any more, but emancipated attractive sexual subjects, argues Gill (2007). The emphasis is on women's pleasure and "auto-eroticism", willingly presenting yourself in a sexual way. This shift is evident in advertisements as well where the focus is on "individual rights, personal empowerment, upbeat, assertive tone, quasi-therapeutic injunction to be yourself and please yourself" (Gill, 2007: 94). The whole femininity is actually presented as physical characteristic, as "bodily property", no longer as a psychological characteristic and behaviors like passivity or homemaking, but through possession of a "young, able-bodied, heterosexual, sexy body" (Gill, 2007:91). We can see some elements of feminism in this (self-rule, turn to individualism, making your own choices, empowerment and sexual freedom), but they are somehow "trivialized" and reduced to physical, to body, to an "outside image" and to "happiness" deriving from purchasing and consumption.

2.4. Post-feminist "guilty pleasures": glossy magazines and romance

Popular media are mostly associated with free-time, entertainment and fun which is why the impact of the messages transmitted may be ignored, trivialized or not recognized.Pop culture is highly gendered and it is obvious if we just look at the genres. Certain genres of pop culture are directly "speaking to" women because of the topics that are traditionally attached to women's interests and concerns, like romance, cooking, family or shopping. Women's genres are often described as "light" or "silly" (Gill, 2007) especially from the feminist point of view, who have always believed that they are consisted of patriarchal values and sexist stereotypes that dope women. That's why women's pop culture

consumption has often been called “the guilty pleasure”, especially reading glossy magazines, watching soap operas or consuming romantic fiction in any form.

Grimshaw (1999) argues that “it is perfectly possible to agree in one’s head that certain images of women might be reactionary or damaging or oppressive while remaining committed to them in emotion or desire” (in Gill, 2007:14). Many women enjoy consuming romance and glossy magazines even if they do it “secretly” (so called “closet readers”, Van Zoonen, 2011) and some of them are identifying themselves with the stories and characters they find in these narratives. Modelski (1991) explained popular romances through *psychoanalytic theory* saying that “they are not simply escapist fantasies designed to dope women, but fictions that engage in complex and contradictory ways with real problems” (in Gill, 2007:14). Gill criticizes Modelski’s argument saying that it was based on her own textual reading without any conducted research, but there might be some truth in Modelski’s statement because a self-identification process is in many cases the reason why an individual finds a story likable or pleasurable.

Ballaster et al. discovered in their research (1991) that female readers’ respond to women’s magazines is very critical considering women’s representations in these magazines. Women criticized the *narrow feminine beauty ideal* saying it is “stereotypical, objectifying and unrealistic” and they explained they read these magazines because “they offer fantasy and escapism or because magazines reflect a certain stage of their lives” (in Milestone and Meyer, 2011:153). It shows that women are well aware of the media intentions and can position themselves critically towards them.

Since many feminists think that they “have seen the light” (Winship, 1987), they created a gap between “us” and “them”, especially regarding the consumption of women’s genres that create a certain “cult of femininity” setting the agenda for the female world (Van Zoonen, 2011). Simply said, according to feminist, these media are transmitting “false consciousness” (Van Zoonen, 2011). Radway (1984) offers an alternative opinion in her research *Reading the Romance*where she analyzed romance reading experiences of married working women and concluded that “by the social act of reading romance, women signal a time out from their domestic and caring labor” (in Van Zoonen, 2011:33). Speaking about enjoyment in women’s genres and “turn to pleasure” in general, Geraghty (1991) studied soap operas and suggested that “programmes enjoyed by so many women should not be ignored” (in Gill, 2007:14). McRobbie (2008) argues that feminism has

recently entered popular narrative content and feminist scholars are more and more focusing on these "pleasure" genres. She also suggests that "feminist scholars are now less hesitant about describing themselves as fans than was previously the case" (2008:534)

How are portrayed these women on the screens or on pages of books and magazines, that "real" women around the world watch in such a large number?

Negra (2009) has analyzed the way in which popular-cultural representations of women strongly revolve around timing and segment women's lives into distinct stages: finding a man, getting married and having children (in Milestone and Meyer, 2011). Time is generally presented as a "threat" for women because being feminine means "living in a state of crisis" (Milestone and Meyer, 2011:90), trying to combat the aging and everything it entails: wrinkles, old body, ticking of the biological clock and, the biggest fear of post-feminism, "ending up alone". "The assumption that all single women are desperate to be in a relationship reinforces the centrality of finding the man in women's lives", argue Milestone and Meyer (2011:91). However, popular culture does acknowledge woman's professional life and financial independence, but puts it always on the second place, behind the love life (Ballaster et al., 1991; in Milestone and Meyer, 2011). McRobbie's "new femininity" (1997) promoted in teenage magazines during the 1990s characterized by sexual freedom and partying is not acceptable for all stages in women's lives (Milestone and Meyer, 2011), it is presented only as a temporary condition, until "Mr. Right" comes along. This argument about reinforcing traditional woman in popular culture whose happiness and fulfillment comes from a successful relationship brings us back to the "pre-feminist" condition of a woman's dependency of a man in her life. Negra (2009) confirms that by saying that since the 1990s, popular culture has been occupied with themes which reinforce conservative norms of femininity as "the ultimate best choices in women's lives", referring to "coming back home" and finding satisfaction in marriage, children and domesticity (in Milestone and Meyer, 2011:93). Milestone and Meyer (2011:93) conclude that, even though there are more options of identity offered in popular culture, the conventional feminine identity is often framed as "the most valid, appropriate and good one".

2.4.1. Girls' and Women's glossy magazines

As noted by McRobbie (2008:535) in her research on *Jackie* magazine in the mid-1970s femininity was characterized as "passive, conformist, willing subject of romantic ideology, easily persuaded by the various seduction of advertising and consumption, on the basis of a pervasive insecurity". The emphasis was on romance as a dominant theme and sex was labeled as "a dirty word" (Gill, 2007). McRobbie's (1990) vision of this femininity is: "A girl has to fight to get and keep a man, she can never really trust another female unless she is old and hideous, and yet, despite this, romance and being a girl are fun" (in Gill 2007:184). In the recent times there has been a shift in topics seen in girls' magazines towards "pop, fashion, beauty and (celebrity) boy-watching" (Gill, 2007). Sex is no longer a taboo and girls are "invited to imagine themselves as the star's girlfriend" (Gill, 2007:185). Celebrity boys are often interviewed with questions like: "What kind of girls do you go for?" or "Tell us how your perfect girl would dress?" and the answers often imply to "a beautiful, skinny girl with a perfect skin who is above all-natural" (Gill, 2007: 186). It doesn't fit with discourses about individuality ("just be yourself") in the magazines. The other paradox is that on one side, the process of beautifying and experimenting with hair, make-up and fashion is described as "fun", but on the other side it is presented as an "obligation". Looking good is obviously not just fun or a hobby. In the Gill's words (2007:188), "normative requirement of femininity is presented as freely chosen and pleasurable". The same paradox happens in women's magazines as well.

The "new femininity" since the 1990s was depicted through an independent, self-confident and sexually active woman (McRobbie, 2008). Gill (2007:184) also noted a number of changes in the content of women's magazines since the 1990s:

- Celebrities: referring to "the culture ever more fascinated and preoccupied with the lifestyles, diets, body care regimes, marriages and sex lives of Hollywood stars"
- Sexualization of the body: emphasis on sex and sexual presentation of the body that is "underwritten by the beauty industry"
- Feminist discourses: like "being in control" and "pleasing yourself"
- Focus on work outside home as well as inside: actively engaging in organization and managing professional life, but without forgetting the private sphere ("new traditionalism" by Winship, 1991) which creates a "superwoman" image who

perfectly manages to "do it all" (cooks perfectly, does gardening, has a happy relationship, children and a successful career)

- Heterosexual sex: marginalizing other sexualities; all the focus is on the "pleasing yourself and your man"

Ballaster et al. (1991) argue that "glossy women's magazines such as Cosmopolitan, which are aimed at younger, professional women, mirror the teenage magazines' new femininity by endorsing the figure of free, young, single woman who enjoys her freedom by going out with friends, engaging in consumption and having sexual encounters" (in Milestone and Meyer, 2011:92). Considering McRobbie's argument about the temporary condition of this "new femininity" behavior, it shall end with time and women should aspire to marriage and children as their ultimate goals because if not, they will be criticized by the society. Milestone and Meyer (2011:90) argue that "women who delay settling down and having children are portrayed as selfish putting their own desires and pleasures first enjoying their financial means".

When it comes to feminist discourse, McRobbie (2008) noted that feminism was embraced in the women's magazines as a common sense, which is evident in the openness about topics like abortion, contraception, racism, sexual health, rape, workplace harassment and similar. Ever since, women have been able to inform themselves about their issues and questions by reading their favorite magazines that became a sort of a guide through their sex life, relationships and health. Language in the women's magazines is formed in a way that it directly addresses the reader and presents each topic with a "friendly talk" in a form of advice or gossip. By adapting an intimate tone, readers are put in a position of "equals" or "friends" organized around shared pleasure of femininity opposing "the masculine world" (Gill, 2007).

Gill (2007:181) argues that magazines are "simultaneously cultural texts, parts of increasingly concentrated media empires, and a means of selling highly specific blocks of consumers and advertisers". Since magazines' profit comes also from the selling of advertising space, they have to attract the "right kind" of readers that are interested in the products advertisers promote, which is the reason why there is a blurred line between the editorial content and adverts (Gill, 2007). Not all the women's magazines are the same, there are big differences in the "versions" on femininity they are promoting. For example, Gill (2007) made a difference between the magazine *Woman* that emphasizes values as

nation, tradition, mothering and home while *Cosmopolitan* stresses topic about sex, relationships, beauty and career. There are lots of inconsistencies and contradictions in relation to topics about sex, career and beauty (Gill, 2007). For example, Gill (2007:192) argues that in *Cosmopolitan, Marie Claire* and *Glamour* there are three different discourses about sex:" pleasing your man; getting out of your comfort-zone; and taking charge sexually".Marriage is described as "humor", as "sentimental idealization", as a "real life tragedy" and as a "distress and desperation" (Gill, 2007:193). It is simply said by Winship (1987): "women's magazines perform ideological juggling acts" (in Gill, 2007:193). Ballaster and Beethan (1991) suggest that these contradictions are not surprising since women's lives in patriarchy are already contradictory and the magazines are just reflecting that (in Gill, 2007:193).

Machin and Thornborrow (2003: 455)summarized the issues about women's representations in women's magazines in a few points:

- Women are portrayed as sex objects (Ferguson et al, 1990): it is "disguised by representing women as daring and dangerous through sex" but sexual acts are still founded on traditional sex roles
- Women are portrayed as doing trivial things (Wells, 2000): they are never seen as actually "acting upon the world or doing anything constructive"
- Women's magazines present a simplified world of restricted codes (Eggins and Iedema, 1997): everything is reduced to gender oppositions and in Cosmo there is no social class, no economic or political differences
- Women's magazines present a contradictory world (McCracken, 1993): they fail to provide women with a coherent model for living
- Women's magazines have been seen as "damaging to women's self-image" (Ferguson et al, 1990): they offer women a distorted view of themselves and the world

Maybe the best example to illustrate the "power"of women's magazines over women is the brand of *Cosmopolitan (Cosmo)* that includes not only the magazine, but the whole lifestyle guidance for women that made a revolution all around the world. The moniker "Fun Fearless Female" appears on the cover of the UK version of *Cosmopolitan* and describes characteristics of a *Cosmo Girl.*Machin and Thornborrow (2003) explored the similarities and differences between 44 local versions of November 2001

*Cosmopolitan*issue and discovered that *Cosmopolitan* has a very coherent discourse and brand of *Cosmopolitan* is constituted of a set of values that works worldwide in spite of local variations. The researchers argue that "what *Cosmopolitan* sells to its reader are not magazines, but independence, power and fun" and that "the multimodal realizations of *Cosmo* discourse enable women to signify the *Cosmo* world, and their alignment with it, through the lipstick they wear, the cut of their clothes, the programmes they watch on television, the cafès they visit and so on" (Machin and Thornborrow, 2003: 454). In their research, Machin and Thornborrow (2003:460) discovered that women who appear in *Cosmo* are "model-beautiful", dressed in sexy cloths, with shiny lipsticks and lush flowing hair" and women's sexuality is "the source of their power over men and of their success in the workplace". According to Gill (2007:194), *Cosmopolitan* emphasizes "independence and taking control", "naughtiness in relation to sex" and "pleasing the man". "Women are presented as fundamentally alone in relation to both sex and work and must hold their own by using the power their bodies and sexuality afford them" (Gill, 2007:194).

2.4.2. Post-feminist romance

McRobbie (1994) argues that "girls' leisure was constructed within an overarching ideology of patriarchal romance that instantly set limitation on career and leisure aspirations" and that "finding 'Mr. Right' was "the pivotal raison d'être of heterosexual female existence" (in Milestone and Meyer, 2011:60).Gill (2007:219) describes a typical romantic plot:"A young, inexperienced, poor woman needs a handsome, wealthy man, ten of fifteen years her senior. The hero is mocking, cynical, contemptuous, hostile and even brutal, and the heroine is confused. By the end he reveals his love for her and misunderstandings are cleared away".

Modelski opposes this description by saying that "romantic heroines are not passive and masochistic but active protagonists" and that post-feminist romance might be understood as a "revenge fantasy" for women where they obtain power and revenge by "bringing the hero to his knees" (in Gill, 2007: 222). Also there has been a big shift in women's representations in the post-feminist context. Heroines are presented more financially

independent and more sexually experienced, working more outside of the home and seeking for equal partnership (Gill, 2007:227).

One of the popular romantic genres is the *chick-lit*, a sort of novel that "features single women in their 20s and 30s navigating their generation's challenges" usually featuring a young female city-based protagonist, who has a kooky best friend, an evil boss, romantic troubles and a desire to find the One" (Genz and Brabon, 2009:84). It is also referred to as "How to Get Married"-novel, usually portraying a neurotic heroine preoccupied with finding a man and scrutinizing the size of her body (Genz and Brabon, 2009). Helen Fielding's books *Bridget Jones's Diary*(1996) and *Bridget Jones: The Edge of Reason* (1999) gave birth to the genre of "chick lit". Fielding's both novels were adopted for the big screen in 2001 and 2004, starring Renèe Zellweger as Brigdet Jones, a humorous thirty-something female who embodies characteristics of a "miserable" post-feminist. She struggles with her "crisis" of being single, fat and depressed and decides to change her life by making New Year's resolutions about dieting, quitting smoking, finding a better job and a boyfriend, typically in a post-feminist style of self-discipline and self-control, obsession with body image and self-surveillance. Gill (2007) argues she is "chaotically aspirational", meaning-she tries to take control of her life and do things "in the right way", but somehow everything turns out "wrong". Genz and Brabon (2009) stress the post-feminist "disorientation" of Bridget Jones referring to the fact that she is "lost in her time where women are "bombarded with idealized images of womanhood" on one side and on the other, confronted with "shifting sex roles" and experimenting with new identities. As a consequence, there is an inevitable conflict happening between the empowerment and patriarchal ideas of femininity. Gill (2007:256) argues that "for example, when Bridget Jones smokes 40 cigarettes a day or consumes 'excessive' calories we are invited to read this in psychological terms as indication of her emotional breakdown." In an opposite situation, disciplined dieting and toned body figure are translated as a "success". Bridget's single relationship status mirrors her lack of self-confidence because, according to Gill (2007:230), "self-confidence is a technology of the self required for attracting a man". She gets involved with two men, a "hero" (Mark Darcy) and a "bastard" (Daniel Cleaver). Firstly she naively chooses the bastard who hurts her and then allows the hero to "rescue" her in a typical "emotionally satisfying happy ending" (Gill, 2007).

The same "Bridget Jones effect" (Gill, 2007) is transmitted into many other television series and romantic comedies. One of the most common conflicts presented in these women's genres that raised discussions among researchers is the conflict between career and romance in women's lives. For example, the character Ally McBeal, a 20-something lawyer from the same named television series (1997-2002), struggled combining private and professional life (Genz and Brabon, 2009). She felt good about her successful career but her feeling of "emptiness" was present in her private life without a man. Genz and Brabon (2009:74) describe her as a schizophrenic workaholic trapped in "a state of pseudoliberation without personal fulfillment". Mosely argues that "the series speaks to a number of women who identify with being female, feminist and feminine in the late 20thcentrury and early 21st century" (in Genz and Brabon, 2009:74). The similar "in-betweeness" is evident in the movies like The *Wedding Planner* (2011), *The Proposal* (2009), *Life or Something Like it* (2002) and *Miss Congeniality* (2000). Milestone and Meyer (2011) argued that in those examples all women are presented as unhappy, problematic or unfulfilled no matter how their careers are successful and all because of the lack of romance in their lives. The interesting thing is that in all of those examples women's professional success is presented as in conflict with their femininity. The "twist" in their behavior and even personality comes with the process of falling in love. The cold, inhuman, disciplined and workaholic females turn into softer and caring lovers ("real women") when a man appears in their lives. Their carrier becomes either less important, or they give up "the old self" as a "sacrifice" for romance where they find the fulfillment in the end. Milestone and Meyer (2011) call this the "passive solution" for the conflict between career and romance.

Another important post-feminist romance to mention is presented in the famous American comedy-drama series *Sex and the City* (*SATC*) (1998-2004) explored by many researchers so far referring to it as a typical post-feminist text (Genz and Brabon, 2009; McRobbie 2008; Milestone and Meyer, 2011; Zayer et al., 2012).Its post-feminist discourse is a good example of portraying "new femininities" embodied in the four main characters of the series. After romantic dramas that filled the television programme in the 1990s with traditional "helpless" femininities rescued by the "Prince Charming" (like Julia Roberts in the 1990 movie *Pretty Woman), SATC* presented a revolutionary step introducing something never seen before (Zayer et al.,2012). The series broke down the boundaries of that time openly speaking about sexual taboos and relationships. It introduced the "new

femininity" that opens up about herself and her girlfriends, her needs and desires, about her problems and sex life and about her secrets and thoughts about relationships with men. Southard (2008) explains the two main struggles of post-feminism that are well noticed in *SATC*: "agency" vs. "victimization", which means there is a struggle within the "new femininity" between the feminist empowerment, "taking action" and being independent individual, and on the other side, being depressed and frustrated, lonely and in despair waiting for a man who will savea heroinefrom her misery. *SATC* is based on female friendship which is presented as the most valuable thing next to heterosexual relationships. Four single women- Carrie, Samantha, Miranda and Charlotte are sharing their experiences, discussing their problems and joking about men with whom they've slept with. This kind of behavior could be put under the feminist discourse of the "Girl Power" or even the second wave collectivism and sexual freedom. Also, their successful careersand independent lifestyles are confirming the feminist grounds of the series. The post-feminist "twist" happens in their aspiration towards "the happy ending" that includes a "perfect" relationshipthat ends up with marriage. The fear of "ending up alone" is well articulated in characters' striving towards finding the man and coming-out of the "awful" state of being singe. Carrie, the main protagonist, presents the prototype of a post-feminist. She searches for a man while she struggles to maintain her independence (Sohn, 2004).McRobbie (2008:541) argues that Carrie presents a typical "feminine masquerade", a set of girlie behaviors like putting make-up, shopping for shoes, glancing in the pocket-mirror and similar. In this way, argues McRobbie (2008:541), she shows how "*Sex and the City* works as a provocation to second wave feminism and how it enacts a kind of gender re-stabilization by summoning the ghost of the old disapproving feminist…only to dismiss her in a flash by over-doing, quite hysterically and fearfully, the comforting rituals of femininity". Carrie is a fashion addict who spends a lot of money on her shoes and cloths and she likes to go out in fancy restaurants and clubs with her friends. The commodity discourse of post-feminism is widely incorporated in her character, not only by presenting shopping as a "lifestyle", but by setting fashion trends worldwide.One of the examples is the "Manolo Blahnik" shoe label that became increasingly successful in sales after Carrie Bradshaw wore them in the series.McRobbie (2008:539) argues that SATC is "a style of programming which easily translates the conventional interests of the women's glossy magazine directly into the format of a drama series".The series presents a variety of women's types as well by portraying Miranda Hobbs, a corporate lawyer and relationship cynic; Samantha Jones, a PR executive and a sexual libertine; and Charlotte

York, an art gallery owner and a romantic optimist. Each of them, including Carrie Bradshaw, represent attractive independent sexually active subjects with a wide range of opportunities and choices who seem to end up desperate and unsecure if they fail to succeed in relationships. These smart and successful women are ending up talking for hours about relationships and sex, going shopping and being upset about their breakups which brings us back to the anti-feminist "backlash" and "new traditionalism" clearly presented by Carrie's chase after "Mr.Big", her biggest love. Their fairy tale "happy ending" in the series finale and in both big screen adaptations (2008 and 2011) presents the "ultimate goal" for each single girl that is expected to settle down after all the wild parties, unsuccessful relationships and sexual experiences.

3. Research aims

The focus of my research in this paper will be on the women's representations in current popular culture and more specifically, on women's magazines, music videos and popular cinema movies. I have decided to choose a part of the content from the each type of media in order to get the bigger picture of current trends in popular culture concerning femininity presentations. The analysis will cover magazines covers, movies trailers and music videos and special attention will be paid to post-feminist discourses mentioned earlier that are appearing in the media texts.I am especially interested in which post-feminist discourses are appearing in the current times (2013/2014) in the popular media. Before I continue with focusing my research, I would like to make a brief summary of some previous research on women's representations in popular culture.

3.1. Previous research on women in popular culture

A lot of research is already made in the area of popular culture researching gender representations from various perspectives and in the various media types applying various methods. I have used them for inspiration as my guidelines for collecting ideas about the research project, but also they gave me an overview of the situation in the academia, so that I can build on that, maybe fill in some gaps and contribute to the knowledge with my findings as well.

Wallis (2011) investigated *gender display* of male and female performers in music videos on MTV and MTV2 using *Goffman's (1976) conceptual framework of gender display* that was refined in a concept of 12 nonverbal displays associated with *subordination, domination, sexuality* and *aggression* in music videos. Author's results have shown that female performers "engaged in significantly more sexual self-touch, suggestive dancing, and sultry looks" (2011:168) which means that analyzed music videos are reinforcing stereotypical notions of women as sexual objects. She included only visual material in her analysis and divided each video in 30 seconds- units which may be better for the quantitative element of the content analysis but doesn't provide a "sense of the whole". I would say that also one limitation of the research was the fact that Wallis (2011) selected the videos by recording three-hour blocks between 5am and 11 am which was maybe good because of the less interruptions between the music content, but it is probably not the best timing considering the audience ratings.

Frisby and Stevens Aubrey (2012) also researched on music videos, but they have chosen the top 10 songs from the list of "Hot 100" Billboard hits in 2006 using the *YouTube* channel. Their theoretical framework was the *objectification theory* (Fredrickson & Roberts, 1997) which proposes that "sexual objectification of women's bodies teaches women to internalize an outsiders' perspective on the self such that they come to see themselves as objects to be evaluated by others, a tendency called *self-objectification*" (in Frisby and Stevens Aubrey, 2012: 69). The authors have applied the theory and its criteria for defining sexual objectification on music videos analyzing: *body exposure* (isolated body parts), *body value for "its use to others"* (notion of the gaze), *sexualized dancing*and *clothing* (provocative or not). Their results showed that the *pop* and *hip hop/R&B* genres featured more skin exposure than the *country* genre. Female artists being the target of the gaze was found in 15.1% of the videos analyzed, but they were also perpetrators of the gaze in 9%. Female artists were engaging in sexualized dance in 36.1% of the videos analyzed and mostly from the *pop* and *hip hop/R&B* genre. 71.7 % of

the videos in the sample contained at least one of the indicators of sexual objectification and 15.1% of these featured all of the four indicators.

Malkin, Wornian and Chrisler (1999) researched gendered messages related to bodily appearance on the women's magazines covers analyzing visual images and text as well as the placement of each on the covers. Their analysis showed that 78% of the covers contained a message regarding bodily appearance and 25% of the covers contained conflicting messages regarding weight loss and dietary habits (for example, a picture of ice-cream next to an exercise message). Regarding the placement of the messages on the covers, the authors concluded that by the positioning of weight-related messages in relation to others, magazines may imply "that losing weight or changing the shape of one's body will lead to a better life" (1999:653). For example, a headline "Get the Body You Want" placed next to "How to Get Your Husband to Really Listen", according to the authors, may give women the false idea that achieving the "perfect" body leads toa better marriage.Still, this argument may be a little too random and arbitrary.

Crusmac (2013) also researched magazines, namely *Cosmopolitan* headlines and discovered which topics are circulating in the magazine and these are: sex life, beauty tips, fashion, body and diet, relationships, marriage, career, motherhood, celebrities and pop culture. On the covers these topics were appearing in various amounts*: sex life* (91, 9%), *beauty tips* (67,7%), *fashion* (33,8%), *pop culture* (93,5%), *career* (53,2%), *relationships* (77,4%) and *body & diet* (56,4%). The rest of the topics were appearing in a much less quantity. As far as it is evident here, many topics are overlapping, the most *celebrities* and *sex life*, argues Crusmac (2013). The main points that she draw from the research are that modern and old roles of women coexist in the magazine; career is more present as a topic than marriage or motherhood, but topics about relationships are in a very high percentage featuring the magazine which shows the post-feminist confusion between independent and the traditional women's representations. She argues also that the magazine is hyper-sexualized which is evident in the presence of sex throughout all of the topics.

Machin and Thornborrow (2003) analyzed discourses about women distributed around the world by 44 different editions of *Cosmopolitan* magazine all promoting the same "Cosmo brand". They concluded that the magazine creates a kind of "fantasy world" through the use of low modality images and sex discourse that signifies women'spower.

They confirmed that female agency is linked to sexuality and body whether the topics are connected to work, love or sexual relationships. The "real" agency, argue the authors, is left to a "male hero". Connection between all editions is found in the same discourses applied in texts about sex and work. The articles are structured around following discourses: *addressing the naïve reader* ("you"), *transgression* ("naughty activities"), *pleasing the other*(the man) and *go-getting* (personal needs). It is evident that discourses are self-contradictory which is also stressed by the authors. Still, the research included only articles about sex and work with the pre-assumption that these two topics are domains of female agency and only the November 2001 issues were included in the analysis.

Jackson and Vares (2013) investigated the connection between sexualized post-feminist media and acceptance of these among young girls. Applying the analysis of girls' video diaries about popular media consumption, they discovered a complex relationship between the girls and images of female bodies they saw in the media. On the one hand, "desire pulled girls to conform to post-feminist beauty practices", but on the other hand, they also "pushed them away from the beauty mandate" through critiques of "faked" perfection and unrealistic bodies (2013:1). The limitations of this research is that it doesn't determine directions for media usage to girls nor it has any specific popular media included in the analysis, but the choice is left to the girls and their everyday habits.

Kaur, Arumugam and Yunus (2013) studied beauty advertisements in local English magazines, *Cleo* and *Women's Weekly* from a *Critical Discourse Analysis* (CDA) perspective. They focused on the use of language in the advertisements and advertisers' strategies for manipulating and influencing the customers. It is based on Fairclough's three-dimensional CDA framework (2001): *textual* (micro), *discursive practice* (meso) and *social practice* (macro) level. Their analysis shows how the "ideology of beauty" is produced and reproduced in advertisements. The authors concluded : "this study revealed how ideology of beauty is constructed and reconstructed through magazines by stereotyping how beauty products are synonymous with better life" (2013:61). Their sample consisted of every advertisement on lipstick, mascara and eye cream from the 6 issues of the mentioned magazines in 2012. Their results showed that the most obvious theme in the ads is the ideal appearance for women and that advertisers use various strategies to manipulate women to purchase their products, like *linguistic devices* (direct address, positive vocabulary, headlines and catchy slogans). In addition to that, argue the

authors, such vocabulary carries certain ideologies of what beauty means (like having less wrinkles or "plumped" lips). There are also some "scientific" words used in the ads in order to attract readers (intertextuality) and celebrities are appearing in the ads in order to manipulate women with their power. The authors conclude that advertisers "not only promote their products but outline society's standards of beauty, cultural values and lifestyle today" (2013:70).The shortage of the research may be in the lack of quantitative elements because the analysis of the sample was based primarily on description of the examples of each detected linguistic feature.

Kauppinen (2013) used linguistically oriented CDA for the analysis of discourse of *post-feminist self-management* in German edition of *Cosmopolitan.* The author described *self-management* as "a signification practice that constructs different domains of life as areas in which women can, by expert strategies and tips, independently and self-confidently achieve various kinds of goals related to their own success, happiness and well-being" (2013:89). She researched the 6 issues of the magazine from 2006 and looked for "the signs" of the discourse of self-management and then moved forward focusing on the connections between the discourse and wider social processes, especially related to post-feminism and neo-liberalism. She researched several articles which included the "signs" of the discourse but only two articles were chosen at the end for further analysis and they were labeled by the author as "representative" which may be largely suggestive. In any case, she concluded that discourse of self-management may well evoke "a sense of empowerment associated with control, competence and agency" (2013:95). Regarding *neo-liberal governmentality*, it is connected withdiscourseof self-management in the processes of *self-realization* and *calculated guidance* of individuals which is the "modus operandi" of post-feminist self-management of everyday life. The author stresses a positive outcome of self-management on women. The fact that they shouldn't be satisfied with anything less than "maximal success" could be read in terms of "aspirational feminism"(Winship, 1987) or "powerfeminism" (Wolf, 1993), or this aim to achieve a "complete perfection" ("ethics of lifestyle maximization", Rose, 1999) could lead to "rationalization of the self" using feminist power for self-production and constant improvement (2013:95-96). Through this"never-ending" pursuit of success and happiness they might as well become the "best versions" of themselves, which would be opposite of the endless depression and frustrationthat other researchers predicted.

3.2. Research objectives

Considering previous research, scholars have already dealt with a lot of issues in women's magazines and music videos, especially with women's physical appearance and sexuality. I noticed a lack of the same kind of research on the other popular media in the recent times, like popular movies. Nevertheless, I decided to focus my research on women's magazines, popular music videos and cinema movies. As I was thinking about women in those media and researching available materials, especially post-feminist discourses caught my biggest attention because they are relevant for current popular culture.Gill (2007) summarized post-feminist discourses and came up with a list of that she named *post-feminist "sensibility*". These discourses, according to Gill (2007) are circulating through popular culture describing femininity representations today. They represent a starting point for the analysis in this paper and some of them are (Gill, 2007: 250-271):

- *Femininity as bodily property*: preoccupation with body; chasing sex body standards; body as a source of identity and power; body requires constant surveillance (evaluated, scrutinized, dissected by women and men); physical appearance matching the "inside feeling" (Bridget Jones put on some extra pounds because she feels depressed, unsecure and unhappy) or it is in a contradiction with it (Jennifer Aniston still looked great after the break up with Brad Pitt).
- *From sex object to desiring sexual subject*:women are presented as active, desiring sexual subjects; they choose to present themselves in a objectified manner because it suits their "liberated interests"; danger of endemic violence; only some women are sexual and presented as desiring sex subjects (heterosexual, slim, beautiful)
- *Individualism, choice, empowerment*:every aspect of a woman' life is presented as a "personal choice" and the main goal is claimed to be "pleasing yourself" and "being yourself" (getting pretty for yourself); paradoxically, the "valued look" still remains the same (skinny, perfect skin, pretty face)-"how socially constructed mass-mediated ideas are internalized and made our own?" (2007:260)
- *Self-surveillance and discipline:* requirement for "successful" femininity; instructions (self-help, guidebooks, tips and tests) for self-esteem and good self-presentation on the outside and work on yourself from the inside (*make-over paradigm*)

- *Irony and knowingness:* "establishing a safe distance between oneself and particular sentiments or beliefs, at a time when being passionate about anything or appearing to care too much seems to be 'uncool'" (2007:266); defense against ambivalent feelings; a way of "having it both ways " (sexist or homophobic sentiments in an ironised form are not actually "meant"; it is silly to be a sexist today; sexism is just a "harmless fun")
- *Feminism & anti-feminism:*feminism is a part of cultural field (open discussions in the media about beauty pressures on young girls, sexualized imagery, domestic violence and similar) but media hasn't adopted a feminist perspective but offer contradictory constructions; "feminist ideas are simultaneously incorporated, revised and depoliticized" (Stacey, 1987, in Gill 2007: 266); feminist is a part of common sense, taken for granted, but also "feared, hated and fiercely repudiated"(McRobbie, 2004 in Gill 2007:269)

3.3. Research questions

My main research aim is to discover the femininity image mediated by popular media, more precisely, femininity image mediated by popular women's magazines, music videos and movies. I am interested in seeing the "whole picture", not only concentrating on female physical appearance or sexuality, but seeing femininity as a collection of aspects. This is performed by paying a close attention to specific topics and discourses. By collecting wider information about women's representations in those media, I could describe the current state of femininity image in a part of popular culture. All the discourses found in the sample about femininity image are called "femininity discourses". With that said, I formulated my research question as following:

- What is the current femininity image mediated by popular media?

To answer that, I formed the following subquestions:

1. Which topics are appearing on the covers of women's magazines and in which quantity?
2. Which femininity discourses are evident from the topics found on the covers of women's magazines?

3. Which topics are appearing in popular music videos featuring male artists and which featuring female artists and in which quantity?
4. Which femininity discourses are evident in popular music videos featuring male artists and which featuring female artists?
5. Which female roles are appearing in popular movie trailers?
6. Which femininity discourses are evident in the popular movie trailers?

4. Methodology

4.1. Sampling

For this research I have chosen three different types of media. The reason for that is because I wanted to explore the problem more widely and not limit it, for example, to print media only. This research includes women's magazines, music videos and cinema movies. There are a lot of media types out there that I could have included, like social media or blogs, but concerning the amount of material, I saw it would be too much for this form of paper. Nevertheless, the chosen material covers a lot of women's representations and represents a rich sample for discovering some important trends and fashions considering women's representations. Not only different media types will be included in the same research, which is a bit challenging and different from the previous research, but also the research includes the media that are popular in two different countries, Austria and Croatia (and wider). My focus is not to compare material by countries because of the mainstream and international nature of the majority of the sample. My goal is to look at the sample as a "whole" and since I am researching popular mainstream media culture that is mostly internationally known, it will be well recognizable what kind of media content is generally popular in current times and which messages it sends concerning femininity.

4.1.1. Women's magazines

Magazines chosen for this analysis are intended for young women who are, among other things, fashion-aware, independent and like to read about celebrities, inform themselves about new beauty products and pick some advice about how to improve their relationships and sex life. I have chosen two internationally known magazines, *Cosmopolitan* and *Elle* in both editions, Croatian and Austrian. In addition to that, I have chosen two country-specific women's magazines, one Austrian, *Woman* and one Croatian,*Ljepota i Zdravlje*(transl.*Beauty and Health*). All the magazines were ordered and bought from the publishers. The collection contains magazines in two languages, German and Croatian, 6 issues of each magazine from January 2014 to June 2014, except the *Woman*collection consisted of 5 issues from January to May 2014 because the June issue was not available from the publisher. Initial plan was to collect 12 issues of each magazine, for a year period from June 2013 until June 2014, but 2013 issues weren't available for ordering from the publishers, so the initial plan was canceled. Nevertheless, a pile of total 35 magazines presents a pretty big sample and gives lots of material for analysis.

Internationally known magazines chosen for the analysis are *Cosmopolitan* and *Elle* because they are well-established magazines with a wide audience all over the world. *Cosmopolitan* is the best-selling women's glossy magazine in the world, has 64 international editions, is printed in 35 languages and is distributed in more than 110 countries[1]. *Cosmopolitan* published in Germany by *BauerMedia Group,* is being sold also in Austria, as well as the German edition of *Elle* published by *Burda Hearst Publishing*. Elle is the world's most selling fashion magazine mostly targeting women with higher income and special interest for style and high fashion. It is published in 45 editions around the world[2].

Regarding country- specific magazines, the chosen ones are *Woman* for Austria and *Ljepota i Zdravlje* for Croatia. The reason why I have chosen *Woman* is because of the biggest sale rates according to *Auflagenkontrolle*[3](Cirulation monitoring)data for a half year average for 2014. *Woman* is published every 14 days by *News Gesellschaft*,it covers topics like celebrities, fashion, beauty, love and sex, fitness and diet and public events.

[1] http://en.wikipedia.org/wiki/Cosmopolitan_(magazine)

[2] http://www.ellearoundtheworld.com/

[3] https://www.oeak.at/

Croatian monthly magazine for women, *Ljepota i Zdravlje*, published by *Media Top*, appeared on the Croatian market about seven years ago and since than its popularity has grown rapidly together with its sale, according to the chief editor, Martina Pozgaj[4]. It is a cheaper and more affordable version of glossy type of magazine like *Cosmopolitan*, which might be one of the reasons why it is so popular among Croatian readers. Its targeted readers are young women who want to follow trends in make-up, cloths and hair styles, read some tips about relationships and sex life or follow a new diet.

I have chosen these magazines because women in chosen countries read them the most out of all magazines offered in these markets. Even though they are not all falling into the same category of "weekly magazine" or "glossy magazine", they are representing a bigger picture of what women read in Austria and Croatia and which information is offered to them concerning women's representations.

For my research I have chosen to analyze cover pages of each magazine which makes a total of 35 covers that present a sort of "windows" for topics and discourses magazines feature. Cover page is usually there to attract readers and make them buy the magazine, so I have chosen to concentrate on topics that are supposed to be of interest to women and therefore "put forward". The other reason for choosing covers is because I didn't notice much of the previous research dealing with them, more with particular articles inside of the magazines.

4.1.2. Music

The selection for music content is based on VIVA and MTV top charts for 2013, because these charts generate popular mainstream music hits in many countries, as well as in Croatia and Austria. They are very popular among young generations and have created a well established image as a good source of popular music, music news, shows and a big variety of top charts. They are both building their charts from the highest rated songs of the year. The ranking is influenced by the listeners and watchers who contributed to the

[4]contacted by phone for the information

charts by voting and commenting online. As a source I used web pages VIVA Austria[5] and MTV Croatia[6].

From the VIVA Austria "Top 100 Singles" for 2013, I have selected only top 10 and these are:

Nr.	Song	Artist(s)
1.	Wake Me Up	Avicii (feat. Aloe Blacc)
2.	Blurred Lines	Robin Thicke (feat. Pharrell Williams and T.I.)
3.	Scream & Shout	Will.i.am (feat. Britney Spears)
4.	Get Lucky	Daft Punk (feat. Pharrell Williams)
5.	Let Her Go	Passenger
6.	Can't Hold Us	Macklemore (feat. Ryan Lewis and Ray Dalton)
7.	Thrift Shop	Mackemore (feat. Ryan Lewis and Wanz)
8.	Safe and Sound	Capital Cities
9.	Radioactive	Imagine Dragons
10.	La La La	Naughty Boy feat. Sam Smith

Table I

Croatian MTV has a "Top 20 Chart" for 2013 and top 10 from it include:

Nr.	Song	Artist(s)
1.	Thrift Shop	Mackelmore (feat. Ryan Lewis and Wanz)
2.	Just Give Me a Reason	Pink (feat. Nate Ruess)
3.	Live it Up	Jennifer Lopez (feat. Pitbull)
4.	Applause	Lady Gaga
5.	Stay	Rihanna (feat. Mikky Ecco)
6.	Royals	Lorde
7.	Wrecking Ball	Miley Cyrus
8.	All around the World	Justin Bieber (feat. Ludacris)
9.	Boomerang	Nicole Scherzinger
10.	Lovebird	Leona Lewis

Table II

Comparing the two lists, it is evident that all the songs are different, except one that is common-*Thrift Shop* from Macklemore and Ryan Lewis feat. Wanz. This makes a total of 19 songs that are included in the analysis. I will analyze their lyrics together with their visual presentations in the music videos. There are no country-specific hits, they are all international hits in English. Their videos are all available on You Tube Channel[7]

4.1.3. Movies

[5] http://www.viva.tv/hubs/at
[6] http://www.mtv.com.hr/
[7] http://www.youtube.com

I have decided to start collecting data based on the yearly box office for 2013 and chosen to work with top 10 of the list, so I started with top 10 movies from the Croatian and Austrian yearly box office for 2013. Croatian and Austrian box office is available online at *Box Office Mojo* web page[8] that contains data for other countries as well. The lists are containing all the movies played in the cinema that year. Here I will present only top 10 of the total lists for Austria and Croatia. These are the top 10 most watched movies in Austrian cinemas in 2013:

1. The Hobbit: The Desolation of Smaug
2. Django Unchained
3. Frozen
4. The Hangover 3
5. Fast & Furious 6
6. Despicable Me 2
7. Fack ju Göhte
8. Rush
9. The Hunger Games: Catching Fire
10. Iron Man 3

Table III

The top 10 most watched movies in Croatian cinemas in 2013 are the following:

1. The Hobbit: The Desolation of Smaug
2. The Smurfs 2
3. The Wolf of Wall Street
4. Svećenikova Djeca (The Priest's Chrildren)
5. Šegrt Hlapić (Lapitch, The Little Shoemaker)
6. Frozen
7. The Hangover 3
8. Now You See Me
9. The Croods
10. Gravity

[8] http://www.boxofficemojo.com

Table IV

Further on, I have analyzed the data by looking at movie titles from both lists and comparing them. It is easy to see that some titles are repeating, so I marked them and counted. It turned out that three movies are on the both lists: *The Hobbit: The Desolation of Smaug, Frozen* and *Hangover 3.* The other 7 movies from each list are different.That makes a total of 17 movies that are included in the analysis. In the Croatian list there are two Croatian movies, *Svecenikova Djeca* i *Segrt Hlapic* and on the Austrian list there is one German movie, *Fack ju Göhte*. All the other movies are American. The analysis will be based on the movie trailers. Like magazines covers are a sort of promotion for the magazines, so are the movie trailers promotions for the movies. They also represent preferred readings for these movies, but at the same time, separate stories. Paying close attention to audio and visual material, femininity representations will be observed on the basis of trailers, separate from full movies. The movie trailers are available online on IMDb web page[9] as well as on the YouTube Channel.

4.2.Method

My research method is *critical discourse analysis*(CDA) with a small element of content analysis. I have chosen to combine them because I needed to analyze the sample qualitatively (and in some parts also quantitatively) and divide the content into certain categories in order to interpret it better. *Critical discourse analysis (CDA)*comes in as the interpretative part which gives the meaning to the categories, topics and discourses found in the material, connecting them to the previously discussed theoretical background. In order to engage with CDA properly, I will present its most important characteristics and intentions.

4.2.1. Critical discourse analysis

The purpose of CDA is to analyze the relationship between language and society, or more specifically, to analyze "opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language" (Wodak 1995, in Blommaert and Bulcaen, 2000:448). Its aim is to reveal the underlying discourses

[9] http://www.imdb.com

embedded in the language use and it approaches language as "a primary force for the production and reproduction of ideology –of belief systems that come to be accepted as 'common sense'" (Bucholtz, 2003:57). Social theory connected with work of Foucault ("orders of discourse" and "power-knowledge"), Gramsci ("hegemony") and Althusser ("ideological state apparatuses" and "interpellation") presents a starting point for CDA.

Fairclough and Wodak (1997, in Dijk, 2008:353) summarized the main tenets of CDA:

- CDA addresses social problems
- Power relations are discursive
- Discourse constitutes society and culture
- Discourse does ideological work
- Discourse is historical
- The link between text and society is mediated
- Discourse analysis is interpretative and explanatory
- Discourse is a form of social action

Kress and Van Leeuwen define *discourse* as "a particular, contextually specific knowledge about social practice, or set of social practices, together with a set of associated legitimations, values and purposes" (in Machin and Thornborrow, 2003:454). Fairclough's three-dimensional framework for analyzing discourse is consisted of three dimensions (Blommaert and Bulcaen, 2000:448):

- *Discourse as text*: choices and patterns in vocabulary, grammar (transitivity, modality), cohesion (conjunction, schemata) and text structure
- *Discourse as discursive practice*: linking a text to its context; attention to speech acts, coherence and intertextuality
- *Discourse as social practice*: attention to ideological processes in society, hegemony and changes in hegemony (democratization, commodification and technologization)

Simply said, CDA is a critical approach to language that reveals hidden connection between language, power and ideology. These connections are evident in the choice of linguistic elements. Kress (1997) and Kress & van Leeuwen (1996) emphasize the importance of visual images as parts of discourse, but general bias in CDA is toward "linguistically defined text-concepts" since they have "a crucial function in production of

inequality, power, ideology, authority or manipulation" (Blommaert and Bulcaen, 2000:450).Speaking about power, Foucault argues "it is not uniform or centralized but runs throughout the whole society" (in Gill, 2007:61). He also sees it as a "productive network": "What gives power its hold, what makes it accepted, is the fact that it doesn't weigh like a force which says no, but runs through, it produces things, it induces pleasure, it forms knowledge and produces discourse" (in Gill, 2007: 61).

Since CDA is primarily a textual approach to discourse, it rarely indicates how texts are circulating and how audiences interpret them (Bucholtz, 2003). Instead, as Blommaert and Bulcaen (2000) argue, CDA advocates interventionism in the social practices. "CDA should make proposals for change and suggest correction to particular discourses" (Toolan, 1997, in Blommaert and Bulcaen, 2000:449).

Wodak (2002) argues that for an interpretation or explanation of text, relevant are the notions of ideology, power, hierarchy and gender all together with sociological variables, which means CDA presents a mixture of many perspectives of looking at language with blurred lines between methodology, concepts and disciplines. In the end, language is seen as a social practice (Fairclough, Wodak, 1997) which suggests implementing a multilayered analysis taking into account changes in discursive practice, as well as *intertextuality* and *interdiscursivity* (Wodak, 2002:12). Discourse is "socially constitutive as well as socially conditioned", argues Wodak (2002:8), and it can help in sustaining and reproducing the status quo as well as contribute in its transformation. Ideology, as a part of discourse, is therefore seen as an "important means of establishing and maintaining unequal power relations" (Wodak, 2002:9). Speaking about power that language (discourse) possesses, it is not the language that holds the power on its own, but it gains power by "the use powerful people make of it" (Wodak, 2002: 10). Dominant structures stabilize and naturalize conventions, "the effects of power and ideology in the production of meaning are obscured and acquire stable and natural forms, taken as 'given'" (Wodak, 2002:12). Halliday (1978, in Wodak, 2002:16) named three metafunctions of language: *ideational function* (representational; how language is used to represent aspects of the inner and physical worlds?), *interpersonal* (interactional; how is the relationship between participants or between participants and the readers?) and *textual* (compositional; how text is organized in a cohesive unit?). Two main levels of CDA are: *macro* and *micro* level. Micro level includes analysis of language use, discourse, verbal interaction and communication; and macro level concerns with terms like power, dominance and

inequality. Van Dijk (2008) states there are several ways of bridging these levels, like connecting members of a group (individuals-micro level) to the group (social groups, institutions-macro level), actions (social acts of individuals-micro level) to social practices (such as legislation or newsmaking-macro level).

4.2.2. Feminist CDA

Many studies in CDA with gender focus adopt a critical feminist view of gender relations motivated by the need to change existing conditions in relations between men and women. Lazar (2007:144) argues that feminist CDA as a political perspective on gender is "concerned with demystifying the interrelationships of gender, power, and ideology in discourse, is applicable to the study of texts and talk equally, which offers a corrective to approaches that favor one linguistic mode over another". "The central concern of feminist CDA is with critiquing discourses which sustain a patriarchal social order - relations of power that systematically privilege men as a social group" (Lazar, 2007:145). Gender ideology sometimes is not appearing as dominant (hegemonic) in everyday life because gender ideological assumptions are constantly present as common sense, as something natural. "Modern power (and hegemony) is effective because it is mostly cognitive, based on an internalization of gendered norms and acted out routinely in the texts and talk of everyday life. This makes it an invisible power, misrecognized as such, and recognized instead as quite legitimate and natural" (Bourdieu, 1991, in Lazar, 2007:148). For example, sexist representations in the media are refashioned in the inoffensive parodic ways ("retrosexism", Williamson, 2003, in Lazar, 2007) and seen as something usual and normal. Lazar (2007) argues that the task of feminist CDA is to examine how power and dominance are discursively produced and resisted through textual and visual representations of gendered social practices. Fairclough (1989, in Lazer, 2007) argues that discursive constitution of the social can be analyzed in terms of representations, relationships and identities. Lazar (2007) analyzed *power femininity* discourse in beauty products advertising which is enunciated in her collection of material in four ways: *empowered beauty*, *knowledge as power*, *agentive power* and *sexual power*. Beauty empowerment is based on the idea that women can release their power by expressing their *feminine self* through consumption of beauty products. The idea of "self" is plural, fluid and understood as a performance. Also the *aestheticization of self* is presented as a

pleasure to oneself, it is not about looking good for men. The aspect of knowledge in the advertising is presented as coaching, learning and personal "guidance" in using cosmetic products through involvement of experts and specialists who "serve as motivators in encouraging women to focus on the positive and inspire them to believe that beauty project is possible and achievable" (Lazar, 2007:509). Agentive power refers to women's exercise of self determination and agency, which means taking charge and acting upon their life choices. It the context of beauty advertising, it is manifested through women's power to change their physical appearance by control and discipline, by beauty treatments and products. Sexual power is presented as power over men by domination and objectifying male bodies which is especially evident in the visual material in Lazar's research. She concluded that by discourses in the advertising a global consumer identity is being created (all women united by the consumption of the same brand) which lies, after all, on the uniform heterosexual attractiveness and the importance of physical beauty ideal.

4.3.Implementation

Considering all the knowledge that I gathered researching this field, I wanted to implement a specific methodology that will capture femininity image in the best way. Consulting the previous research, I focused on finding femininity discourses "hidden" behind the messages in the sample. I tried to divide the content into "discourse categories" emerged from this very content. In the case of the magazines, I firstly divided the covers' content into specific topics and counted how many of each topic is appearing on each cover. Next I divided the data according to the magazine title and finally presented the quantity of topics for all magazine titles together. In the next step I focused on each topic separately (considering all magazines together) and analyzed how those topics are presented, more precisely, which femininity discourses are appearing. I detected a variety of them using the help of previous research to recognize and name them. I took into consideration all the headlines presented on the covers and searched for discourses "behind" them. I presented all the examples in a table form in Appendix. Analyzing music videos, firstly I separated male from female authors and formed specific topic categories from the given material which I have applied on both male and female music videos. Except strict division between male and female music videos, I also

included “male *featuring* female” and “female *featuring*male” categories.The interpretation of discourses in music videos is poorly processed in previous research, at least in a form of CDA. Considering that, CDA is applied in an interpretative way, taking into consideration women’s representations and femininity discourses appearing across the visual and textual material. Each music video is separately analyzed by observation of audio and video material individually. Audio material relates to songs’ lyrics played in the video or any other auditory information. Video material relates to all included visual information. Music videos are analyzed as a whole unit and attention has been paid on messages about women in any way, directly or indirectly presented. Data has been analyzed more times and notes have been made based on observation and interpretation. At the end, discourse categories have emerged from the material and results are presented in a table form in Appendix. The similar process happened with the movie trailers, where I have detected each female character appearing in the material and recorded their names and roles in the movies (by watching the whole movies and consulting official movie descriptions available online). Next I searched for femininity discourses behind the audio and video material for each movie trailer separately. Audio includes all the spoken dialogues, narratives and other auditory information. I didn’t find any similar research dealing with movie trailers so I used the knowledge from researches of other media forms and literature in general. All the examples are presented in a table form in Appendix.

In each case, I didn’t use the exact “model” of any research done before, but I implemented some of the discourse categories and the criteria for the categories from the combination of previous research. Using the knowledge I have got at this point researching literature for this paper and my personal interpretation, I have extracted some additional discourse categories emerging from the very sample.

5. Findings and discussion

5.1. Women’s magazines

5.1.1. Topics

Topics are determined for each magazineseparately and counted. Results are presented in table form in Appendix. Below (*Table V*) are the total resultsfor topics’ frequencies for all

magazine titles together (without topics that are overlapping). The table shows that the most frequent topic appearing on the covers is definitely "Fashion" (totally 51 times). Next are: "Beauty" (appearing 29 times),"Celebrities" (appearing 21 times) and "Relationships & Love" (appearing totally 20 times). Little less frequent are the following topics: "Sex Life" (appearing 18 times) and "Body & Diet" (appearing 17 times). The topic "Psychology" was noticed totally 16 times and "Career & Money" 13 times. Rarely present topics on the magazine covers are: "Health" (appearing 6 times), "Travel" (appearing 4 times) and "Cooking & Decorating" (appearing 3 times). The least frequent topic in the sample is "New Media". In the topic category "Other" 3 different topics were identified that are appearing in the following order: "Horoscope" (4 times), "Culture" and "Ecology" (both appearing only once).

Topics	**Cosmo (AUS)**	**Cosmo (CRO)**	**Elle (AUS)**	**Elle (CRO)**	**Woman**	**Ljepota i Zdravlje**	**Total**
Body & Diet	2	4	2	1	4	4	=17
Sex Life	8	4	1	1	0	4	=18
Relationships & Love	4	8	1	0	2	5	=20
Beauty	8	3	7	3	2	6	=29
Psycho	5	4	0	4	1	2	=16
Career & Money	7	2	0	1	2	1	=13
Celebs	5	6	0	1	3	6	=21
Fashion	6	7	16	11	6	5	=51
Health	0	1	0	1	1	3	=6
Cook & Deco	0	0	0	0	1	2	=3
Travel	1	0	1	0	0	2	=4

New Media	0	0	0	0	1	0	=1
Other	0	0	1	2	0	2	=5

Table V

From the results it is possible to conclude that the included magazines offer a variety of topics on their covers promising the same variety inside the magazines. The magazine covers mostly present headlines about fashion,especially covers of *Elle* magazine, in both editions. Headlines about beauty and celebrities are almost half as present as those about fashion, but still keephigh frequency. Austrian editions of *Cosmopolitan* and *Elle* offer the most headlines about beauty, and Croatian edition of *Cosmopolitan*, together with *Ljepota i Zdravlje,* offers the most headlines about celebrities. The following topics in the magazines are dealing with relationships and love, sex life, body shape and diets. The magazine offering the most topics about relationships, love and sex on its covers is Austrian *Cosmopolitan*. With body and diets are equally occupied *Woman*, *Cosmopolitan* (Croatia) and *Ljepota i Zdravlje*. The magazines present little fewer headlines about psychology, career and money. *Cosmopolitan* in both editions is the most concerned with psychology followed by *Croatian Elle*. Topics about career and money mostly occupy covers of the Austrian *Cosmopolitan*. Magazines present rarely health, cooking, decorating, travel and new media as cover topics as well as other topics (horoscope, culture and ecology). The covers of *Ljepota i Zdravlje* (transl. Beauty and Health) contain the most headlines about health which is expected considering magazine's title, but they also contain the most cooking, decorating and travel topics out of allcovers. Horoscope as a cover topic is noticed by both editions of *Elle* and on the cover of *Ljepota i Zdravlje*. One topic about culture is noticed on the cover of Croatian *Elle* and one topic about ecology on the cover of *Ljepota i Zdravlje*.

Headlines excluded from the analysis above are the ones belonging to more than just one topic category. Those are classified under the "Mixed topics" which means a combination of two or more topics listed above. Some of the combinations are repeating in the sample which is evident in the table of combinations below. On the covers of Croatian *Elle* and *Cosmopolitan* there are 5 headlines containing "Mixed Topics", on the covers of Austrian *Cosmopolitan* and *Ljepota i Zdravlje* there are such 4 headlines and on the covers of Woman 3. On the covers of Austrian *Elle* there is only 1 identified.

Magazines	**Mixed Topics**

Cosmopolitan (Austria)	4= Body&Diet+Beauty Relationships&Love+Career&Money Career&Money+Celebs Relationships&Love+Career&Money
Cosmopolitan (Croatia)	5= Body&Diet+Sex Life Sex Life+Relationships&Love Psycho+New Media Beauty+Career&Money Psycho+New Media
Elle (Austria)	1=Sex Life+Psycho
Elle (Croatia)	5=Celebs&New Media Psycho+New Media Celebs +Fashion Beauty+Career&Money Relationships&Love+New Media
Woman	3= Beauty + Celebs + Fashion Sex Life + Psycho Cook & Deco + Travel
Ljepota I Zdravlje	4= Body&Diet+Psycho Career&Money+Travel Celebs +Fashion Career&Money+Travel
Total	=22

Table VI

When the combinations are fragmented into separate topic categories, it is possible to add some additional information to the data about frequencies presented at the beginning of the chapter. The most frequent separate topic in the combinations is "Career & Money"appearing7 times (in combination with "Relationships & Love" twice, "Beauty" twice, "Travel" twice and "Celebrities" once). Next most frequent is the topic "Psychology" which appears additional 6 times (in the combination with "New Media" three times, "Sex Life" twice and "Body & Diet" once).Topic "Celebrities" appears additional 5 times (in combination with "Fashion" twice, "Beauty" and "Fashion" together once, "Career & Money" once and "New Media" once). Topic "New Media" appears additional 5 times (in combination with "Psychology" 3 times, "Celebrities" once and "Relationships & Love" once). The following topics are appearing additional 4 times: "Sex Life"(in combination with "Psychology" twice, "Body & Diet" once and "Relationships & Love" once), "Relationships & Love" (in the combination with "Career & Money" twice, "Sex Life" once and "New Media" once) and "Beauty" (in the combination with "Career & Money" twice, "Celebrities" and "Fashion" together once and "Body and Diet" once). Topics appearing additional 3 times in the combinations are: "Body & Diet" (in the combination with "Beauty", "Sex Life" and "Psychology" once),

"Fashion" (in combination with "Celebrities" twice and "Beauty" and "Celebrities" together once) and "Travel" (in the combination with "Career & Money" twice and "Cooking & Decorating" once). Topic "Cooking & Decorating" additionally appears once (in the combination with "Travel) and "Health" doesn't appear in combinations at all.

To summarize all the data for all magazine covers together, in the table below are the final results for the frequency of topics occurrence.

Topics	Magazines	Totals	Addition (from "mixed topics")	TOTAL	**FINAL TOTAL**
Body & Diet	Cosmopolitan A	2	+1	=3	**=20**
	Cosmopolitan C	4	+1	=5	
	Elle A	2		=2	
	Elle C	1		=1	
	Woman	4		=4	
	Lj & Z	4	+1	=5	
Sex Life	Cosmopolitan A	8		=8	**=22**
	Cosmopolitan C	4	+2	=6	
	Elle A	1	+1	=2	
	Elle C	1		=1	
	Woman	0	+1	=1	
	Lj & Z	4		=4	
Relation -ships & Love	Cosmopolitan A	4	+2	=5	**=24**
	Cosmopolitan C	8	+1	=8	
	Elle A	1		=1	

	Elle C	0	+1	=1	
	Woman	2		=2	
	Lj & Z	5		=5	
Beauty	Cosmopolitan A	8	+1	=9	**=33**
	Cosmopolitan C	3	+1	=4	
	Elle A	7		=7	
	Elle C	3	+1	=4	
	Woman	2	+1	=3	
	Lj & Z	6		=6	
Psycho	Cosmopolitan A	5		=5	**=22**
	Cosmopolitan C	4	+2	=6	
	Elle A	0	+1	=1	
	Elle C	4	+1	=5	
	Woman	1	+1	=2	
	Lj & Z	2	+1	=3	
Career & Money	Cosmopolitan A	7	+3	=10	**=20**
	Cosmopolitan C	2	+1	=3	
	Elle A	0		=0	
	Elle C	1	+1	=2	
	Woman	2		=2	
	Lj & Z	1	+2	=3	
Celebs	Cosmopolitan A	5	+1	=6	**=26**
	Cosmopolitan C	6		=6	
	Elle A	0		=0	
	Elle C	1	+2	=3	
	Woman	3	+1	=4	
	Lj & Z	6	+1	=7	
Fashion	Cosmopolitan A	6		=6	**=54**
	Cosmopolitan C	7		=7	
	Elle A	16		=16	
	Elle C	11	+1	=12	
	Woman	6	+1	=7	
	Lj & Z	5	+1	=6	
Health	Cosmopolitan A	0		=0	**=6**
	Cosmopolitan C	1		=1	
	Elle A	0		=0	
	Elle C	1		=1	
	Woman	1		=1	
	Lj & Z	3		=3	
Cook & Deco	Cosmopolitan A	0		=0	**=4**
	Cosmopolitan C	0		=0	
	Elle A	0		=0	
	Elle C	0		=0	
	Woman	1	+1	=2	
	Lj & Z	2		=2	
Travel	Cosmopolitan A	1		=1	**=7**
	Cosmopolitan C	0		=0	
	Elle A	1		=1	

	Elle C	0		=0	
	Woman	0	+1	=1	
	Lj & Z	2	+2	=4	
New Media	Cosmopolitan A	0		=0	**=6**
	Cosmopolitan C	0	+2	=2	
	Elle A	0		=0	
	Elle C	0	+3	=3	
	Woman	1		=1	
	Lj & Z	0		=0	
Other	Cosmopolitan A	0		=0	**=5**
	Cosmopolitan C	0		=0	
	Elle A	1		=1	
	Elle C	2		=2	
	Woman	0		=0	
	Lj & Z	2		=2	

Table VII

5.1.2. Discourse analysis

Discourse analysis is divided into topic categories analyzed in the previous chapter. Headlines about each topic are put into specific femininity discourses determined by observation of the used vocabulary and context. Headlines in the "Mixed Topics" category may be put into more than one discourse category. This part of the analysis doesn't provide data for each magazine title separately, but takes into account the sample as a whole. Total results with all examples are presented in tables in Appendix.

1.) "Body & Diet" discourses

Among headlines about body shape and weight, fitness, weight loss treatments, diet regimes and tips, 4 femininity discourses are identified: *discipline and self-surveillance, make-over strategies, individuality and pleasing yourself.* All of the discourses are almost equally present in this topic category.

- ***Discipline & self-surveilance***

Constant requirement for physical fitness and disciplined diet is a typical post-feminist discourse that is appearing across the women's magazines. Sometimes it is obviously presented mandatory like in the examples "Weg mit dem Fett!" (*Away with the fat!*); "Antistress fitness.Pravac u teretanu!" (*Anti-stress fitness-Straightto the gym!);*"Die effektivsten Hometrainings. Kicken sogar Couch-Potatos!"(*The most effective Home trainings.Kick even couch potatoes!*). The magazines placed themselfs in authoritative positions requesting from the readers to change physically by actively engaging in eliminating the unwanted intruders, for example fat and stress. The readers are treated as passive subjects who desperately need motivation and tools for physical change from an outside source. It is assumed that readers' bodies and lifestyles are not perfectand need to be "fixed" (*away with the fat, anti-stress*)and also it is assumed that readers are probably lazy and hard to motivate (*kick even couch potatoes*).By highlighting readers' flaws, it is implied that constant self-surveillance is required from them, which means to observe their own bodies searching for flaws and monitor their habits of eating and working out like in the example "Tijelo: oblik, vježbe, dijeta. Otkrijte njegovu pravu dob" (*Body: shape, exercise, diet. Reveal its real age*). Chasing the body "ideal"(that apparently should be a body in a perfect shape, released from stress and young),readers must be disciplined in their actions all the time.

- ***Make-over strategies***

In order to change an "imperfect" physical condition, readers should follow certain steps and methods proposed by the magazines. For example, learn about and try some fast "make-over" solutions: "Die neue Fett-weg Sprize" (*the new fat-off injection*); "Die 7-4-1 Formel! (*the new 7-4-1 formula!*)"; "Die Formel für Traum-Dekollte" (*the formula for a dream cleavage*); "In 24 Stunden zur Bikini Figur" (*bikini figure in 24 hours*); "30 dana do vrhunske forme" (*top shape in 30 days*). There is a pile of solutions offered to readers to pick from in order to meet the standards of the "perfect body" in a short amount of time. The time is obviously the problem in stressful everyday lives of the readers and it is

assumed that they need and want to be "fixed" physically, so the "fast formulas" should attract them to buy and read the magazines. It seems that achieving the body ideal at any cost is a top priority while possible negative impacts or failures of the advised methods are ignored. Consequence of implementing the methods is a "transformed body": a fat- and cellulite- free (*fat-off injection*; *manage the cellulite until summer),*with perfect arms and cleavage *(perfect summer arms; dream cleavage),*in a top shape *(bikini figure, top shape)* that is slim and sexy *(welcome the summer slim and sexy*).

- ***Individuality & pleasing yourself***

In the process of achieving the body ideal, readers are sometimes encouraged to do it in the way that best suits them and their needs: "Vaš pravi ritam vježbanja, prehrane, sna i uživancije" (*Your right rhythm of workout, nutrition, sleep and enjoyment*); "Prava dijeta baš za Vaš problem" (*The right diet for your problem*). The magazine puts itself in a position of an "expert" for readers' individual needs and problems. Individuality is expressed especially in directly addressing the reader. This kind of discourse presents the magazines as trustworthy sources of information. The "customized" approach may attract readers' attention more, making them feel "special". Typical post-feminist "turn to pleasure" is recognized in treating the readers more "softly" and "helpfully": "Doznali smo kako će Vam vježbanje postati fora, a ne noćna mora" (*We found out how will working out become a joke for you, instead of a nightmare*); "Imamo prilog zbog kojeg ćete još više zavoljeti svoje tijelo!" (*We have an article that will make you love your body even more!*). This discourse works knowingly to make readers read the articles by sending the messages sounding like "it is not so hard" and "it can be fun", but it doesn't exclude the requirement for exercising and nutrition monitoring. The quest for "loving your body" may be seen as a contradictive to the requirement of "fixing" it and searching for its flaws, but it could also be seen as mutually complementing in a sense that readers should love their bodies and "please them" by taking care of their nutrition and exercise. In any case, this type of discourse presents disciplined work on physical change as "pleasing yourself".

2.) "Sex life" discourses

Behind the headlines about sex tips and news for improving readers' sex life, 5 different discourses were found: *individuality andpleasing yourself, sex knowledge as power, male perspective, self-surveillance and self-testing* and *sexualization of the culture*.

- ***Individuality & pleasing yourself***

The reader is put in a position of an active sexual subject who regularly engages in sexual encounters and enjoys it. The magazine is in a position of an adviser willing to make reader's sex life "even better" providing information and tips for that matter often addressing the reader directly: "Finden Sie die Stellung die wirklich zu Ihnen passt" (*find the position that really suits you the best*); "Jetzt komm ich! Was Frauen wirklich zum Orgasmus bringt" (*Here I come! What really brings women to orgasm*); "Sex Up your Alltag" (*sex up your day*). Emphasize is on female sexuality, sexual pleasure and desire which is a sign of the post-feminist shift from sexual object to sexual subject.

- ***Sex knowledge as power***

The magazines are providing readers with the equipment needed for being "better in bed" and for surprising and thrilling their sexual partners. Exactly this type of discourse (*sex knowledge as power*) is most often used in this topic category. Knowledge about "tricks in bed" is presented as a powerful tool that gives women ability to control their sexual relationships and even their partners. The sexual power is giving women the ability to make men "weak", which implies that men are "stronger" in other domains. It is showed in such examples: "Das macht Männer willenlos. Sex der ihm den Verstand raubt: Call Girls, Pornostars & Co verraten ihre besten Tricks" (*That makes men weak-willed. Sex that makes himlose his mind: Call Girls, Porn Stars & Co reveal their best tricks*); "Seks-sport 1:0…Kako namamiti frajera da umijesto u tekmu bulji u Vas?" (*sex-sport 1:0…how to make a guy look at you instead of the game*). In order to attract the partner more and seduce him sexually, reader is often required to conform to conventional "male expectations" and visions of being "sexy" or "good in bed" which includes pornographic elements as well (*call girls, porn stars & co* as advisers). In other words, fulfillment of the commonly accepted male sexual fantasies is translated into female sexual power.

- ***Male perspective***

Closely related to the previous discourse is the *male perspective* discourse whose purpose is to inform female readers about men's visions of sexual issues in order to implement that knowledge in their sexual relationships. Readers are, according to the magazines, interested in men's opinion when it comes to sex and men are welcomed to express their expectations and set standards for women's sexual behavior. Even though this type of

discourse rarely appears, it is worth noting. One example is: “Direkt & Schamlos-11 Männer, 1 Frage: was ist wirklich guter Sex?” (*Directly and shamelessly-11 men, 1 question: what is really a good sex?*).

- ***Self-surveillance & self-testing***

Readers are requested to monitor their sexuality and sexual health as well as test their sexual skills: “Stvari koje bi vaša vagina voljela da znate” (*Things your vagina would like you to know*); “Test: Kakvi ste u seksu? Otkrijte jeste li Vintage ili 2.0 tip” (T*est: What are you like in sex? Find out are you the Vintage or the 2.0 type*). Sexuality is apparently requesting constant work and improvement from women, just like the body self-management.

One headline describes the cultural condition of hyper- sexualization and pornographication of the media: “Porno-Fiber! Warum (und wo) im Kino & TV jetzt echter Sex läuft” (Porn Fever! *Why and where runs the real sex in the cinema and on TV*).

3.) “Relationships &Love” discourses

Headlines about relationships and love are exclusively heterosexual. They are divided into 4 femininity discourses: *relationshipknowledge as power*, *romantic discourse*, *male perspective*and *self-testing*.

- ***Relationship knowledge as power***

Readers are most often introduced with the first type of discourse in this topic category. They are supposed to be in a position to manage their own relationships and nothing should be left for coincidence, like the first date or a break up. The magazines are in a position of “relationship counselor” and “a best friend” at the same time: “The Lust Formel. Das Geheimniss ewiger Leidenschaft” (*The Lust formula-secret of the eternal passion*); “Prvi spoj: napravite pravu strategiju” (*First date: make the right strategy*); “Tschüss, Scheisskerl...Wann er gehen muss” (*Goodbye, bastard…When does he have to leave*). The power comes from the knowledge about finding Mr. Perfect and seducing him on the first date, about improving the existing relationship, and about ending the bad one. The final goal is to eventually be in a perfect relationship with the perfect guy.

- ***Romantic discourse***

"Chic-lit" kind of romantic discourse is not forgottenon the magazine covers either. Finding the "love of your life" is reinforced by a few romantic headlines like: "Ljubav: od prvog susreta do kraja života" (*Love: from the first date until the end of life*); "Pretvorite vezu u romantični film" (*Turn relationshipinto a romantic movie*). Conventional romantic and emotional femininity is represented as desirable and romance as something that shouldn't be neglected. Intertextuality with other "feminine genre" (romantic movie) is used for better describing the "perfect" relationship. It is assumed that readers are familiar with romantic movies as well.

- ***Male perspective***

In order to manage relationship with a partner, readers are introduced (rarely indeed) with men's perspective like in the examples: "Partertalk: Was er meint, wenn er sagt…" (*What he means when he says*…); "Dečki na testu: što kažu o ženskim uletima, dramama, glumatanjima I uggsicama" (*Boys on test: what they say about girls doing the first step, about girls' dramas and Ugg boots*). It is implied that man's opinion is an important source of information, a sort of "guide" for behavior. Women seem to hold the power at first because they are provided with the information about men's "way of thinking", but they are actually invited to conform to their standards of "appropriate behavior" in a relationship. Also, differences between men and women are polarized and presented as "different worlds", so women should "decode" men's codes to understand them properly (*what he thinks, when he says*).

- ***Self-testing***

Headlines in a form of directly addressed questions about readers' love life are placed under the category of *self-testing* discourse, like for example: "Preljubnice i prevarene- na čijoj ste strani?" (*Adulteresses and cheated- on which side are you?); "Test: koji Vam zavodnički stil najviše odgovara" (Test: which seductive style best suits you?).* Readers and their skills are tested across all domains, even in relationships and love. The questions imposing by the magazines are placed on the covers also because they intrigue and catch readers' intention with direct addressing and interesting topics.

4.) "Beauty" discourses

Headlines that talk about make-up, skin and hair care and similar topics reveal some femininity discourses as well:*beauty guide, beauty control, make-over strategies, individuality&pleasing yourself*and*consumption incentive*.

- ***Beauty guide***

First type of discourse is most often identified in the headlines about beauty. It understands beauty as something that needs to be constantly updated and improved presenting it through a "never-ending" process of beautifying. Every month there is a pile of new tips and tricks freshly delivered to the magazines' readers: "85 trikova koje morate isprobati već večeras" (*85 tricks that you must try already tonight*); "Styling Wunder-Kurze Haare. Wandelbar und feminine" (*Styling miracle-short hair. Changeable and feminine*); "Express Tipps, mit denen es in Bad scheller geht" (*Express tips that make it go faster in the bathroom*). A sort of "friendly" tone is settled in this discourse, that reminds of a "know-it-all" friend who is sharing advices about how to look good. In some cases beauty experts are invited to the party as well, which gives the magazine more credibility than a friendly voice only: "Wir lieben Nagellack. Profi Know-how für Hobby Lackiererinnen" (*We love nail polish. Professional know-how for hobby nail polishers*).

- ***Beauty control***

In order to "keep the beauty" readers are required to engage in constant watching over their hair and skin to look the best possible and under all circumstances: "Make-up & kosa za party marathon. Testirale žestoke Cosmo partyjanerice" (*Make-up & hair for party marathon.*Tested *by fierce Cosmo party girls*); "Null Tomatenteint-auch wenn der Puls auf 180 ist" (*Zero tomato tan-even when the pulse is on 180*). A friendly "circle of trust" is evident here between the readers as well (*tested byfierce Cosmo party girls*).

- ***Make-over strategies***

The same as with the body shape, it is assumed that readers are not beautiful "enough" so they should act upon changing something in their physical appearance: "Machen Sie was aus Ihrem Haar" (*Do something with your hair*). To help them change their appearance, magazines are providing them with formulas and solutions: "Schell zum Traumteint! So

zaubern Profis eine Haut, die wie ungeschminkt wirkt" (*Fast to dream skin!The way professionals make it look like it's make-up-free*); "Das neue Wunder-Programm!" (*The new miracle program!*). Make-over solutions are often fast and supposed to make the reader "perfect" in a short amount of time which is equally close to reality asa *dream, miracle* or *magic,* vocabulary used in these headlines(*fast to dream skin*;*miracle program*; *magical make-up*). This type of discourse is very often identified in this topic category as well as the first one.

- ***Individuality & pleasing yourself***

Individual approach to the reader's needs and magazine's knowledge about them is evident in a few examples like these: "Ono što Vam treba: savršene usne, kosa, oči" (*This is what you need: the perfect lips, hair, eyes)*; "Brazilska, holivudska, egipatska…što bi Vaša bikini zona najradije odabrala?" (*Brazilian, Hoolywood, Egyptian…What would your bikini zone choose?).* Even though the reader's needs and wishes are taken into account, the beauty work remains an imperative.

- ***Consumption incentive***

Magazines and their advices are often not enough for achieving the beauty ideal. There is a tone of beauty products required to achieve beautiful skin, hair and nails, and keep the beauty controlled. This is why magazines serve as catalogues of beauty products and as guides for their purchase and usage. On the magazines' covers are a few such examples obvious: "Beauty budžet: na što potrošiti, na čemu škrtariti?" (Beauty budget: on what to spend, on what to skimp?); "Elle Beauty Awards: 14 najboljih proizvoda na svijetu" (*The best 14 products in the world*).

5.) "Psychology" discourses

In the same way of managing the physical appearance and relationships, readers are guided through their interior lives. New psychology present in the magazines is dealing with issues like improving one's self-esteem, decision-making process and combating stress. 3 discourses were similarly present in such headlines: *self-help, social phenomena effects* and *self-testing*.

- ***Self-help***

Self-management regarding interior life implies improving reader's"inner" feeling about herself and couching about solving problems, dealing with people and situations in her life. The assumption is also that readers have certain problems and need help to deal with certain situations. In order to solve the problem, they are encouraged to take actions over their own lives. Some examples are: "Starten Sie mit neuem Selbstvertrauen durch" (*Start with new self-confidence*); "Odluke koje trebate donijeti odmah!" (*Decisions you shouldmake now!*); "Sve me živcira! Zen trikovi za vedar duh i brzo kuliranje" (*Zen tricks for cheerful spirit and fast cool down*). Some of the headlines are addressing the reader directly (*you*) and some are presented as a manual for self-management in special situations: "Antistress vodič: briga više nije u modi" (*Anti-stress guide: care is no longer in fashion*).

- ***Social phenomena effects***

Referring to social trends and phenomena appearing in the society, the magazines seemed to be concerned with possible effects they could bring to their readers, so they mediate a conscious-raising messages like: "Selfie-pomoć ili pošast? Na koje načine utječu na naše živote?"(*Selfie- friend or foe? How do they influence our lives?)*; "Facebook demokracija-Tko donosi vaše odluke: Vi ili Vaši frendovi?" (*Facebook democracy- Who makes your decisions: you or your friends?*). It is assumed that readers are familiar with the usage of new media and social networks and the magazines warn them about possible dangers and unpleasant outcomes of such trends.

- ***Self-testing***

To remind the readers about required self-surveillance of their inner lives, they are directly asked to reexamine and question their actions, relationships and behaviors: "Znate li kad treba odustati?" (*Do youknow when to give up?*); "Jeste li uljez u vlastitom životu?" (*Are you the intruder in your own life?*); "Vuku li Vas vaši strahovi unatrag?" (*Are your fears dragging you backwards?*).

6.) "Career & Money" discourses

Topics about career and money are focused on improvement of readers' professional abilities and workplace conditions. Following discourses are identified*: self-improvement, woman power* and *self-testing*.

- ***Self-improvement***

The first discourse is the most frequent in this topic category. It puts the reader in a position of an active subject who is capable of making professional decisions, earning money and being successful. The magazines are in a "coach" position, as advisers and supporters. It is assumed that readers have jobs, that they want to learn new things, progress and challenge themselves, and eventually be promoted or earn more money. The headlines often address middle-class office employees ("Wie Sie voller Energie durch den Bürotag kommen" (*How to go through an office day with full energy*)) having superiors above them in a professional hierarchy ("Boss, ich will mehr!" (*Boss, I want more*!)). Readers are provided with "how-to" information in order to achieve their professional goals("Kako izbaciti poštapalice, prestati kreštati I gugutati, te pogoditi pravi poslovni ton" (*How to kick out buzzwords, stop squawking and cooing, and hit the right business tone*); "Energija novca: Kako da je pokrenete" (*Money energy: How to run it*)).

- ***Woman power***

Emphasizing women's right to have equal working conditions and opportunities as men is still on the agenda implying that the fight for equality is still not over: "Žene i karijera: borba za ravnopravnost- Imate li iste uvijete kao i muški kolege?" (*Women and career:Struggle for gender equality- Do you have the same conditions as your male colleagues?*). Other successful women are also encouraged to talk about their experiences and share information with readers: "Business Frauen verraten, welche Ratschläge sich wirklich auszahlen" (*Business women reveal which advices really pay off*).

- ***Self-testing***

Readers are directly asked to test their professional skills: Haben Sie das Zeug zur Chefin? Karriere-Test für Ihre Top-Position" (*Do youqualify for a boss? Career-test for your top position*).

7.) "Celebrities" discourses

In headlines about famous people from showbiz and their lives, 4 discourses are recognized: *private lives, beauty & style surveillance, woman power* and *fandom.*

- ***Private lives***

The magazines offer an insight into private lives of celebrities, especially into their relationships,but this type of discourse about celebrities is not often presented on the magazines' covers. Two such examples are: "Helene Fisher: 11 Geheimnisse des Superstars. Plus: Was läuft mit Til Schweiger?" (*Helene Fisher: 11 secrets of superstar. Plus: What's going on with Til Schweiger?*); "Ekkskluzivno: Angelina privatno-o Bradu, djeci, braku…" (*Exclusively: Angelina privately-about Brad, kids, marriage…*). In those cases, "friendly talk" is created between the magazine, celebrity and reader in a sense that they form a "chat room" discussing about usual "coffee shop" topics like relationships, marriages and kids (*what's going on with Til Schweiger?; about Brad, kids, marriage*). In the same time, private lives of celebrities are presented as an "exclusivity" (*secrets of superstar*; *exclusively; Angelina privately*). Also, it is assumed that readers know who are Helene Fisher, Til Schweiger and Angelina.

- ***Beauty & style surveillance***

In the media (and by individuals) it has become popular recently to observe and criticize celebrities' looks and styles, compare them, copy them or just use them as a source of ideas for creating one's own style. The magazines are following this trend as well and occasionally present this type of discourse on their covers. Some examples are: "Schön wie die Stars! Vip-Trends & Look von Kim Kardashian" (*Beautiful like the stars!Vip-trends&Kim Kardashian look*). Celebrities are presented not only as very important people who are successful and famous, but also as beautiful trend-setters, which is why their style and look has a "special value" and big credibility.

- ***Woman power***

The most common way of presenting a female celebrity on a magazine cover is through a perfect, glossy and shiny cover photo (a "trademark" of women's magazines). The star is not only presented in a "full shine" looking incredibly attractive, but also she is "acting" self-confident and happy. Additionally, there is always a headline on the same cover referring to the celebrity, complementing the image's message with powerful line like: "Jennifer Lopez: Das Erfolgsgeheimniss der Frau, die alles rockt" (*Jennifer Lopez: success secrets of the woman who rocks it all*); "Zooey Deschand: so rockt der Superstar als Businessfrau" (*Zooey Deschand: this is how the superstarrocks as a business woman*); "Jelena Rozga- sasvim sigurna u sebe" (*Jelena Rozga- completely self-confident*). This kind of dicourse implies that power comes from fame and success, which may, together

with the glamorous cover image, put a stress on "ordinary" women feeling not successful enough or not beautiful enough. In other words, ordinary women may feel like they could never reach such standards and that power is reserved only for women who "have it all". Celebrities' flaws and problems are not taken into account, they are idealized and presented exclusively through their success or talent and their images are made by professionals and (mostly) retouched.

- ***Fandom***

A few headlines are emphasizing popularity of celebrities and implying that readers likeor "should like" certain celebrity: "Miley Cyrus: Znamo zašto ćete nakon ovog intervjua klikunuti ʻLike'" (*Miley Cyrus: We know why will you after this interview click 'Like'*); "Die Frau, von der bald alle reden: Amaia Salamanca" (*The woman, that everybodytalk about*). In the first example the big influence of social networks is noted in the appearance of "Facebook" discourse (intertextuality).

8.) "Fashion" discourses

Fashion discourses occupied the largest space on the magazines' covers, especially a discourse called *fashion knowledge & consumption incentive*. Other detected discourses are: *fashion as power*, *fashion world*, *self-testing* and *fashion as source of sexiness & attractiveness*.

- ***Fashion knowledge & consumption incentive***

The first discourse brings up fashionable styling combinations that use as propositions for creating readers' style making them go shopping searching for proposed items that are "must have" this season. The presumption is that a reader is a fashion-aware female who cares about her style and constantly updates it, who is familiar with variety of clothing brands and regularly visits labeled stores. Some of the examples of such fashion inspirations are: "*Trend Couture*-Die First Class der Mode inspiriert jetzt alles!" (*Trend Couture-the first class fashion inspires now everyone*);"Style-Guide-Upgrade für das kleine Schwarze" (*Style Guide-Upgrade for the small black*); "Casual…goes chic! Lässig-Looks, so elegant wie nie" (*Casual…goes chic! Casual-Looks, soelegant as never*). The magazines' covers are full of those types of "news", which implies that women should be very interested in fashion and take their style very seriously. For example, they are assumed to be familiar with expressions like *couture*, "*small black*",

casual and *elegant.* In this way, not only magazines are placed in the position of fashion "experts", but readers as well.

- ***Fashion as power***

In a few examples is evident that one's fashion style can be used as a source of power, too. Here are two examples of how clothes could produce power: "Krunu imate, još trebate samo ovu haljinu" (*You have the crown, you only need this dress*);"Mad Mix- cool kombinacije sa stavom" (*Mad mix-Cool combinations with attitude*). Apparently fashion has the power to make a person "noticed" or more "important", or to give a person an "attitude". It is a very attractive approach to fashion making readers more involved and interested in styling creation and consumption.

- ***Fashion world***

Only two examples of fashion "news" are dedicated to people from the industry and one of them is: "Profesija-biti zgodan. Najtraženiji muški modeli na svijetu" (*Profession-to be handsome. The most wanted male models in the world*). It proves that fashion doesn't exclusively include and target women. Since this headline is provided by a women's magazine, it serves more as a source of female gaze of male bodies.

- ***Self-testing***

A few examples are identified as *self-testing* discourse which implies, as in the previous topic categories, individual testing of, either reader's skills and knowledge, or their personality and habits. An example of test in fashion domain is: "Elle- Kviz: Koliko kužite modu? 30 pitanja za pravu insajdericu" (*Elle Quiz: How much do youget the fashion? 30 questions for the real insider girl).*

- ***Fashion as source of sexiness & attractiveness***

The last discourse type in "Fashion" topic category is committed to "identity creation", more precisely, creating a *sexual attractive female* through styling. In the same way fashion could "give" power to a person, it can give her attractiveness and sexiness as well, which is articulated as desirable across the magazines. Some of the examples are: "5 prirodnih, ali super hot lookova-Neutralne nijanse nikad nisu bile tako vruće! P.S.

Otapaju i najhladnija srca“(*5 natural, but super hot looks- Neutral shades have never been so hot!P.S. they melteven the coldest hearts*);“Sexy pink gegen Frühjahrs-Müdigkeit“(*sexy pink against the Spring fatigue*); “100% sexy-hot micro topići” (*100% sexy hot micro tops*). Being sexy and attractive isn’t presented only as something “good” for readers themselves, but also as a way of “being attracted to men” (*melt even the coldest harts*) who created the standard of sexiness in the first place.

9.) “Health” discourses

- ***Self-help***

Topics about health are rarely presented on magazines’ covers. A few examples are put in one discourse type called *self-help,* which includes solutions for health problems and prevention tips like in the example: “Slatki snovi-kako doskočiti nesanici?” (*Sweet dreams-how to eliminate insomnia*?). This type of discourse is usually in “how-to” form and is very present across all post-modern media forms. It assumes that readers need help in health care outside the medical service and are interested in taking care of their bodies and lifestyles in the first place.

10.) “Cooking & Decorating” discourses

- **Cooking knowledge & creativity**

Rare presentation of this topic on the covers implies smaller readers’ interest in domestic activities. In a few examples is evident that those activities are not seen as an obligation, more as a hobby or a free-time activity. One of the examples is: “Gastro izazov-Hrana orijenta na vašem stolu” (*Cooking challenge-Orient cuisine on your table*).

11.) “Travel” discourses

- ***Individuality & pleasing yourself***

Travel is also a rare topic on the magazines’ covers and is treated as a pleasure, often in a “customized” form making individual dreams “come true” like in the example: “Snježna

idila-Koliba po vašoj mjeri (i dubini novčanika)“ (*Snow idyll-Cottage cusimized for you (and the depth of your wallet*).

12.) “New Media” discourses

The last analyzed topic category refers to the new media usage, especially social networks. This topic is rarely “standing alone”, it interferes with other topics, like celebrities and psychology. There are 3 identified discourse types behind the headlines referring to the new media: *online identity vs. reality*, *online self-management*and *social networks & celebrity culture.*

- ***Online identitiy vs. reality***and ***Online self-management***

Creating online identity is a social phenomenon appeared with the rise of social networks like “Facebook”. New challenges appeared for internet users including privacy issues and identity conflicts. Those issues are raised by the magazines as well, in a form of negotiating online identity and reality, and general self-management online. Some of the examples are: “Volite li svoju fotku na fejsu više od sebe? Znamo kako se skinuti s filtera i prigrliti stvarnost“(*Do you like your Facebook photo more than yourself? We know how to remove the filter and embrace reality*); “Facebook demokracija. Tko donosi Vaše odluke: vi ili vaši prijatelji?” (*Facebook democracy. Who makes your decisions: you or your friends*?).

- ***Social networks & celebrity culture***

Some of the headlines are talking about interface between celebrity culture and social networks which creates a new form of fandom and celebrities’ surveillance, for example: “Miley Cyrus: Znamo zašto ćete nakon ovog intervjua kliknuti ʻLike’” (*Miley Cyrus: We know why will you after this interview click “Like”*).

Summary of discourses:

From the resulting topics and discourses it is possible to identify a femininity image created by the women’s magazines. The image presents a woman who is especially

interested in fashion, beauty, celebrities and tips about relationships and love. She is assumed to be fashion-aware and shopacholic, expressing her power and sexiness through her style. She is trying hard to fit into the "perfect body image" by measuring and monitoring her body and watching over her diet, and she needs her favorite magazine to guide her along the way. She likes to indulge herself once in awhile, with a new beauty treatment, a new dress or a nice vacation. The "endless chase" of perfection in all areas of her life is assumed to be fun for her. Her sexual power and ability to control her relationship is coming from her knowledge about sex and love, as well as her self-confidence that is achieved by following self-help tips and various strategies in the magazines. Her power comes from her sexual attractiveness and agency, her successful self-management and a good feeling about her own body. She is not interested in domesticity, as much as she is engaged with her professional self-improvement and controlling her beauty in every situation. Mothering is not even her plan, she is self-goverend and narcissistic, focused on her own life and her heterosexual relationships.

The total overview of discourses is presented in the table below.The same, similar or connected discourses among different topic categories are marked with the same color. The "unconnected" discourses are left white.

TOPICS	DISCOURSES
1. Body & Diet	**Discipline &self-surveillance**
	Make-Over Strategies
	Individuality& pleasing yourself
2. Sex Life	**Individuality & pleasing yourself**
	(Sex) knowledge as power
	Male perspective
	Self-surveillance and self-testing
	Sexualizationof the culture
3. Relationships & Love	**Relationshipknowledge as power**
	Romantic discourse
	Male perspective
	Self-testing

4. Beauty	**Beauty guide**
	Beauty control
	Make-over strategies
	Individuality& pleasing yourself
	Consumption incentive
5. Psychology	**Self-help**
	Social phenomena effects
	Self-testing
6. Career	**Self-improvement**
	Woman power
	Self-testing
7. Celebrities	**Private lives**
	Beauty and Style surveillance
	Woman power
	Fandom
8. Fashion	**Fashion knowledge &consumption incentive**
	Fashion as power
	Fashion world
	Self-testing
	Fashion as source of sexiness & attractiveness
9. Health	**Self-help**
10. Cooking & Decorating	**Cooking knowledge & creativity**
11. Travel	**Individuality& pleasing yourself**
12. New Media	**Online identity & reality**
	Online self-management
	Social networks & celebrity culture

Table VIII

5.2. Music videos

The sample of music videos is divided into 4 categories according to artists' gender: *male*, *female*, *male featuring (feat.) female* and *female feat.male*.

5.2.1. Male artists

Songs in the sample performed by only male artists are the following:

Song	Artist(s)

1. Wake Me Up	Avicii (feat. Aloe Blacc)
2. Blurred Lines	Robin Thicke (feat. Pharrell Williams and T.I.)
3. Get Lucky	Daft Punk (feat. Pharrell Williams)
4. Let Her Go	Passenger
5. Can't Hold Us	Macklemore (feat. Ryan Lewis and Ray Dalton)
6. Thrift Shop	Mackemore (feat. Ryan Lewis and Wanz)
7. Safe and Sound	Capital Cities
8. Radioactive	Imagine Dragons
9. La La La	Naughty Boy feat. Sam Smith
10. All around the World	Justin Bieber (feat. Ludacris)

Table IX

From the sample of totally 19 songs, male artists are in majority compared to female artists and "mixed" artists. The songs are different and topics are not easy to connect, but they can be put in 4 separate topic categories:

Love	**Sex**	**Party & Fame**	**Other**
Let Her Go	Blurred Lines	Can't Hold Us	Wake Me Up
Safe and Sound	Get Lucky	Thrift Shop	Radioactive
La La La			
All around the world			

Table X

In this paper, I won't be dealing with analyzing topics in songs, especially those played by male authors because the focus is not on male representations but on female representations and femininity discourses. Still, I will observe how women are treated and represented in those songs and videos which may be different from femininity self-representations in music videos preformed by female authors or a combination of authors.

Also, I won't analyze discourses for each song separately, but the sample as a whole. Discourse categories and their examples are presented for each music video (audio and video) separately later in the Appendix.

5.2.1.1. Discourse analysis

Across 10 male music videos, there are various femininity discourses identified. Even in the same topic category, women are differently treated and referred to. In some cases, their physical appearance is put forward (*Blurred Lines*) and in some cases more attention has been paid to emotional feelings towards woman (*Let Her Go*). Invisual descriptions of women or referring to them in the songs' lyrics, many different attributes are attached to women's physical appearance, personality and behavior. For example, being independent

(*Wake Me Up*), good/bad (*Blurred Lines*), dependent and ignorant (*Safe & Sound*), powerful (*Radioactive*), angry and depressed (*La, La, La*), sexual (*Blurred Lines*), shy and beautiful (*All around the world*). Those attributes are appearing directly or indirectly and they were used as a foundation for discourse formation.

- ***Individuality & finding oneself***

Discourse *individuality & finding oneself* is demonstrated in the story presented in *Wake Me Up* music video featuring two girls living in a conservative environment feeling different and unaccepted from people surrounding them. They don't want to conform and adapt to the situation, but instead one of the girls (the older one) searches for a new town and a new life for both of them. After she meets different people in the new town and experiences a thrilled concert where she felt young and free, she returnes to pick up the younger girl. When the younger girl asked her where are they going, she answered: "Somewhere we belong".

- ***Sexual objectification***and***verbal sexual abuse***

Sexual objectification discourse is found in the lyrics of the song *Blurred Lines*: "He was close, trying to domesticate you, but you're an animal, baby, it's in your nature, just let me liberate you". The artist refers to a girl like an *animal* that cannot be *domesticated*, meaning- she is sexually assertive and this is in her *nature*, so he will be the one to *liberate* her "true self" by engaging in a sexual relationship with her. In the same video, sexual objectification is demonstrated in the video material as well. There are 3 models in the video walking around or standing by male singers while they are singing and checking them out (*female body as an object of male gaze*) and a lot of camera close-ups are "cutting" female bodies on parts (legs, toes, buttocks). In the same song woman is treated not only as an object of male sexual desire and gaze, she is also treated with disrespect and dehumanized, which is seen by rude and sexually abusing vocabulary that promotes sexually abusing behavior: "What do we need steam for, you're the hottest bitch in this place"; "He don't smack that ass and pull your hair like that"; "I'll give you something big enough to tear your ass in two".

A little less obvious discourse of *sexual objectification*is appearing in the lyrics of the song *Get Lucky*:"I'm up all night to get some, I'm up all night to get lucky" where the singer sees sex as a "goal" of being awake all night. The woman in the song is treated like

an object of his sexual desire and the point of spending time with her, for the artist, is only engaging in a sexual relationship with her.

- ***Sexual self-objectification***and ***woman as a sexual subject***

Sexual self-objectification is a similar discourse, except women are presenting themselves as sexual objects and it is recognized by sexually provocative dressing, behavior and/or dancing. This discourse is strongly emphasized in *Blurred Lines* video where the female models are very poorly dressed (half-naked with plastic see-through clothing pieces and in some scenes with naked upper body), they are dancing around the singers showing off and seducing them by adding some provocative behavior like licking lips, seductive look and self-touching.

Little less obvious discourse of *sexual self-objectification* is evident in *Safe and Sound* video where a lot of female dancers are dancing seductively dressed in sexy dance costumes (revealing legs and cleavage), dancing with male partners who are fully dressed.

Close to self-objectification is a post-feminist discourse that presents woman as an active *sexual subject* which is often reduced to sexual self-objectification as well. Woman is reffered to as a sexual subject in an example from *Blurred Lines* lyrics: "The way you grab me, must wanna go nasty, go ahead, get at me". It is assumed that the mentioned woman wants to get sexually involved by the way she behaves.

- ***Woman as luck***

This discourse has been used only in a few examples where woman is referred to as luck or the one who "brings luck" to a man. Two examples are identified, one appearing in *Blurred Lines* ("I feel so lucky, you wanna hug me") and the other in *Safe & Sound* ("You could be my luck").

- ***Good* and *bad girl***

In the song *Blurred Lines*, a woman is at the same time referred to as "good" and "bad". According to the lyrics, a "good girl" has a special value, she is natural ("you're far from plastic")and worth having ("can't let it past me"; "I'm gonna take a good girl"). Male singer is repeating the line "I know you want it" 3 times in a row (chorus) which implies

sexual connotations, and while she is a "good girl", she shall accept his sexual proposals. At the same time, it seems she is "bad" as well: "I had a bitch, but she ain't bad as you". Division between "good" and "bad" is similarly applied in the song *All around the World* where Justin Bieber talks to a *shy and beautiful girl* ("good girl") which should be "liberated". Later in the song, she becomes a *crazy girl* ("bad girl"): "You're beautiful, you should know it…I think it's time that you show it"; "Why you acting so shy, holding back"; "You're crazy girl…you should know it…don't control it". The examples show that the main idea is to get "a good girl" and then "transform" her into a "bad girl" by seducing her and getting sexually involved with her, after which she will become "liberated" and "sexy". Not only is a woman treated as a pure sexual object, she is also manipulated, abused and controlled by a man who holds the power over her sexuality.

- ***Party Girl***

In the song *Get Lucky* the singer refers to a girl that likes to party and going out ("She's up all night to the sun"; "She's up all night for good fun").

- ***Woman as a dream***

In a nostalgic mood of the song *Let Her Go* woman is treated as a dream that isn't fulfilled which is the reason of pain and sadness. Woman is treated as something special, as a reason for happiness and the absence of her as a big loss. The singer is talking to a male listener (in the second person) in a friendly tone, like he is giving him advice about how to treat a woman and like he is sharing a painful experience of a love loss. It is well presented in the song's lyrics: "You see her when you close your eyes, maybe one day you'll understand why"; "Well you see her when you fall asleep, but never to touch and never to keep".

- ***Missed & Loved Woman***

Similar as in the previous discourse, the same song (*Let Her Go*) implies that the singer is addressing a listener who misses a woman he loves, but at the same time the singer stands in a position of a person who has experienced the same love "tragedy" and he knows how it feels to love someone who is gone ("Only know you love her when you let her go"; "Starring at the ceiling in the dark, same old feeling in your heart, cause love comes slow and it goes so fast").

- ***Sensitive femininity***

Woman who is caring, romantic and supportive is fitting into an image of conventional femininity and this discourse is appearing in the *Let Her Go* music video where a supportive singer in standing on the stage, vocally following the male singer. She is dressed in a feminine outfit, wearing natural make-up and camera close-up is on her face. There are also scenes in the video showing her and the singer talking in the backstage where she is smiling and looking happy in his company.

- ***Consumerism parody***

One specific discourse, not directly addressing women, but connected with them,is found in the music video *Thrift Shop.* A male singer is playing with an activity closely associated with women- shopping. He is joking around buying cloths and making fun of brands and shopping experience. Lyrics contribute to this discourse as well: "I'm gonna pop some tags, only got twenty dollars in my pocket, I'm hunting, looking for a come-up, this is fucking awesome"; "Saving my money and I'm hella happy that's a bargain, bitch"; "I hit the party and they stop in that motherfucker, they be like-Oh, that Gucci, that's a hella tight, I'm like-Yo, that's 50dollars for a T-shirt". He is acting funny in the video dressed in colorful combinations showing off and joking about how awesome he looks. The whole video and the song is made in an ironic way and his "hunting" for cloths is a parody on shopaholics and people who value brands and even evaluate others by labels they wear.

- ***Ironic gender performance***

In the same video (*Thrift Shop*) the singer is playing with conventional gender dressing rules. He wears feminine combinations (pink colors, leopard mink, fur…) and walks through a store shopping and later showing off his new cloths in a night club. He is also singing about buying female clothes: "I'm searching in that section, your grammy, your aunty, your mamma, your mammy".

- ***Woman as an escort/addition to man***

Examples of women being used in a video like an *addition* to a male singer, whether like his escorts, dancers or just being a scene "decoration", are very often in male music videos in general. Here I would like to point out only at the example of women as escorts and it is well shown in the video *Thrift shop* in the scenes where the singer is sitting in a

night club between two girls, as well as at the beginning of the video where he slowly rides a bike followed by two girls walking beside him.

- ***Woman as object of mockery***

Full- figured, older woman is lip-singing with the male voice over in a scene in the video *Thrift Shop*. She is depicted as unattractive and mannish, and two Afro-Americans are standing beside her while she's rapping and behaving "like a man". This ironic discourse is made in a way that she is joking and presenting herself like funny and "weird" but at the same time it proofs that full-figured body shape is not feminine and could be an object of mockery.

- ***Dependentwoman***

In the song *Safe and Sound* male singer is singing about his knowledge about love, women's needs and wishes. He puts a woman in an ignorant position referring to her as she's someone who doesn't know how to take care of herself and like she depends on him. It is well recognizable in the song's lyrics: "I could lift you up, I could show you what you wanna see and take you where you wanna be"

- ***Woman power***

In the video *Radioactive*, a woman is playing a role of a powerful hero with superpowers. She is setting a group of men free from the jail using her radioactive superpowers for killing the "bad ones" and saving the "good ones".

- ***Negative & hated woman***

The song *La La La*could be interpreted in various ways, since the relationship of two people in the lyrics doesn't need to be exclusively man to woman relationship. Nevertheless, I have chosen to interpret it in this way because of mentioning *love* in the lyrics ("If our love is running out of time…"). In that case, the author is referring to a woman as a negative person who he hates ("When you spit your venom…I hate it").

- ***Woman's ignorance & subordination***

In the same song lyrics (*La La La*) the author treats a woman with disrespect telling her to stop speaking and preaching because she annoys him ("When you read your speech, it's tiring, enough is enough"; "I'm gonna drown you out before I lose my mind"). Woman is

presented as ignorant and her words are not important and valuated. In the video, one scene shows a group of women practicing aerobics in a gym and one of them is jelling at a man after he turned up the music volume, but he ignores her and puts his fingers in his ears singing “la, la, la”.

- ***Angry and depressed woman***

In the same scene of the video *La La La*where a group of woman are practicing aerobics in the gym, they are looking negative and frustrated, their facial expressions are furious and sad (marks of mascara on their faces say they have been crying) and they are wearing dark make-up and dark colors. When one of the women confronts the man and yells at him, camera close-up is on her face looking angry and depressed.

- ***Girls’ fandom***

In the music video *All around the World*, there are a lot of scenes showing female fans around the world crazy about the singer who is on a world tour performing concerts (singing, dancing, signing autographs on the street…). Groups of girls are screaming in aneuphoric mood, they are smiling and jumping, and even crying. Their adoration and craze for their male idol (or their teenage crash celebrity) present young girls’ fandom, not only common today, but throughout the history as well.

5.2.2. Female artists

Songs in the sample performed by only female artists are:

Song	Artist(s)
1. Applause	Lady Gaga
2. Royals	Lorde
3.Wrecking Ball	Miley Cyrus
4. Boomerang	Nicole Scherzinger
5. Lovebird	Leona Lewis

Table XI

They are divided according to the topic categories as it is demonstrated in the table below:

Love	Sex	Party & Fame	Other
Wrecking Ball		Applause	

Boomerang		Royals	
Lovebird			

Table XII

It is evident that they are mostly occupied with love, but they are also singing about having parties and fame. Sex and other topics are not identified. Even inside the same category there are differences in the way they are represented. Sometimes are women depicted as happy and self-confident, sometimes they are experiencing emotional crisis and suffering from a heartbreak. Visual focus is on their body (*Wrecking Ball*), provocative dressing (*Boomerang*) and their faces (*Lovebird*, *Royals*), as well as on the video setting (*Applause*). Femininity discourses detected in songs' lyrics and videos are described below.

5.2.2.1 Discourse analysis

- ***Addiction to fame*** and ***Fame as power***

Discourse *addiction to fame* is specifically characteristic for the song *Applause* where the singer Lady Gaga is expressing how much she likes her fans to cheer for her, in other words, she lives for the applause and others' approval of her performances. She is "dependent" on her fame that is described as a *drug* that keeps her alive. In the song's lyrics it is evident in such examples: "Give me the thing that I love…put your hands up, make 'em touch"; "If only fame had an IV, baby could I bear being away from you, I found the vein, put it in here". In the second example she is especially referring to her addiction and mentioning someone she couldn't be without (*baby*).

Fame is not presented only as an addiction in the Gaga's song, but also as a *power*, which is closely related to each other ("One second I'm Koons, then suddenly the Koonst is me, pop culture was an art, now art in pop culture is in me"). In this example, Koons is a postmodern artist (intertextuality) who worked with Lady Gaga on some projects and she is explaining how she bacame an artist herself, inside of pop culture.

- ***Sexual objectification*** and ***sexual self-objectification***

In the video*Wrecking Ball* the singer is mostly presented through her body that is in the focus of the video. The camera is shooting her from all the angels discovering her total body naked and cutting it on parts (legs, buttocks, face). In the video *Boomerang* Nicole Scherzinger is not only presenting herself as an object of male sexual desire, but the camera is also focused on her legs and buttocks filming her in provocative body poses.

In the video *Applause,* the singer is presenting herself in a sexual way (*self-objectification*) in the scenes where she is half-dressed (wearing underwear and poorly outfits), performing sexually provocative dance and self-touching. A motive of two figurative hands is constantly present in the video. In one scene, she is naked wearing shells on her intimate body parts while two big figurative hands are surrounding her body, and in the other scene, she wears a leather top with the same motive, two hands holding her breasts, as well as a scarf is made of "two hands" holding her neck. It is a part of herown artistic expression andrecognizable eccentric costume design, but also, a way of presenting herself as sexual object. The same discourse is evident in the *Boomerang*music video where the singer is wearing sexually provocative dressing (short see-through dress, revealing naked legs and cleavage; in leather, high heels, leather gloves, panties and top, revealing buttocks) making a sexually provocative body poses. Maybe the most evident example of this discourse is present in the video *Wrecking Ball* where Miley Cyrus is swinging on a wrecking ball naked, licking the iron chain and looking provocatively into the camera, biting her lip and touching herself.

- ***Individuality & self-expression***

Lady Gaga is famous for her specific style and self-expression, which she showed in the *Applause* video, as already mentioned. Her individuality and artistic approach to music and fashion is emphasized in the video setting filled with postmodern details that are breaking conventions and bringing something edgy and different into pop culture. In the *Applause* video such details are: black, blond and yellow wigs;make-up masks; a big hat as a part of the scene; simulation of a swan with her head; and simulation of wings and her flying.

- ***Lower economic status***and ***Consumerism parody***

The song *Royals* emphasizes material values of society and the author points out irrelevance of the money and fame in her life: "My friends and I, we've cracked the code, we count out dollars on the train to the party and everyone who knows us know that we're

fine with this, we didn't come from money". At the same time, she is making fun of people who are showing off with their material wealth: "Everybody's like crystal, Maybach, diamonds on your timepiece, jet planes, islands, tigers on a gold leash, we don't care, we're not caught up in your love affair"

- ***Imagined power***

In the same song (*Royals*), where the singer is making fun of people living luxurious and saying she doesn't need money in her life, she is also dreaming of being powerful (*queen*) and having that same luxury ("Let me be your ruler, you can call me queen Bee and baby, I'll rule, I'll rule, I'll rule, let me live that fantasy").

- ***Victimization*** and ***Emotional vulnerability***

Tendency of making oneself a victim is shown is some of the female music videos, mostly representing oneself as a victim of unfortunate love and heartbreak. In the lyrics of the song *Wrecking Ball* this is most obviously demonstrated: "All you ever did was wreck me"; "left me crashing in a blazing fall"; "I never meant to start a war, I just wanted you to let me in, and instead of using force, I guess I should've let you win". The woman is portrayed as hurt and victimized by a man who didn't love her back and destroyed her emotionally. She is convinced she should *let him win*, which implies she should have put herself in a subordinate position of victim towards the man who is conventionally "the power holder".The same discourse is identified in the song *Boomerang* where the singer is playing a victim feeing lost in her freedom: "The world spit me out and I was spinningaround, lost in free fall forever going down and breaking through the ground, when I though I reached the end I started to fall again". In the song lyrics of *Lovebird*, victimization is expressed in the following example: "My heart's been stuck in a cage"; "I started to feel that my wings have been broken".

The similar discourse, *emotional vulnerability*, is shown in the *Wrecking Ball* video where the singer Miley Cyrus is crying (close-up on her face) and feeling helpless and weak. Her nudity could also be interpreted as revealing her "honest self", her hidden emotions and "naked" feelings.

- ***Love pain & nostalgia***

In the song *Wrecking Ball* the singer is suffering from love pain and she misses the man in her life. This discourse is recognized by remembering old memories and nostalgic mood: "We clawed, we chained our hearts in vain, we jumped never asking why"; "I will always want you". She is torturing herself with thinking about her past relationship and even though the man has hurt her, she still wants him which is a sign of dependency and lack of self-confidence. In the case of the *Lovebird* this discourse is demonstrated at the beginning of the song where the singer Leona Lewis is remembering memories from her past relationship:"I would lay down next to you, stay in bed all afternoon, we were birds of a feather, we were always together, and I never will forget all the little things you said, and that beautiful Summer, you used to call me your lovebird".

- ***Emotional anger***

In a part of the *Wrecking Ball* song lyrics, the singer is expressing anger and frustrations for the "bad guy" because he doesn't seem to miss her and is full of himself: "I put you high up in the sky and now you're never coming down". Emotional anger is also visible in the video where she expresses her feelings by destroying walls on a construction site.

- ***Freedom & independence***and ***Woman power***

Freedom & independence discourse is evident in one line of the song *Boomerang* saying: "No ceiling to my sky, just opened space to fly", which implies that the singer has found herself and her happiness in the freedom and she can do what she wants. Leona Lewis is singing about experiencing the same thing in her song *Lovebird:*"I can't believe that I would ever want to be set free, but I just can't stay"; "The time went on, the wind has blown and I have grown", referring to releasing herself from the past unhappy relationship and growing out of the old state of love misery. The feeling of being "free" gives those women power and strength to face their lives without men and to be independent in their choices.

The previous discourse is connected with *woman power,* which is well articulated in the *Boomerang* song lyrics: "I was taught to never surrender when it's hard to get up, gonna fight till I can stand"; "You can break my heart, but you can't scratch my name". In the video, the singer Nicole Scherzinger is acting self-confident in her body and powerful dance, which includes her sexual attractiveness as a source of power, too. In a few scenes, her body is visually "multiplied" simulating a "female army" and she is "flying" in the air

making warrior poses. A sign of *power* is also demonstrated in the scene where her back is radiating a "superpower" light.

- ***Freedom vs. captivity***

Closely connected with the previous discourse is the opposition between freedom and captivity picturesquely demonstrated in the *Lovebird* video where a cage on the video set symbolizes singer's former relationship where she felt trapped and her heart has been *stuck in a cage*. Her outfit (colorful drapery of the dress, big eye lashes, glitter) symbolizes a free bird, a synonym for freedom. An actual bird is also noticed in the video. The metaphor is also constantly present in the song's vocabulary: *lovebird*, *wings*, *set free*, *flying away*, *cage*, *wing span.*

- ***Sensitive femininity***

This discourse is present in the *Lovebird* video where the focus is on the singer's face (especially eyes decorated by glitter) and her glamorous outfits (colorful dresses, feminine style). Her sensitive side is emphasized in her gentle style of singing, slow moves and her smile.

5.2.3. Male feat. Female music videos

Music videos from the sample performed by both male and female artists with male artist being the main artist in the song is the following:

Song	Artist(s)
1. Scream & Shout	Will.i.am feat. Britney Spears

Table XIII

Considering that only one song is placed in this category, only one topic is identified:

Love	Sex	Party & Fame	Other
		Scream & Shout	

Table XIV

Femininity discourses found in the song and music video are analyzed below. Special attention has been paid on the featuring female artist in the same way as in the previous categories.

5.2.3.1. Discourse analyses

The song falls under the category of party songs, talking about going out, having fun and being the most popular face in the club. Male and femalesinger areboth presented as equally powerful, important and self-confident. What is different is that, beside fame, for the female singer a source of power is also in her sexuality.

- ***Freeing oneself***

The chorus of the song says: "I wanna scream and shout and let it all out" sang by both singers. It is referred to expressing one's emotions and frustrations, releasing stress and negativity by *screaming* and *shouting*.

- ***Sexual self-objectification***

Britney Spears has a specific "signature expression" in a lot of her songs which is referred to herself as well as it could be applied on her female listeners, depends on how listeners interpret it. The expression is: "Britney bitch!" and on the example of the song *Scream &Shout* it is referred more to Britney herself because lyrics goes like this: "You're now, now rocking with Will.I.am and…Britney bitch". Male singer has introduced himself after which follows Britney's introduction as the"bitch" which is identified as a verbal form of *sexual self-objectification*. In the video she is demonstrating the same discourse by her provocative dressing (tight and short skirts; almost naked holding two fireballs) and suggestive dancing.

- ***Fame as power***

Lyrics of the song say: "They watching us…all eyes on us", meaning they both are the "main people" in the club and everybody are watching them. It is implied that they have a new hit, they know how to party hard and above all, they are famous.

- ***Woman power***

Britney is depicted as a powerful female, not only because of her fame, but because she is self-confident in her sexy moves, high heels and hot outfits; she looks directly into the

camera with determined and serious look; visual effect of "multiplying" her body makes her power even bigger and; maybe the most obvious example is the scene where she holds two fire balls in her hands naked. Sexual self-objectification is, like in many other songs, translated into *woman power*.

5.2.4. Female feat. Male artists

In the last music category there are music videos containing both female and male artists, with female being the main ones and male being the featuring artists. These are the following:

Song	Artist(s)
1. Just Give Me a Reason	Pink feat. Nate Ruess
2. Live it Up	Jennifer Lopez feat. Pitbull
3. Stay	Rihanna feat. Mikky Ekko

Table XV

Those three songs fall under the following topic categories:

Love	Sex	Party & Fame	Other
Just Give Me a Reason		Live it Up	
Stay			

Table XVI

At this point, it is already visible that the same discourses are repeating through different songs and categories. Discourses found in this music category prove it one more time. The focus is either on woman's body or her emotional face, female artists feel depressed and helpless or they are celebrating her powerful fame and sexuality. Femininity discourses found in these three songs are discussed below.

- ***Victimization***and ***Love pain & nostalgia***

The song *Just Give me the Reason*starts with the typical *victimization* discourse: "You were a thief, you stole my heart and I your willing victim", where female singer Pink talks about being a victim of love that she surrendered herself to voluntarily. Not only Pink is playing a victim. Rihanna in her song *Stay*is singing: "I'm the only one who needed saving".

In *Just Give me a Reason*, the female singer is expressing her emotions in a nostalgic mood remembering her past relationship and trying to save it by bringing her man back: "Justgive me a reason, just a little bit's enough, just a secondwe're not broken just bent and we can learn to loveagain". The video scenes are contributing to creation of nostalgic mood as well. Singer is lying in a bed that floats on the water and she is remembering past memories (intimate scenes with singer's real husband in bed,cuddling; kissing in the water).

- ***Dependent woman***and ***emotional vulnerability***

In her song, Pink expresses dependency on love and the man in her life by singing: "I let you see the parts of me that weren't all that pretty and with every touchyou fixed them". Without him, she is not *pretty* anymore, because he made her feel beautiful by "fixing" all the imperfect parts of her. Losing self-worth without him, she proves that she cannot function as a happy and self-confident individual but only values herself if he does. In the song *Stay*, female singer is experiencing similar feelings: "Something in the way you move makes me feel I can't livewithout you, it takes me all the way,I want you to stay".

Emotional vulnerability is in the both cases the reason for being dependant on the other person, which is well articulated in the *Stay* video where camera close-ups on the female singer's face show her sadness and despair (she is crying, feeling vulnerable and weak). Besides, singer's nudity is presented as a metaphor for being true and honest, without a mask, revealing vulnerable, "true self".

- ***Woman's dramatizing***

Tendency to over-analyze relationships and situations is attached to conventional femininity that is characterized, among other things, by emotional involvement and care about others' feelings. Male singer in the song *Just Give me a Reason* answers on Pink's emotional dramas: "Your head's running wild again, my dear we still have everything, and it's all in your mind"; "Nothing is as bad as it seems". These examples prove that

men are not getting things seriously and don't even think about the same situations in the way women do (*reassertion of sexual difference*)

- ***Sensitive femininity*** and ***Emotional anger***

Female singer in *Just Give Me a Reason* music video shows a combination of *sensitive femininity* and *emotional anger* discourse. She wears a romantic white dress and natural make-up singing gently at the beginning and after, she expresses her painful feelings by loudly singing and making angry facial expressions. Mixture of a romantic gentle female who hugs her teddy bear in bed and thinks about her love and, on the other side, an explosive box of emotions, an individual fighting for her right to be loved back.

- ***Sexual objectification***

In the part of the *Live it Up*song preformed by male artist, Pitbull, there are signs of *sexual objectification* of the female singer's body: "Con el muslito de Jennifer, maybe now you understand me" (*With the thigh of Jennifer Lopez*…) as well as objectifying of other females in the video by watching their bodies in swim suits on the beach and singing: "Yo Tengo la carne y ella el mojo" (*I have the meat and she has the sauce*). In the music video *Stay* female singer's body is clearly objectified. Not only is she totally naked in a bathtub, but also camera close-ups are cutting her body on parts (back, shoulder, buttocks, belly, hands, lips, eyes, neck). Even though she is vulnerable, sad and depressed, and maybe her personal intentions are not sexual, her emotional song doesn't require full nudity to be understood.

- ***Woman as sexual subject***and ***sexual self-objectification***

The main singer of the song *Live it Up*, Jennifer Lopez, is presenting herself in a sexual way, as an active sexual subject, stressing out her sexuality and singing: "You push me harder, I do the same, boy wanna feel ya, in every way, don't ever wonder, it's just a game, we rocking body to body, let's go insane". She is obviously alluding to sex and sexually provocative behavior, feeling self-confident and go-getting. Sexual seduction is presented as a *game* and she is the leader, holding sex power over the *boy.*

Similar is the *sexual self-objectification* discourse, at the same time the cause and the effect of the previous discourse. It is appearing in the same music video (*Live it Up*) and all of the signs of the discourse are identified in the case of female singer. She is sexually

provocative in her behavior (self-touching, crawling on the floor), dressing (big boots, red sexy outfit, revealing legs and buttocks), and dancing (dancing on a cat walk, seductive, self-confident, suggestive; swinging on the swing revealing her belly).

- ***Party Girl***and ***Woman as escort/addition to man***

Party girls are constantly present in the video*Live it Up*, dancing and drinking on the beach, in the company of Pitbull, the male singer who said: "She's screaming YOLO", referring to one of the party girls having fun and enjoying life (*YOLO=You only live once*). It is, after all, a party song and the chorus, sung by the female artist is confirming it: "We can do anything we want, live it up". It is about having good time, enjoying the Summer and being young and free. According to the video and the song, it comes together with drinking alcohol, being sexually available and attractive.

In the scene on the beach, a few girls are sitting next to Pitbull who is in the middle, they are dressed in bikinis and smiling while he is singing and checking them out. He is in a suit and those girls are a part of the party scene, making him "more important". This kind of scene is not rare in music industry in general. Girls "around a man in the centre" give him the power and create an image of a "club playboy", a man who is known for his turbulent lifestyle filled with parties and women who are attracted to his ability to pay the the most expensive champagne in the VIP section.

- ***Fame as power***

Live it Up video well presents how fame gives the power to a woman. At the beginning of the video, Jennifer Lopez is preparing herself for a performance surrounded by a lot of make-up artists, designers and other stylists while she wears sunglasses and feeling "important", sexy and attractive. Pitbull confirms her power by saying: "you name it, she's done it, she'sthe reason why women run it, bet this on a Grammy, maybe now you understand me".

- ***Woman's passivity & insecurity***and ***Depressed woman***

Very close to the *victimization* discourse, there are two more discourses identified in the song *Stay*. Rihanna is expressing her passivity and insecurity: "I threw my hands in the air, said-show me something"; "Not really sure how to feel about it" saying she is not

sure how she feels about the addressed man, but she still has surrendered to him and his love.

The singer shows the signs of depression as well: "When you never see the light, it's hard to know which one of us is caving"; "I need this hole gone". She is a victim of depression and asks the man to *stay* and make her feel better (to rescue her).

Summary of discourses

Below is the list of discourses identified in the music videos. They are divided according to artists. Majority of discourses are repeating among the songs of the same or different category. Since there are many discourses, those that are the same, similar or connected are marked with the same color. Those that are white are left separately. When the table is converted into a femininity image, it looks like there is a conflict happening between victimized/dependent/sensitive/depressed/vulnerable woman on one side, and a powerful/free/independent/sexual woman on the other side. It seems that a woman in the popular music is eather suffering and feeling emotionally broken, or she is celebrating her fame, success and sexiness. From the male singers, she is rarely treated respectful and tenderly, mostly her body is objectified and seen in a sexual way. She is torn between the conventional sensitive femininity and powerful woman who, again, pulls her power out of her sexuality and, maybe fame, but not without being sexually attractive.

Discourses (male music videos)	Discourses (female music videos)	Discourses (male feat. female music videos)	Discourses (female feat. male music videos)
Individuality& finding oneself	Addiction to fame	Freeing oneself	Victimization
Sexual objectification	Fame as power	Sexual self-objectification	Dependent woman
Woman as sexual subject	Sexual self-objectification	Fame as power	Woman's dramatizing
Verbal sexual abuse	Individuality & self-expression	Woman power	Love pain & nostalgia
Woman as luck	Lower economic status		Sensitive femininity
Good girl	Consumerism parody		Emotional anger
Bad girl	Imagined power		Sexual objectification
Sexual objectification	Victimization		Woman as sexual subject
Sexual self-objectification	Love pain & nostalgia		Party Girl
Party Girl	Emotional anger		Fame as power
Sexual objectification	Sexual self-objectification		Sexual self-objectification
Woman as dream	Sexual objectification		Woman as escort/ addition to man
Missed &loved woman	Emotional vulnerability		Victimization
Sensitive femininity	Victimization		Woman's passivity& insecurity
Consumerism parody	Freedom & independence		Dependent woman
Ironic gender performance	Woman power		Depressed woman
Woman as escort/addition to man	Sexual objectification		Sexual objectification
Woman as object of mockery	Sexual self-objectification		Emotional vulnerability
Woman as luck	Victimization		
Dependent & ignorant woman	Love pain & nostalgia		
Sexual self-objectification	Freedom & independence		
Woman power	Sensitive femininity		
Negative & hated woman	Freedom vs. captivity		
Woman's ignorance & subordination			

Angry & depressed woman			
Shy & beautiful girl			
Crazy girl			
Girls' fandom			

Table XVII

5.3. Movie trailers

Movie trailers in the sample are listed below together with their genres and female characters (appearing in the trailer). As it is evident in the table, female roles repeating in the sample are: wives, lovers and (ex-)girlfriends,sisters, mothers and daughters. There are also groups of dancers/models/stripers/groupies evident on the list. From other occupational roles, there are detectives/agents/police officers, a teacher, a school director, a group of female students, a few nurses, reporters, an astronaut and a pawnshop owner. Those and other are listed below.

Movie	Genre	Female characters in trailer
1.The Hobbit: The Desolation of Smaug	Adventure, Fantasy	Tauriel (captain of Thandruil's Guards, warrior)

2. Django Unchained	Western	Broomhilda (Django's wife)
		Lara (Calvin's sister)
3. Frozen	Animation, Adventure, Comedy	Elsa (Queen)
		Anna (Queen's sister)
4. The Hangover 3	Comedy	Linda (widow, Alan's mother)
		Tracy (Doug's wife)
		Jade (Stu's former lover)
		Cassie (pawnshop's owner)
		Cassie's mother
5. Fast & Furious 6	Action, Crime, Thriller	Group of female models/dancers
		Riley (detective, agent)
		Mia (member of the action team)
		Letty (Dominik's ex-girlfriend, former member of the action team
6. Despicable Me 2	Animation, Family, Comedy	Agnes (Gru's daughter)
		Margo (Gru's daughter)
		Edith (Gru's daughter)
		Lucy (Anti-Villan League agent)
7. Fack ju Göhte	Comedy	Charlie (Zeki's friend)
		Lisi (teacher)
		Caro (Lisi's sister)
		Direktorin Gudrun (school director)
		Chantal (student)
		Other female students
		2 prostitutes on the street
8. Rush	Biography, Action, Drama	Suzy (James' wife)
		Marlene (Niki's wife)
		Gemma (nurse, James' lover)
		Other nurses
		groupies
9. The Hunger Games: Catching Fire	Sci-Fi, Adventure	Katniss (Hunger Games warrior) Primrose (Katniss' sister)
10. Iron Man 3	Sci-Fi, Adventure, Action	Pepper (Tony's girlfriend)
		Heather (plane crash survivor)
		Female reporters
11. The Smurfs 2	Animation, Adventure, Comedy	Smurfette (good female smurf)
		Vexy (female Naughty, evil smurf)
		Two unknown women in a cafe
12. The Wolf of Wall Street	Biography, Comedy, Crime	Naomi (Jordan's wife)
		Chantalle (partner in crime)
		Dancers and stripers
13. Svećenikova Djeca (The	Drama, Comedy	Vesna (Jure's wife, mother)

Priest's Chrildren)		Kristina (church choir's singer)
		Vesna's mother
		Group of older women in the village
14. Šegrt Hlapić (The Brave Adventures of the Little Shoemaker)	Adventure, Family	Gita (Šegrt's girlfriend)
		Majsorica (Mrkonja's wife)
15. Now You See Me	Mystery, Crime, Thriller	Henley (illusionist)
		Alma (detective)
16.The Croods	Animation, Adventure, Comedy	Eep (Grug's daughter)
		Ugga (Grug's wife)
		Gran (grandma)
17. Gravity	Mystery, Crime, Thriller	Dr. Ryan (astronaut)

Table XVIII

Discourse analysis for each movie trailer separately is presented in the Appendix in table form. In the following chapter, the same appearing discourses are discussed in the interpretative way. Special attention has been paid on female roles and their characteristics, on the way they are representing themselves as well as the way they are treated from and positioned towards male characters.Only information from the trailers are taken into account considering female representations. Further development of the characters in the full movies is not elaborated. Only the information needed for naming the characters and better understanding of their roles is taken from the wider context of the movie.

5.3.1. Discourse analysis

- ***Powerful woman***

In the*Hobbit: The Desolation of Smaug*movie trailer, a female warrior Tauriel is playing a brave character shown in the scenes where she is fighting in the woods with bow and arrow equally brave as male warriors. She is determined in her fight and wants to win against the evil (she says: "We will not end here, with every victory this evil will grow"). Another example of a different kind of powerful woman is detected in the *Frozen* movie trailer. The queen Elsa has a great power to turn everything into ice (-"…a ruler did appear. Her secret powers were great…"- male narrator). A lot of powerful women are

identified in the *Fast & Furious 6*trailer, like Letty, a though girl driving fast cars and shooting from a gun at a masculine man, Dominik, her former boyfriend. Another example is shown in the*Despicable Me 2* trailer. A female character, agent Lucy, is depicted as more powerful than a man in a scene where she comes to pick up Gru, a former criminal: "Agent Lucy Wild…you are gonna have to come with me". She is using her powerful weapons to fight him and succeeds to put him in a truck. She is at the same time serious, tough and dangerous, but also feminine (using lip stick teaser, wearing high heels, make-up and nail polish). In the *Hunger Games* trailer, the heroine (Katness) is showing her power by fighting bravely in the woods (with bow and arrow). Between her fighting scenes there is a writing on the screen- "Hope is stronger than fear". Female illusionist Henley is playing a powerful role in the movie *Now You See Me* being a part of a magic team performing magic tricks in front of the audience. In some scenes she is dressed sexually provocative (revealing her legs in a costume and dressed in a swimsuit) which gives her power to distract the audience watching the magic tricks. One example of a powerful female is evident in the *Croods* movie, where Eep, a teenage girl from the Stone Age, is bravely exploring the world outside the cave, even she is not allowed to. She confronts her father's authority and despite his rules about not leaving the cave, she is engaging in this risky adventure. Extremely strong female character is presented in the movie *Gravity*. Dr. Stone, a female astronautis fighting for her life in the space after she experienced a tragedy of her shuttle being destroyed. She floats alone through the space hoping for a miracle, but she is not quitting. She stays physically and psychologically strong and focused, guided by her will to survive.

- D***etermined woman***

In the *Frozen*movie trailer, Elsa's sister, Anna, is portrayed as a very brave and determined woman who knows how to make a decision and stand by it. After her sister left the kingdom, she decided to find her and make her come back ("I'll bring her back and I'll make this right!"-Anna). She didn't give up even though it was a long hard road.

- ***Power of sisterhood***

In the *Frozen* trailer, one of the most important discourses is the *power of sisterhood*. The strong bond between two sisters and the love they feel for each other kept them alive and strong, and made Anna risk her life:

-"Are you not scared?" (Hans)

-"She's my sister, she would never hurt me!" (Anna).

This discourse is also emphasized by the trailer's writing on the screen as a promotion for the movie ("The power of family is the strongest magic of all"). Power of sisterhood is identified in the movie *Hunger Games* as well, between the heroine Katness and her younger sister Primrose. Katness is trying to protect her sister and in the scene where they are being separated, they are both finding it hard.

- ***Woman rescued by a hero***

This type of discourse is appearing in the *DjangoUnchained*movie trailer when Django comes to rescue his wife from slavery in a heroic way, after killing a huge number of "bad guys". They kiss passionately after a long time spent apart. Broomhilda, his wife, is helpless and scared what is seen in a flash close-up scene on her face. She would probably have a terrible life in slavery if her husband didn't save her. In an action scene of *Fast & Furious 6*, Letty is flying through the air from a tank and Dominik makes a risky move jumping after her. The same discourse is demonstrated in the *Iron Man* movie trailer in the scene where Tony (the Iron Man) saves a woman from a plane crash catching her in the air.

- ***Supportive woman***

In the *Django Unchained* movie trailer, Lara, Calvin's sister, is shown from the back sitting at a dinner table. Calvin is a negative character, a rich man who kills black people without emotions and doesn't care about others. In the scene with Lara, he praises himself at the dinner table and Lara is nodding without saying anything. She is basically agreeing with him no matter what he says. In the *Rush* movie trailer, Suzy and Marlene represent typical supportive women who stand by their men, James and Niki, supporting their dangerous careers by watching their car races and cheering for their husbands.

- ***Fearful & helpless woman***

In the *Frozen* movie trailer, Queen Elsa is, despite her power, scared and feared because she cannot control her ability to turn things into ice, which is why she has to choose a life in isolation ("…but alone she stayed in fear" -male narrator). In the video it is well shown by her facial expressions of fear and despair. There is also a scene showing her

imprisoned with chains around her hands, feeling helpless and lonely. In the *Rush* movie trailer, there is a scene where Niki Lauda and his wife Marlene are driving in a car and he starts to drive faster. Marlene screams and gets scared of the speed. In the *Iron Man* scene where Tony and his girlfriend, Pepper, get blown by the explosion, Pepper's scared face is identifying the same discourse, too.Another female character, Grace from the *Smurfs 2* is being scared of a goose (she screams and has scared facial expression). In the *Šegrt Hlapić* (The Brave Adventures of a Little Shoemaker), the female character Majsorica is crying, feeling helpless and trying to protect Šegrt while Majstor Mrkonja, her husband, is beating him. She has no right to say what she means nor contradict her husband. In a scene where female illusionist Henley (in *Now You See Me*) is trapped in chains upside down in an aquarium full of water for the purpose of the magic trick performance, she is demonstrating a helpful female position.In the movie trailer *Gravity*, female astronaut, Dr. Stone, feels scared and helpless in the space, detached from her space station, guided by a male voice. She cannot breathe, feels anxious and has a panic attack.

- ***Man's opinion***

In a scene of the movie trailer *Frozen*, Anna and Christof, her friend and later boyfriend, are walking in the woods and he notices her hair going grey. She asks him fearfully: "Does it look bad?" searching for his opinion of her looks.

- ***Caring woman***

This discourse is detected in the *Hangover3* movie trailer in the example of Alan's friend Tracy who is trying to help Alan getting over a crisis, saying: "Alan, this is intervention!". In the *Rush* trailer there is a caring character, the nurse Gemma, who is taking care of James, a famous race car driver.

- ***Disrespectful daughter***

In the *Hangover 3* trailer, a totally opposite discourse has been detected in a scene where a pawnshop owner, Cassie, is yelling at her mother in wheelchair:

-“Cassie, I’m hungry” (Cassie’s mom)

-“Mom, I’m with a customer!” (Cassie)

-“She’s rude” (Alan about Cassie’s mom)

-“You heard that, mom? Nobody likes you!” (Cassie)

Besides being rude and disrespectful, she is also over-weight and looking kind of rusty and “hippie” which is not a usual (conventional) beauty image and she is acting “mannish”. The connection between conventional picture of “ugliness” and “rudeness” is demonstrated in this example.

- ***Dependent woman***

Continuing on the previous example, Cassie’s mother is an old helpless lady dependent on others and searching for help. She is put in a subordinate position and isn’t treated in a respectful way from her daughter.

- ***Sexual objectification***

Pure example of sexual objectifying of female bodies is seen in one scene of the movie *Fast & Furious 6* filled with scantily dressed female models dancing on the street at a car show. Camera is focused on their naked body parts (buttocks, legs, belly) and expensive cars surrounding them. A connection between sexy women and cars is common, because it is assumed that cars are male interest domain as well as the girls who are used as a mere sexual objects of male gaze. One example of sexual objectification is identified also in the *Fack you Goehte* moviescene showing two students in a school play where a male student is making an ironic version of *Romeo and Julia* telling to female student in a play: “Julia, du Fortze, ich will flicken. Cak, cak, zeig mal Möpse“ (*Julia, my cunt, I want to fuck…show mesome boobs*“). Another example is presented in the *Rush* trailer where James is sexually objectifying the nurse Gemma by looking her only in a sexual way, not professional, and engaging in sexual affair with her. In the *Iron Man* movie trailer, Tony’s girlfriend, Pepper, is presented in a sexual way in the scene where she wears a bra after explosion, surrounded by ruins. The movie trailer *The Wolf of the Wall Street* reveals many examples of sexual objectification of female body. There are a lot of party scenes, filled with alcohol, drugs and women used exclusively as objects of male gaze and sexual desire (irrelevant for the plot; half-naked, in underwear or swimsuits; in the party scenes and in the office; around the pool, on the yacht; using for male entertainment). One scene

in particular is showing a woman (Chantelle) wrapped in money taped to her body, wearing only underwear. She is used as a crime tool (for smuggling the money) and Donnie (Jordan's partner) talks to her confirming the same discourse:

-"Yeah but we don't work for you, man" (Chantelle)

-"My money is taped to your boobs, technically you do work for me" (Donnie)

- ***Woman as motivation***

A good example of a woman influencing man's actions is depicted in the movie *Fast & Furious 6*in a scene where Dominik sees a new picture of his dead girlfriend Letty, as a proof that she is found alive. He reunites his whole action team and accepts a dangerous mission just to bring her back.

- ***Women's rivalry***

Two women (Letty and Riley) are fighting physically against each other in a scene of *Fast & Furious 6*. They are strong, brave and dangerous, brutally hitting each other

- ***Father-daughter relationship***

This kind of relationship is the best presented in the movie trailer *Despicable Me* where Gru puts his daughters to sleep. He is a former criminal, a tough guy who is very serious professionally, or at least tries to be, but around his girls, he is becoming a warm father figure and girls have a good relationship with him since there is no mom in their lives. Here is an example of his conversation with Margo, one of the daughters:

-"Hold the horses, who are you texting?" (Gru)

-"My friend Avery" (Margo)

-"Avery?!…Is this a girl's name or a boy's name?"(Gru)

-"Does it matter?" (Margo)

-"No, it doesn't matter…unless it's a boy!" (Gru)

Gru is playing a role of a protective father who doesn't understand "girls' world" and doesn't let them get involve with boys, which is why Margo, a teenager, tries to protect her privacy. A similar father-daughter relationship is shown in the movie trailer *The Croods* where Eep (a teenage girl) is not allowed to have a boyfriend and has to stick to

her family. Grug, her father, gets upset seeing Eep with her boyfriend, Guy, hugging each other. He said: “Croods stick together… except from you two!”. Eep and Grug show a typical relationship between a female teenager and her father: they communicate difficultly, their views are different and father presents an authority setting up the rules for behavior.

- ***Sexually attractive unintelligent woman***

Charlie, Zeki’s friend in the movie *Fack ju Goethe* is helping him hide the money he has stolen. She is proudly telling him how she has buried the money but when they came to the spot, it turned out to be a construction site. Conversation between Zeki and Charie reveals how he is mad at her for ruining his plans:

-“Sie stand da neulich noch nicht” (*It wasn’t here the other day*) (Charlie)

-„Warum vergräbst du das scheiss Geld mitten auf einer Baustelle?“ (*Why would you hide the money at a fucking construction site?)*(Zeki)

-“Ja ich dachte sie verlegen da bloß so Rohre”(*Yeah, I thought they were just laying pipes*) (Charlie)

- ***Demanding woman***

In the same movie (*Fack ju Goehte*) there is a powerful female character, the school director Gudrun, who is expressing her anger because of the mess in the school and demands changes: “Ich will dass diese Klasse unter Kontrolle gebracht wird!” (*I want this class under control!)*

In the *Rush* movie trailer this discourse is recognized in the scene where Marlene, Niki’s wife, is telling him to drive faster:

-“Look how he’s driving, like an old man” (Marlene)

-“Why would I drive fast?”(Niki)

-“Because I’m asking you to” (Marlene)

- ***Smart woman***

Example of a smart woman is the character of Lisi (*Fack ju Goehte*), a serious school teacher wearing glasses. She corrects Zeki's grammer in the scene where they meet for the first time:

-"…wegen dem Lehrerplan, können wir uns da mal treffen, bisschen austauschen und so?"

(…*because of schedule and stuff, can we meet sometime*?) (Zeki)

."Wegen DES Lehrplans!"(*Because of THE schedule!*)(Lisi)

-"Ja, hab ich doch gesegt" (*Yeah, I said so*) (Zeki)

She looks at Zeki suspiciously and she criticizes his work with students. She is giving an impression of a responsible and smart woman whose knowledge is her source of power over the man.

- ***Commodity value***

A scene from *Fack ju Goehte* demonstrates how clothing brands are valuable to women. In this case, a female student is angry at Zeki because he destroyed her shirt: "Eh das ist Pimkie. Das geht fleisch nie wieder raus!" (*Hey, this is Pimkie. This might never come out*!). In one scene of *The Croods* trailer, Eep (a teenage girl from the Stone Age) is first time introduced with shoes, a typical feminine object of interest and desire. She is thrilled and exited, screaming and saying: "Aaaaa I love them!" which is also a sign of the *commodity value* discourse.

- ***Sexual self-objectification***and ***Woman as sexual subject***

Zeki's friend Charlie (*Fack ju Goehte*) is presenting herself is a sexual way dressed provocatively (in short pink panties, leopard patterned top and high heels). The other example from the same movie is a scene showing two prostitutes on the street smoking cigarettes dressed in short dresses (irrelevant for trailer plot).

In the movie trailer *Wolf of the Wall Street* there is an example of a woman presenting herself as a desirable sexual subject. The character Naomi, an attractive blond girl seduces Jordan and later becomes his wife. Here is one of their conversations:

-"Aren't you married?" (Naomi)

-"Yeah, but married people cannot be friends?" (Jordan)

-"We're not gonna be friends" (said Naomi with flirty look)

- ***Girls' fandom***

The famous car race driver, James, leads a turbulent lifestyle engaging in many sexual relationships. His screaming fans on the races are all female. They experience thrilling excitement when James is close to them signing autographs and making photos.

- ***Importance of woman in a man's life***

Tony, the main hero of the movie*Iron Man* is saying: "The things are different now. I have to protect the one thing I can't live without-that's you", pointing at his girlfriend, Pepper. Before her, things were apparently different and he had nothing to lose. Love changes things and he states he cannot live without her, which implies a big importance of the woman in his life. In the movie *Svećenikova Djeca* (Priest's Children) this discourse is demonstrated in a different way in the scene where Jure, a man living on a traditional Croatian island, gets drunk one night and climbs at the top of a small square in the town centre. He holds himself on a pier and singing a Croatian love song: "Malo mi je jedan, jedan život s tobom…" (*It is not enough for me, just one life, one life with you…*)

- ***Bad girl vs. Good girl***

Even though the characters in the animation movie *Smurfs 2* are fictional, there are two types of femininity identified, a "good" and a "bad girl. Smurfette, the good female Smurf is portrayed as a beautiful, naïve blond female, and Vexy, the bad one, has a black hair and mean look in her eyes, as well as she is not conventionally beautiful. Smurfette is "taken" by the "Naughties" and tricked into being bad while the rest of the Smurfs are trying to save her. She is having fun doing naughty things (rolling fast on a rollercoaster, flying on a goose, jumping on the cakes, ruining things), but papa Smurf wisely concludes she could never become bad: "Don't worry, Smurfette can never be tricked into being one of them…It doesn't matter where you come from, what matters is who you choose to be".

- ***Sexual Power***

One scene from the *Wolf of the Wall Street* well demonstrates woman's sexual power: Naomi, Jordan's wife is sitting on the floor in a pink dress holding a high heel on Jordan's

forehead. She uses her sexual power for getting luxurious life that Jordan can afford her (he buys a yacht and surprises her).

- ***Traditional Religious woman***

Women in the movie *Svećenikova Djeca* (Priest's children) are fitting in a profile of a typical traditional Croatian women living on the coast. Their lives revolve around family, children and religion. Example shown in the movie trailer is demonstrating this discourse. Vesna, a local girl who gets pregnant with a stranger, has to marry Jure, a local man accused to be the child's father. A child without marriage is not accepted by the conservative locals and the priest.

- ***Sensitive femininity***

Šegrt's girlfriend, Gita in the movie *Šegrt Hlapić*(The Brave Adventures of the Little Shoemaker) is depicted as a sensitive and romantic female, who is often smiling and enjoying Šegrt's company, she is caring and innocent, dressed in a white dress looking like a small princess. Eep, a young girl in the movie *The Croods,* falls in love with Guy, a teenage boy who liberates her "feminine self", makes her softer and more romantic. In one scene in *Fack ju Goehte* trailer, a female student Chantal is crying in the class and her teacher, Zeki, is telling her to cry more quietly.

- ***Constrains for a woman in conservative family***

The Croods trailer begins with the main female character Eep telling a story about her family: -"My name is Eep and this is my family, Croods. We've been in a cave forever…We never had a chance to explore the outside world because of my dad's one rule-New is always bad. Never not be afraid" (Eep). She is not free and she has to listen to her father, the head of the family, but she would like to see what is outside of her world, explore new things and break the rules.

- ***Humorous old lady***

In the movie trailer *The Croods,* the old Gran (grandma) is depicted in a humorous way joking about herself and acting wild. In a scene where her daughter (Ugga) is calling her to get out of the cave, she answers: -"Still alive!" getting out of the cave laughing,

looking funny with a messy grey hair. In the other scene she fights against an animal in the woods punching her in the face and laughing.

- ***Independent vs. Dependent woman***

In *The Croods*, the female character Eep is determined in her own decisions, brave and strong, but she transforms into a sensitive conventional female when she meets Guy, her boyfriend who protects her from danger, reveals new things (shoes, fire) to her and makes her feel safe. She learns what love is and starts to lean on his protection, becoming dependent and losing her individuality, at least in some part.

- ***Power of motherhood***

In the movie trailer *Gravity*, there is a sign of the *power of motherhood* discourse. Dr. Stine, an astronaut working in the space, fights for her life and, in a conversation with her male colleague Matt (who is going to die floating in the space), she reveals where her strength is coming from:

-"Where is home, Dr. Stone? …Is there someone down there looking up, thinking about you?" (Matt)

-"I had a daughter…a little girl with brown hair. Tell her that I'm not quitting" (Dr. Stone)

- ***Traditional vs. Career woman***

In the same movie (*Gravity*), two discourses are presented as oppositional: woman as a traditional family person married with children on one side, and a woman having a successful career and being totally committed to her work on the other side. Dr. Stone had a daughter and a happy family (evident from a family portrait she kept) and, after the tragedy of losing her daughter, she becomes sad and cold. Since she has "nothing to lose", she committed her life to a very ambitious, but also dangerous, carrier.

Summary of discourses

Below is the summary of the identified discourses in the analyzed movie trailers. Some of them are connected (similar or the same) and these are marked with the same color together. The once that are left white are appearing independently. There is a similar image of femininityhappening in the movies as in the music videos, just in different contexts. The complexity of female identity is still in between the power and determination of the female character on the one side and "weaker role" of woman as carer and supporter, as someone dependent on the other is some way. There is evident power in roles of brave heroes, sisters and mothers who are also queens, astronauts and warriors, but there is often a "sensitive side" of the female characted that is just "waiting" to come out on the surface. Sexual objectification is not neglected in the movies as well, which implies that female bodies are obviously put on the screen "to be looked at". Extreme examples show characters of prostitutes and dancers. Power of female characters comes from being physically and psychologically strong and determined, and it comes also from relationships to other women (motherhood, sisterhood). There are examples of the conflict between a traditional woman and independent career woman. They are not mutually exclusive, but are confronting. Traditional woman is connected with domesticity and religion, and she is depicted as sensitive and caring. On the other side, a powerful/independent/strong/ woman is connected with coldness and inhumanity (powerful queen is turning everything into ice; successful astronaut is serious and sad; strong warrior is having "super powers" or isn't even human).

MOVIES	DISCOURSES
1. The Hobbit:The Desolation of Smaug	**Powerful woman**
2. Django Unchained	**Woman rescued by a hero**
	Supportive woman
3. Frozen	**Powerful woman**
	Determined woman
	Power of sisterhood
	Fearful & helpless woman
	Man's opinion
4. Hangover 3	**Caring woman**
	Disrespectful daughter
	Dependent woman
5. Fast & Furious 6	**Powerful woman**
	Sexual objectification
	Woman as motivation

	Women's rivalry
	Woman rescued by a hero
6. Despicable Me 2	**Powerful woman**
	Father-daughter relationship
7. Fack ju Goehte	**Sexually attractive unintelligent woman**
	Demanding woman
	Smart woman
	Commodity value
	Sexual objectification
	Sexual self-objectification
	Sensitive femininity
8. Rush	**Demanding woman**
	Caring woman
	Sexual objectification
	Girls' fandom
	Fearful & helpless woman
	Supportive woman
9. The Hunger Games: Catching Fire	**Powerful woman**
	Power of sisterhood
10. Iron Man 3	**Importance of woman in a man's life**
	Fearful & helpless woman
	Sexual objectification
	Woman rescued by a hero
11. Smurfs 2	**Good girl vs. Bad girl**
	Fearful & helpless woman
12. The Wolf of the Wall Street	**Woman as sexual subject**
	Sexual objectification
	Sexual power
13. Svećenikova djeca	**Importance of woman in a man's life**
	Traditional religious woman
14. Šegrt Hlapić	**Sensitive femininity**
	Fearful & helpless woman
15. Now You See Me	**Powerful woman**
	Helpless woman
16. The Croods	**Constraints for a woman in a conservative family**
	Humorous old lady
	Commodity value
	Father- daughter relationship
	Powerful woman
	Sensitive femininity
	Independent vs. dependent woman
17. Gravity	**Power of motherhood**
	Fearful & helpless woman
	Powerful woman
	Traditional woman vs. career woman

Table XIX

6. Discussion

Analyzing popular media (magazines, music and movies), a lot of different femininity discourses emerged from the sample. This complex and multilayered femininity image created by the media gets along with the post-feminist identity full of contradictions and negotiations between multiple features constituting a woman.

From the analysis of popular women's magazines in Austria and Croatia it is worth noting they are representing a woman who is passionately following fashion and beauty trends, like to be up to date with female celebrities' stories, has a rich sex life and is interested in improving her physical looks, love relationship, as well as professional performance. She is constantly running towards the "perfection" in every aspect of her life and she never actually gets there (*discipline & self-surveillance*; *make-over strategies*). There is a little time for resting (*pleasing yourself*), but next month there is a new diet to be followed, there are new fashion rules that shouldn't be broken.She is prepared for each situation and full of knowledge needed to act "properly", from choosing the perfect dress for the first date (*fashion knowledge & consumption incentive*) and keeping her hair and nails perfect in all conditions (*beauty guide*), to managing her day at the office in the best possible way (*self-improvement*) and impressing her boss with new self-confidence (*self-help*). Her world is revolving around herself and people in her life in a universal setting independent from any reference to political, national, religious or any other social aspect of identity besides gender. Femininity is strictly divided from masculinity, creating two opposite worlds that cannot be easily understood without knowing specific codes and strategies that give woman power to "enter the men's world" (*relationship knowledge as power*; *sex knowledge as power*; *male perspective*). The creates female ideal is put under pressure to, above all, be sexually attractive and feel "sexy" in order to be feminine, beautiful and powerful.

Referring to the previous research, similar topics circulating on the magazine covers were found in the Crusmac (2013) research (*sex life, beauty tips, fashion, body and diet, relationships, career, celebrities*). The topics *marriage* and *motherhood* were not identified in this sample. Also, in the Crusmac's research the most frequent topic was *sex*

life and on the 3rd place is the most frequent topic in this research-*fashion*. Concerning the overlapping topics, her most frequent case was a combination of *celebrities* and *sex life* and in this case it is not found at all. Instead, most frequently identified "mixed topics" are: *psychology* and *new media;* and *celebrities* and *fashion* (each appearing 3 times). I would agree with Crusmac (2013) on hyper-sexualization of the content and post-feminist confusion between independent and traditional women's representations. I would agree with Machin and Thornborrow (2003) observation on Cosmopolitan magazine which identified sex as the source of power and agency. It is evident across the discourses in this research implying that everything, from outside appearance and being self-confident to managing relationships and being successful at work, understands "sexiness" as the top priority which is often translated into power. They identified *addressing the naïve reader* as a separate discourse which appears also in the interpretative part of this research where magazine puts itself in the position of an expert or adviser needed in reader's life and reader stands in the position of ignorant subject who cannot make decisions alone and needs motivation, advice or knowledge to learn *how to* behave. Especially in the *sex life* discourses there is the underlying intention to *please the other*, which is articulated by Machin and Thornborrow (2003) as well. Kauppinen's research on German Cosmopolitan (2013) captures the essence of this research in the best way. She stresses post-feminist *self-management* discourse as omnipresent across the topics, saying women can achieve various goals by engaging in the strategies offered by magazine's experts. In the never-ending chase of the complete "perfection" they are becoming the best "version" of themselves exercising "lifestyle maximization ethics" (Rose, 1999, in Kauppinen, 2013)

Discourses identified in the music videos performed by male artists, vary from song to song. Worth noticing is evident *sexual objectification* or *self-objectification* (in 3 out of 10 videos) meaning that female body is presented as an object of male gaze and sexual desire. One song presents woman in a romantic way (*woman as a dream*; *missed & loved woman*), one puts women in a position of *escorts/addition to man.*Women are mostly put in subordinate positions towards men (*dependent woman*, *woman's ignorance & subordination*, *verbal sexual abuse*) and there is one song that points out at negative characteristics of women (*negative & hated woman*, *angry & depressed woman*). *Woman power* and *individuality* are evident in 2 examples as well, so it is hard to determine one single image of femininity representations in male music videos, but for sure, it cannot be said that woman is valuated, respected and appreciated in the majority of the videos. In

the rest of music videos performed by female artists (or a combination of artists), femininity image is more clearly demonstrated. In 6 out of 9 music videos, *sexual objectification* or *self-objectification* discourse is identified. Signs of those discourses are evident in female artists' dressing, dancing and behaving in the videos, as well as in the lyrics and camera close-ups. Reinforcement of "sexy body" is an obvious trend, which is presented as either an expression of the art (*individuality & self-expression*), emotions (*emotional vulnerability*) or as a source of power (*woman power, freedom & independence*). Women are often victimized (*victimization*) by love and experience painful emotions caused by their break-ups, depression and relationship crisis (*love pain & nostalgia*, *emotional anger*, *dependent woman*, *woman's dramatizing*, *depressed woman*). This part of the research could be connected with Wallis' research results which showed that female performers are "engaged in significantly more sexual self-touch, suggestive dancing and sultry looks" (2011:168) and that the videos are reinforcing stereotypical notions of women as sexual subjects. *Objectification theory*(Fredrickson & Roberts. 1997) is a theoretical framework used in the research made by Frisby and Stevens Aubrey (2012) and it is well implied here with the special attention paid to *body exposure*, *notion of the gaze*, *sexualized dancing* and *clothing*. In their research there are examples found where women are being perpetrators of gaze, but in this research it is not identified. Still, *sexualized dance* and *body exposure* are identified in many examples in both cases.

In the movie trailers women are portrayed mostly as emotional and supportive wives, girlfriends, sisters, mothers and daughters (*supportive*/*fearful & helpless*/sensitive/*dependent*/*caringwoman*). These characters are waiting to be rescued, depend on others and are scared of danger, loneliness or losing their love ones. There are trailers depicting powerful women (9 trailers out of 17) being warriors, agents, action team members, school directors, queens, magicians and astronauts. Their power is coming from their physical and psychological strength, their bravery, independence and self-determination. Strong bonds between sisters are found in two trailers (*power of sisterhood*) and the *power of motherhood* in one. *Sexual objectification* and *self-objectification* discourses are identified in 5 movie trailers where women are primary presented through their attractive looks and used as objects of male gaze and sexual desire. Sometimes it is presented as a powerful tool (*sex power*) for getting things and

sometimes as a source of subordination, reducing women to objects (especially in the cases of characters like dancers and prostitutes).

The presence of feminist discourse is evident in the cases of independent and powerful female representations in popular media, who are managing their lives, relationships and careers on their own, but equal reinforcement of conventional femininity image is identified, often simultaneously workingwith feminist discourses of power and agency, that are often related to sexuality giving women ability to control men and reach their goals. At the same time, they are obeying stereotypical standards of sexiness and attractiveness set up by men, which areoften translated into being "successful", "powerful", "taking control" and "being self-confident". If a woman is not conventionally feminine (pretty, skinny, caring, warm, vulnerable, sexy) she is presented either as cold, mannish, negative or inhuman and is used as an object of mockery or hatred. She needs to be subjected to certain "transformation" in order to become "normal", in order to become a "real" woman.

7. Conclusion

This paper offers an overview of femininity discourses appearing in the popular media in Austria and Croatia. Special attention has been paid on female representations, their position between power and subordination identified from their behavior, physical appearance and relationship to others.

Benefit of this research is that it offers a multilayered approach to femininity, looking at it from various perspectives, in different popular media, distributed in two different countries. Theoretical point of departure is the post-feminist sensibility defined by confusions and contradictions between traditional pre-feminist and modern emancipated woman. The mediated post-feminist position of woman is not placed in any of those two opposite categories, but claims to offer her multiple choices for negotiation of both. There is no doubt she is allowed, at the same time, to have a job and a child, to participate in social life and manage her marriage/relationship, and to express her sexuality as well as her emotions. Doubt exists in the possibility of "having it all" without sacrifice,losing the "true self" and being judged or subordinated by society.

Limitation of this research is the lack of space and time for bigger sample analysis, as well as the lack of quantitative data, all in favor of critical discourse analysis that required detailed interpretative approach, being at the same time a method and a perspective, without clearly set destination point.

This paper can be well used for further academic discussion on this topic and as a base for new methodological upgrades. It is a good starting point for developing bigger multilayered research of women' representationsin popular media, as well as an incentive for investigation of femininity image in movie trailers, which are particularly neglected by previous scholars.

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8.3. Sample material

8.3.1. Magazines

Cosmopolitan (German edition: Germany, Switzerland, Austria)-monthly magazine

Issue 1: January 2014

Issue 2: February 2014

Issue 3: March 2014

Issue 4: April 2014

Issue 5: May 2014

Issue 6: June 2014

Cosmopolitan (Croatian edition: Croatia, Bosnia and Herzegovina)-monthly magazine

Issue 1: January 2014

Issue 2: February 2014

Issue 3: March 2014

Issue 4: April 2014

Issue 5: May 2014

Issue 6: June 2014

Elle (German edition: Germany, Austria, Switzerland)-monthly magazine

Issue 1: January 2014

Issue 2: February 2014

Issue 3: March 2014 (double edition, 2 covers)

Issue 4: April 2014

Issue 5: May 2014

Issue 6: June 2014

Elle (Croatian edition: Croatia, Bosnia and Herzegovina)-monthly magazine

Issue 1: January 2014

Issue 2: February 2014

Issue 3: March 2014

Issue 4: April 2014

Issue 5: May 2014

Issue 6: June 2014

Woman (Austria)-biweekly magazine

Issue 1: January 2014 (Nr. 02)

Issue 2: February 2014 (Nr. 04)

Issue 3: March 2014 (Nr. 06)

Issue 4: April 2014 (Nr. 08)

Issue 5: May 2014 (Nr. 10)

Ljepota i Zdravlje (Croatia)-monthly magazine

Issue 1: January 2014

Issue 2: February 2014

Issue 3: March 2014

Issue 4: April 2014

Issue 5: May 2014

Issue 6: June 2014

8.3.2. Music videos:

Male artists

MV1: Wake Me Up, Avicii (feat. Aloe Blacc):
https://www.youtube.com/watch?v=IcrbM1l_BoI

MV2: Blurred Lines, Robin Thicke (feat. Pharrell Williams and T.I.):
https://www.youtube.com/watch?v=yyDUC1LUXSU

MV3: Get Lucky, Daft Punk (feat. Pharrell Williams):
https://www.youtube.com/watch?v=h5EofwRzit0

MV4: Let Her Go, Passenger: https://www.youtube.com/watch?v=RBumgq5yVrA

MV5: Can't Hold Us, Macklemore (feat. Ryan Lewis and Ray Dalton):
https://www.youtube.com/watch?v=2zNSgSzhBfM

MV6:Thrift Shop, Mackemore (feat. Ryan Lewis and Wanz):
https://www.youtube.com/watch?v=QK8mJJJvaes

MV7: Safe and Sound, Capital Cities: https://www.youtube.com/watch?v=47dtFZ8CFo8

MV8: Radioactive, Imagine Dragons: https://www.youtube.com/watch?v=ktvTqknDobU

MV9: La La La, Naughty Boy feat. Sam Smith:
https://www.youtube.com/watch?v=3O1_3zBUKM8

MV10: All around the World, Justin Bieber (feat. Ludacris):
https://www.youtube.com/watch?v=OmliBRZUxnk

Female artists

MV1: Applause, Lady Gaga: https://www.youtube.com/watch?v=pco91kroVgQ

MV2: Royals, Lorde: https://www.youtube.com/watch?v=nlcIKh6sBtc

MV3: Wrecking Ball, Miley Cyrus: https://www.youtube.com/watch?v=My2FRPA3Gf8

MV4: Boomerang, Nicole Scherzinger:
https://www.youtube.com/watch?v=xoRrGsgohYE

MV5: Lovebird, Leona Lewis: https://www.youtube.com/watch?v=V3KotP1V0E8

Male feat. Female artists

MV1: Scream & Shout, Will.i.am feat. Britney Spears:
https://www.youtube.com/watch?v=kYtGl1dX5qI

Female feat. Male artists

MV1: Just Give Me a Reason, Pink feat. Nate Ruess:
https://www.youtube.com/watch?v=OpQFFLBMEPI

MV2: Live it Up, Jennifer Lopez feat. Pitbull:
https://www.youtube.com/watch?v=BofL1AaiTjo

MV3: Stay, Rihanna feat. Mikky Ekko:
https://www.youtube.com/watch?v=JF8BRvqGCNs

8.3.3. Movie trailers

MT1: The Hobbit: The Desolation of Smaug:
http://www.imdb.com/title/tt1170358/?ref_=nv_sr_2

MT2: Django Unchained: http://www.imdb.com/title/tt1853728/?ref_=nv_sr_1

MT3: Frozen: http://www.imdb.com/title/tt2294629/?ref_=nv_sr_1

MT4: The Hangover 3: http://www.imdb.com/title/tt1951261/?ref_=nv_sr_1

MT5: Fast & Furious 6: http://www.imdb.com/title/tt1905041/?ref_=nv_sr_1

MT6: Despicable Me 2: http://www.imdb.com/title/tt1690953/?ref_=nv_sr_1

MT7: Fack ju Göhte: https://www.youtube.com/watch?v=_rJKHTjVaFk

MT8: Rush: http://www.imdb.com/title/tt1979320/?ref_=fn_al_tt_1

MT9: The Hunger Games: Catching Fire: http://www.imdb.com/title/tt1951264/?ref_=nv_sr_3

MT10: Iron Man 3:http://www.imdb.com/title/tt1300854/?ref_=nv_sr_1

MT11: The Smurfs 2: http://www.imdb.com/title/tt2017020/?ref_=fn_al_tt_2

MT12: The Wolf of Wall Street: http://www.imdb.com/title/tt0993846/?ref_=nv_sr_1

MT13: Svećenikova Djeca: https://www.youtube.com/watch?v=xUaaIYRGzSw

MT14: Šegrt Hlapić: https://www.youtube.com/watch?v=bX9KF9nwEc0

MT15: Now You See Me: http://www.imdb.com/title/tt1670345/?ref_=fn_al_tt_1

MT16: The Croods: http://www.imdb.com/title/tt0481499/?ref_=nv_sr_1

MT17: Gravity: http://www.imdb.com/title/tt1454468/?ref_=nv_sr_1

9. Appendix

9.1. Magazine covers

9.1.1. Topics

- **Cosmopolitan (Austria)**

Issue Nr.	1.	2.	3.	4.	5.	6.	**Total**
Body & Diet	1	0	0	1	0	0	**=2**
Sex Life	1	2	2	1	1	1	**=8**
Relation -ships & Love	1	0	1	0	1	1	**=4**
Beauty	1	1	2	1	2	1	**=8**
Psycho	1	1	1	0	1	1	**=5**
Career & Money	1	0	1	2	1	2	**=7**
Celebs	1	1	1	0	1	1	**=5**
Fashion	0	2	1	1	1	1	**=6**
Health	0	0	0	0	0	0	**=0**
Cook & Deco	0	0	0	0	0	0	**=0**
Travel	1	0	0	0	0	0	**=1**
New Media	0	0	0	0	0	0	**=0**
Other	0	0	0	0	0	0	**=0**

Table 1

Issue Nr.	**Mixed Topics**
1.	1=Body&Diet + Beauty
2.	1=Relationships &Love + Career&Money
3.	0
4.	2=Career&Money+Celebs; Relationships&Love+Career&Money
5.	0
6.	0
Total	**=4**

Table 2

- **Cosmopolitan (Croatia)**

Issue Nr.	1.	2.	3.	4.	5.	6.	**Total**
Body & Diet	0	1	1	0	1	1	**=4**
Sex Life	1	1	1	0	0	1	**=4**
Relation -ships & Love	1	1	2	1	2	1	**=8**
Beauty	1	0	1	1	0	0	**=3**
Psycho	1	0	0	1	1	1	**=4**
Career & Money	0	1	1	0	0	0	**=2**
Celebs	1	1	1	1	1	1	**=6**
Fashion	1	2	1	1	1	1	**=7**
Health	0	0	0	1	0	0	**=1**
Cook & Deco	0	0	0	0	0	0	**=0**
Travel	0	0	0	0	0	0	**=0**
New Media	0	0	0	0	0	0	**=0**
Other	0	0	0	0	0	0	**=0**

Table 3

Issue Nr.	**Mixed Topics**
1.	0
2.	0
3.	0
4.	1= Body&Diet + Sex Life
5.	2= Sex Life + Relationships& Love Psycho + New Media
6.	2= Beauty + Career& Money Psycho + New Media
Total	**=5**

Table 4

- **Elle (Austria)**

Issue Nr.	1.	2.	3.	4.	5.	6.	**Total**
Body & Diet	0	0	0	1	1	0	**=2**
Sex Life	0	0	0	1	0	0	**=1**
Relation -ships & Love	1	0	0	0	0	0	**=1**
Beauty	1	1	3	0	1	1	**=7**
Psycho	0	0	0	0	0	0	**=0**
Career & Money	0	0	0	0	0	0	**=0**
Celebs	0	0	0	0	0	0	**=0**
Fashion	0	4	5	2	2	3	**=16**
Health	0	0	0	0	0	0	**=0**
Cook & Deco	0	0	0	0	0	0	**=0**
Travel	0	0	0	0	1	0	**=1**
New Media	0	0	0	0	0	0	**=0**
Other	1 (Horoscope)	0	0	0	0	0	**=1**

Table 5

Issue Nr.	**Mixed Topics**
1.	0
2.	0
3.	1=Sex Life+ Psycho
4.	0
5.	0
6.	0
Total	**=1**

Table 6

- **Elle (Croatia)**

Issue Nr.	1.	2.	3.	4.	5.	6.	**Total**
Body & Diet	0	0	0	0	1	0	**=1**
Sex Life	0	1	0	0	0	0	**=1**
Relation -ships & Love	0	0	0	0	0	0	**=0**
Beauty	0	1	1	0	0	1	**=3**
Psycho	0	1	0	0	0	3	**=4**
Career & Money	0	0	1	0	0	0	**=1**
Celebs	0	0	0	0	0	1	**=1**
Fashion	2	1	2	1	3	2	**=11**
Health	0	0	1	0	0	0	**=1**
Cook & Deco	0	0	0	0	0	0	**=0**
Travel	0	0	0	0	0	0	**=0**
New Media	0	0	0	0	0	0	**=0**
Other	1 (Horoscope)	0	0	1 (Culture)	0	0	**=1**

Table 7

Issue Nr.	**Mixed Topics**
1.	1=Celebs+New Media
2.	0
3.	0
4.	3= Psycho+ New Media Celebs+Fashion Beauty+Career&Money
5.	1=Relationships&Love+New Media
6.	0
Total	**=5**

Table 8

- **Woman**

Issue Nr.	1.	2.	3.	4.	5.	**Total**
Body & Diet	1	1	0	1	1	**=4**
Sex Life	0	0	0	0	0	**=0**
Relation -ships & Love	1	0	0	1	0	**=2**
Beauty	1	0	1	0	0	**=2**
Psycho	0	0	0	0	1	**=1**
Career & Money	0	0	0	1	1	**=2**
Celebs	1	1	0	1	0	**=3**
Fashion	1	1	2	1	1	**=6**
Health	0	1	0	0	0	**=1**
Cook & Deco	0	0	0	1	0	**=1**
Travel	0	0	0	0	0	**=0**
New Media	0	1	0	0	0	**=1**
Other	0	0	0	0	0	**=0**

Table 9

Issue Nr.	**Mixed Topics**
1.	0
2.	1=Beauty+Celebs+Fashion
3.	0
4.	0
5.	2=Sex Life +Psycho Cook & Deco +Travel
Total	**=3**

Table 10

- **Ljepota i Zdravlje**

Issue Nr.	1.	2.	3.	4.	5.	6.	**Total**
Body & Diet	1	0	2	0	0	1	**=4**
Sex Life	2	1	0	1	0	0	**=4**
Relation -ships & Love	0	1	0	1	2	1	**=5**
Beauty	1	1	1	1	1	1	**=6**
Psycho	0	0	1	0	0	1	**=2**
Career & Money	0	0	0	1	0	0	**=1**
Celebs	0	0	0	1	0	0	**=1**
Fashion	1	0	1	1	1	1	**=5**
Health	0	1	0	0	1	1	**=3**
Cook & Deco	0	0	0	1	1	0	**=2**
Travel	1	0	0	0	1	0	**=2**
New Media	0	0	0	0	0	0	**=0**
Other	1 (Horoscope)	0	0	1 (Ecology)	0	0	**=2**

Table 11

Issue Nr.	**Mixed Topics**
1.	1= Body&Diet+Psycho
2.	2=Career& Money + Travel Celebs + Fashion
3.	0
4.	0
5.	0
6.	1=Career&Money + Travel
Total	**=4**

Table 12

- **All Magazines: Topics**

Magazine	Cosmopolitan (Austria)	Cosmopolitan (Croatia)	Elle (Austria)	Elle (Croatia)	Woman.	Ljepota i Zdravlje	**Total**
Body & Diet	2	4	2	1	4	4	**=17**
Sex Life	8	4	1	1	0	4	**=18**
Relation -ships & Love	4	8	1	0	2	5	**=20**
Beauty	8	3	7	3	2	6	**=29**
Psycho	5	4	0	1	2	1	**=13**
Career & Money	7	2	0	1	2	1	**=13**
Celebs	5	6	0	1	3	6	**=21**
Fashion	6	7	16	11	6	5	**=51**
Health	0	1	0	1	1	3	**=6**
Cook & Deco	0	0	0	0	1	2	**=3**
Travel	1	0	1	0	0	2	**=4**
New Media	0	0	0	0	1	0	**=1**
Other	0	0	1 (Horoscope)	2 (Horoscope; Culture)	0	2 (Horoscope; Ecology)	**=5**

Table 13

Magazines	**Mixed Topics**
Cosmopolitan (Austria)	4= Body&Diet+Beauty Relationships&Love+Career&Money Career&Money+Celebs Relationships&Love+Career&Money
Cosmopolitan (Croatia)	5= Body&Diet+Sex Life Sex Life+Relationships&Love Psycho+New Media Beauty+Career&Money Psycho+New Media
Elle (Austria)	1=Sex Life+Psycho
Elle (Croatia)	5=Celebs&New Media Psycho+New Media Celebs +Fashion Beauty+Career&Money Relationships&Love+New Media
Woman	3= Beauty + Celebs + Fashion Sex Life + Psycho Cook & Deco + Travel

Ljepota I Zdravlje	4= Body&Diet+Psycho Career&Money+Travel Celebs +Fashion Career&Money+Travel
Total	**=22**

Table 14

- **Topics: Total Table**

Topics	Magazines	Totals	Addition (from "mixed topics")	TOTAL	**FINAL TOTAL**
Body & Diet	Cosmopolitan A	2	+1	=3	**=20**
	Cosmopolitan C	4	+1	=5	
	Elle A	2		=2	
	Elle C	1		=1	
	Woman	4		=4	
	Lj & Z	4	+1	=5	
Sex Life	Cosmopolitan A	8		=8	**=22**
	Cosmopolitan C	4	+2	=6	
	Elle A	1	+1	=2	
	Elle C	1		=1	
	Woman	0	+1	=1	
	Lj & Z	4		=4	
Relation -ships & Love	Cosmopolitan A	4	+2	=5	**=24**
	Cosmopolitan C	8	+1	=8	
	Elle A	1		=1	
	Elle C	0	+1	=1	
	Woman	2		=2	
	Lj & Z	5		=5	
Beauty	Cosmopolitan A	8	+1	=9	**=33**
	Cosmopolitan C	3	+1	=4	
	Elle A	7		=7	
	Elle C	3	+1	=4	
	Woman	2	+1	=3	
	Lj & Z	6		=6	
Psycho	Cosmopolitan A	5		=5	**=22**
	Cosmopolitan C	4	+2	=6	
	Elle A	0	+1	=1	
	Elle C	4	+1	=5	
	Woman	1	+1	=2	
	Lj & Z	2	+1	=3	
Career & Money	Cosmopolitan A	7	+3	=10	**=20**
	Cosmopolitan C	2	+1	=3	
	Elle A	0		=0	
	Elle C	1	+1	=2	
	Woman	2		=2	
	Lj & Z	1	+2	=3	
	Cosmopolitan A	5	+1	=6	**=26**

Celebs	Cosmopolitan C	6		=6	
	Elle A	0		=0	
	Elle C	1	+2	=3	
	Woman	3	+1	=4	
	Lj & Z	6	+1	=7	
Fashion	Cosmopolitan A	6		=6	**=54**
	Cosmopolitan C	7		=7	
	Elle A	16		=16	
	Elle C	11	+1	=12	
	Woman	6	+1	=7	
	Lj & Z	5	+1	=6	
Health	Cosmopolitan A	0		=0	**=6**
	Cosmopolitan C	1		=1	
	Elle A	0		=0	
	Elle C	1		=1	
	Woman	1		=1	
	Lj & Z	3		=3	
Cook & Deco	Cosmopolitan A	0		=0	**=4**
	Cosmopolitan C	0		=0	
	Elle A	0		=0	
	Elle C	0		=0	
	Woman	1	+1	=2	
	Lj & Z	2		=2	
Travel	Cosmopolitan A	1		=1	**=7**
	Cosmopolitan C	0		=0	
	Elle A	1		=1	
	Elle C	0		=0	
	Woman	0	+1	=1	
	Lj & Z	2	+2	=4	
New Media	Cosmopolitan A	0		=0	**=6**
	Cosmopolitan C	0	+2	=2	
	Elle A	0		=0	
	Elle C	0	+3	=3	
	Woman	1		=1	
	Lj & Z	0		=0	
Other	Cosmopolitan A	0		=0	**=5**
	Cosmopolitan C	0		=0	
	Elle A	1		=1	
	Elle C	2		=2	
	Woman	0		=0	
	Lj & Z	2		=2	

Table 15

9.1.2. Discourses on Magazines Covers (divided by topics)

- **<u>"Body&Diet" discourses</u>**

Discipline &self-surveillance	**Make-Over Strategies**	**Individuality& pleasing yourself**
"Weg mit dem Fett!" (*Away with the fat*!)	"Die neue Fett-weg Sprize" (*The new fat-off injection*)	"Wir lieben Kurven. Scharfe Dessous von A bis DD" (*We love curves. Hot lingerie from A to DD*)
"1000 kcal-Tag zum sammeln" (*1000 kcal-day to collect*)	"So hab ich abgenommen! Leserinnen erzählen, wie sie es geschafft haben" (*This is how I lost weight! Readers tell how they have done it*)	"Vaš pravi ritam vježbanja, prehrane, sna i uživancije" (*Your real rhythm of workout, nutrition, sleep and enjoyment*)
"Die effektivsten Hometrainings kicken sogar Couch-Potatos!" (*The most effective home trainings that kick even Couch Potatoes*!)	"Die 7-4-1 Formel! So kriegen Sie Cellulite sicher bis zum Sommer in den Griff" (*The 7-4-1 Formula! This is how you'll manage the cellulite until Summer for sure*)	"Prava dijeta baš za Vaš problem" (*The right diet for your problem*)
„Antistress Fitness-Pravac u teretanu!" (*Anti -stress fitness-Straight to the gym*!)	"Perfekte Sommer Arme-Straff und Glatt mit nur 4 Übungen" (*The perfect Summer Arms-tight and smooth with only 4 exercises*)	"Fitness-Studios für jeden Typ" (*Fitness-Studios for each Type*)
Tijelo: oblik, vježbe,dijeta-Otkrijte njegovu pravu dob (*Body: shape, exercise, diet-Find out its real age*)	"Die Formel für ein Traum-Dekollte" (*The formula for a dream cleavage*)	"Doznali smo kako će vam vježbanje postati fora, a ne noćna mora" (*We found out how will exercising become a joke for you, instead of a nightmare*)
Chic in gym: Null Tomatenteint-auch wenn der Puls auf 180 ist (*Chic in the gym: Zero tomato tan-also when the pulse is on 180*)	"Fit für Rimini…In 24 Stunden zur Bikini Figur" (*Fit for Rimini…Bikini Figure in 24 hours*)	"Slatkisi su ponovno ok." (*Sweets are ok again*)
	"30 dana do vrhunske forme" (*Top shape in 30 days)*	"Imamo prilog zbog kojeg ćete još više zavoljeti svoje tijelo!" (*We have an article that will make you love your body even more*!)
	"Dočekajte ljeto vitki i seksi"	

	(*Welcome Summer slim and sexy*)	

Table 16

- **<u>"Sex Life" discourses</u>**

Individuality & pleasing yourself	Sex knowledge as power	Male perspective	Self-surveillance and self-testing	Sexualization of the culture
"Sex in Bestlage Finden Sie die Stellung, die wirklich zu Ihnen passt" (*Sex in best position-Find a position that really suits you*)	"Das macht Männer willenlos-Sex, der ihm den Verstand raubt:Call girl, Pornostars &Co verraten ihre besten Tricks" (*That makes men weak-willed-Sex that will make him lose his mind: Call Girls, Porn Stars & Co reveal their best tricks*)	"Six pack-Alarm Schweighöfer packt (sich) aus! Und redet über Sex & Groupies" (*Six pack-alarm. Schweighöfer unpacks himself! And speaks about Sex & Groupies*)	"Stvari koje bi vaša vagina voljela da znate" (*Things your vagina wants you to know*)	"Porno-Fiber! Warum (und wo) im Kino & TV jetzt echter Sex läuft" (*Porn Fibre! Why now (and where) runs the real sex*")
"Sex Up your Alltag So holen Sie sich das sexy Prickeln zwischendurch" (*Sex up your day-This is how you'll get yourself sexy sparkles in between*)	"Gleicher Kerl, besserer Sex: Keine Lust mehr auf "wie immer"? 28 Tricks das Bett beben zu lassen" (*The same guy, better sex: less desire for "as always"? 28 tricks for shaking the bed*)	"Direkt & Schamlos-11 Männer, 1 Frage: Was ist wirklich gutter Sex?" (D*irectly and shamelessly-11 men, 1 question: What is really a good sex?)*	"Oprez…ako birate život bez onih dana" (*Caution…if you choose life without those days*)	
"Jetzt komm ich! Was Frauen wirklich zum Orgasmus bringt	"Što je novo u svijetu seksa? Obišli smo erotske		"Test: Kakvi ste u sexu. Otkrijte jeste li Vintage ili 2.0	

(sooo einfach:man braucht nur den Kopf dazu)“ (*Here I come! What really brings women to orgasm (sooo easy: only head is needed for it)*	sajmove i doznali: koje igračke, poze i accessories morate ubaciti u svoj krevet” (*What is new in the world of sex? We visited erotic fairs and found out: which toys, poses and accessories you must include in your bed*)		Tip“ (*Test: What are you like in sex. Find outare you the Vintage or 2.0 Type*)	
“Sex u ritmu hormona. Akcijski plan za svaki dan ciklusa: kada Vam treba žestoki seks, a kada samo malo maženja” (*Sex in the rhythm of hormones- Action plan for every day of the cycle: when do you need a fierce sex and when just a little cuddling*)	“S.O.S. erotski plan za vas dvoje. Izradili najveći seksperti: Cosmo čitateljice“ (*S.O.S. erotic plan for you two. Made by the biggest sexperts: Cosmo readers*)		“Ihr Sex-IQ? Sofort testen!” (*Your sex-IQ? Test now!)*	
“Užitak bez kočnica. Gasite li svijetlo tijekom seksa? Uz ove tehnike osjećat ćete se super u svojoj (goloj) koži” (*Pleasure without limits. Do you turn off the light during the sex? With these techniques*	“Pravi tekst za seks. Bolje od golišavog selfieja: Jeste li spremni za najžešći tečaj vrućeg sms-anja (bez cenzure)” (*The right text for sex- Better than naked selfie: are you ready*		“Je li Vaš lifestyle sexy?” (*Is your lifestyle sexy*?)	

you'll feel great in your (nude) skin)	*for the fiercest course of hot texting (without censorship*))			
"Das muss guter sex können. Eigene wünshe erkennen & darüber reden können" (*That has to be a good sex. Recognize your own wishes learn to talk about it*)	"Seks-sport 1:0. Driblajte bolje od Mandžukića-Kako namamiti frajera da umjesto u tekmu bulji u Vas?" (*Sex-Sport 1:0. Dribble better than Mandžukić. How to make a guy to look at you instead of a game)*			
	"Nova seks pravila za hrabre" (New sex rules for the brave)			
	"Carstvo osjetila! Sve sto bi trebali znati o seksu" (*The empire of senses! Everything you should know about sex*)			
	"Femme Fatale. Was unsere dunkle Seite so sexy macht" (*Femme Fatal-What makes our dark side so sexy*?)			

Table 17

- **<u>"Relationships & Love" discourses</u>**

Relationship knowledge as power	**Romantic discourse**	**Male perspective**	**Self-testing**
"Liebe auf Bestellung. Vernünftig statt verliebt zum großen partnerglück" (*Love to order. Reasonable instead of in love for big partners' happiness)*	"Ljubav-od prvog susreta do kraja života" (*Love-from the first date until the end of life)*	"Ein Gentleman bricht sein Schweigen: Was bei einem Junggesellenabschied wirklich passiert?" (*A gentleman breaks his silence: What actually happens at a Bachelor Party?)*	"Nove veze-je li to za vas?" (*New relationships-is it for you?)*
"Ljubav & Emocije Nove veze. Što donose? Partner Android? Sex Online. Kinky vs. Klasika" (*Love & emotions-New relationships. What do they bring? Partner Android? Sex online. Kinky vs. Classic)*	"Inspiracija-Ljubav za sva vremena" (Inspiration-Love for all times)	Dečki na testu:što kažu o ženskim uletima, dramama, glumatanjima I uggsicama" (*Boys on test: what they say about girls doing the first step, girls' dramas and Ugg boots*)	"Preljubnice I prevarene. Na čijoj ste strain?" (*Adulteresses and Decieved. On which side are you?)*
"Die Lust Formel-Das Geheimniss ewiger Leidenschaft" (*The Lust Formula-The secret of eternal passion)*	"Pretvorite vezu u romantični film" (*Turn the relationship into a romantic movie*)		"Finanzkrise im Bett?Wie Sie sich in der Liebe über Geld einigen?" (*Financial crisis in bed? How do you agree over money in relationship)*
"Prvi spoj-Napravite pravu strategiju" (*First Date-Make the right strategy*")	"Ljubite se kao da vam je prvi put" (*Kiss like it's your first time*)		"Test: Koji Vam zavodnički stil najviše odgovara?" (*Test: Which seductive style best suits you?)*
"Danke, Ex! So wird sogar ein Mistkerl zum Gewinn" (*Thanks, Ex! The way even a failure becomes a gain)*	"Zašto cure odustanu od gospodina Savršenog i zadovolje se dovoljno dobrim?" (*Why girls give up on Mr. Perfect and*		"Jeste li u vezi bezveze?" (*Are you in a relationship „just because*"?)

	settle for a good enough)		
"Tschüss, Scheisskerl Schluss jetzt! Wann er gehen muss" (*Goodby, bastard-End Now! When does he have to leave*)			"Pssst…tko je Vaša tajna simpatija?" (*Pssst…who is your secret crash*?)
"Das perfekte Date Psycho-Tricks, Styling Guide, E-Date-Coaching. Das Rundum-Paket für mehr Wirkung" (*The perfect date Psycho-Tricks, Styling Guide, E-Date-Coaching. "All around" package for more effect*)			
"Skinite formula sretnih parova" (*Copy the formula of happy couples*)			
"Što kad ljubav postane opsesija-rušimo neutemeljene iluzije I prenapuhane osjećaje" (*What happens when love becomes an obsession-we tear down the unfounded illusions and exaggerated feelings*)			
"Brzinski tećaj bezopasne manipulacije-povlačite konce u svoju korist, a da Vam se život ne pretvori u "'Opasne veze'"			

(*Fast course of harmless manipulation- pull the strings in your favor, but not in a way that your life turns into 'Dangerous Liaisons'")*			
"Jeste li spremni za najžešći tećaj vrućeg sms-anja (bez censure)?" (*Are you ready for the fiercest course of hot texting (without censorship*)?"			
"Eksologija: Kako se riješiti bivšeg u 10 dana? Skratite patnju, ubrzajte oporavak I skuž kako je život čaroban I bez njega" (*Exology: How to get rid of an ex in 10 days? Shorten the pain, accelerate recovery and figure out how life is magical even without him*)			
"Partnertalk: Was er meint, wenn er sagt… Extra: Männersager auf Psycho-Kärtchen" (*Partner talk: What does he mean when he says… Extra: Men- teller on psycho cards*)			

Table 18

- **<u>"Beauty" discourses</u>**

Beauty guide	**Beauty control**	**Make-over strategies**	**Individuality& pleasing yourself**	**Consumption incentive**
"85 trikova koje morate isprobati već večeras" (*85 tricks that you should try tonight*)	"Make-Up & kosa za party maraton. Testirale žestoke Cosmo partyjanerice" (*Make-up & hair for party marathon. Tested by fierce Cosmo party girls)*	"Lang aber nicht langweilig. Machen Sie was aus Ihrem Haar" (*Long but not boring. Do something with your hair*)	"Ovo je čisti seks za Vašu kosu" (*This is the pure sex for your hair*)	"Beauty Budžet-na š potrošiti, na čemu škrtariti?" (*Beauty Budget- on what to spend on what to skimp*)
"Styling Wunder-Kurze Haare. Wandelbar und feminine:die neuenShort-Cuts" (*Styling-Miracle-Short Hair. Changeable and feminine: the new short-cuts)*	"Null Tomatenteint. Auch wenn der Puls auf 180 ist" *(Zero tomato tan. Even when the pulse is on 180*)	"Schnell zum Traumteint! So zaubern Profis eine Haut, diewie ungeschminkt wirkt" (*Fast to Dream skin! The way professionals make it look like it's make-up free*)	„Ono što vam treba: savršene usne, kosa, oči" (*This is what You need: the perfects lips, hair, eyes*)	„Top Beauty proizvodi od kojih se ne odvajamo" (*Top beauty products that we are not separating from*)
"Verrückt nach Cherry Lips-die neuen Spring Make-ups" (*Crazy about cherry lips-the new Spring make-ups)*	"Ungesung leben, super aussehen. Party, Fast Food, Stress-so sieht es Ihnen keiner an" (*Unhealthy living, looking great. Party, fast food, stress-the way nobody can see it*)	"Vaš beauty plan za savršen ten" (*Your beauty plan for the perfect tan*)	"Brazilska, holivudska, egipatska…što bi Vaša bikini zona najradije odabrala?" (*Brazilian, Hollywood, Egyptian…What would your bikini zone choose*?)	"Elle Beauty Awards: 14 najboljih proizvoda na svijetu" (*Elle Beauty Awards: 14 best beauty products in the world*)
"Schock! Eine Beauty-Sünde	"Sunce & njega.	"Anti-age uredske		"Novih 70+ beauty

wird Mega-Trend" (*Shock! A Beauty-Sin becomes a Mega-Trend*)	Preplanuli ten i sjajna kosa. Plus! Make-up za visoke temperature" (*Sun & care. Sun tan and shiny hair. Plus! Make-up for high temperatures)*	tehnike" (*Anti-age office techniques*)		proizvoda" (*The new 70+ Beauty products*)
„Express Tipps, mit denen es im Bad schneller geht" (*Express tips that make it go faster in the bathroom*)		"Magisches Make-up! Sinnliche Farben, geniale Foundations" (*Magic make-up! Sensual colors, genius foundations)*		"Luxus Nagel: die neue Lacke von Metallic bis Glitter" (*Luxury nails: new nail polishes from metallic to glitter*)
„Wir lieben Nagelllack. Profi Know-how für Hobby Lackiererinnen" (*We love nail polish. Professional Know-how for Hobby polishers)*		"Pfirsich Haut-das neue 5 Punkte Programm" (*Peach skin-the new 5 steps program*)		
"10 zimskih beauty mitova" (*10 winter beauty myths)*		"Magic hair! Top-Volumen mit den neuen clip-ins" (*Magic hair! Top-Volume with the new clip-ins*)		
"Make-up & Hair prognoza za novo proljeće" (*Make-Up & Hair forecast for the new Spring)*		Buongiorno Traumhaut! Das neue Wunder-Programm! (*Good morning dream skin! The new*		

		miracle program!)		
"Proljetni trendovi I mikrotrendovi" (*Spring trends and microtrends*)		"Happy hair in halber Zeit" (*Happy hair in half time*)		
"Vodić za sunčanje. Preplanulost nije zaštita od sunca" (*Guide for sunbathing. Sun tan is not UV protection*)				
"So schminken Sie die neuen Zauber-Looks." (*The way you put the new magic looks on)*				
„Katzen Augen. So schminkt man sie" (*cat eyes- the way they are made*)				
„Der Glow-so kriegt man der Superteint" (*the glow-the way on getting a super tan)*				
„27 Neue Frisuren als Vorlage für Ihren Friseur! (*27 new haircuts as idea for your hairdresser)*				
„Schön wie die Stars! Vip-Trends & Kim Kardashian Look"				

(*Beautiful like the stars! Vip-trends & Kim Kardashian look)*				

Table 19

- **<u>"Psychology" discourses</u>**

Self-help	Social phenomena effects	Self-testing
„Eigene Wünsche erkennen und darüber reden lernen" (*Recognize your own wishes and learn to talk about it*)	"Fenomen: Mladi zauvijek Želimo li uopcće odrasti?" (*Phenomenon: Forever young Do we even want to grow up*?)	"Znate li kad treba odustati?" (*Do you know when to give up*?)
"So will ich sein! Starten Sie mit neuem Selbstvertrauen durch" (*This is what I want to be like! Start with new self-confidence*)	"Selfie-pomoć ili pošast? Na koje načine utjeću na naše živote? (Pasionirane korisnice kažu da pomažu!)" (*Selfie-friend or foe? How do they influence our lives? (Passionate users say they help*))	"Jeste li uljez u vlastitom životu?" (*Are you an intruder in your own life*?)
"Antistress vodič: briga više nije u modi" (*Anti-stress guide: care is no longer in fashion*)	"Noch mehr Schuhe, noch mehr Spaß! Warum maßlose Menschen glücklicher sind" (*More shoes, more fun! Why are excessive people happier)*	"Imate li toksične prijateljice?" (*Do you have toxic friends*?)
"Odluke koje trebate donijeti odmah! (*Decisions you should make now*!)	"Go Wild & have Fun. Warum Action glücklicher macht als Entspannung?" (*Go wild & have fun. Why action makes people happier than relaxing*?)	"Volite li svoju fotku na fejsu više od sebe?" (*Do you like your Facebook photo more than yourself*?)
"Die Macht der Ausstrahlung. So pushen Sie Ihre Außenwirkung" (*The power of Charisma. The way you make an impression on the outside*)	"Freie Fahrt für Ihre Power. Wie man sich von Spaßbremsen nicht stoppen lässt" (*Free path for your power: How not to allow your „Fun blockers" to stop you*)	„Vuku li Vas vaši strahovi unatrag?" (*Are your fears dragging you backwards*?)
„O, pa vi ste glavna cura u gradu (otkako ste položili naš brzi tećaj za Miss Popularnosti)"	"Volite svoju fotku na fejsu više od sebe? Znamo kako se skinuti s filtera I prigrliti strvarnost"	"Facebook demokracija. Tko donosi vaše odluke: vi ili vaši frendovi?" (*Facebook democracy. Who*

(*Oh, so you are the main girl in town (since you've passed our quick test for Miss Popularity))*	(*You like your Facebook photo more that yourself? We know how to remove the filter and embrace reality)*	*makes your decisions: you or your friends*?)
„Sve me živcira! Zen trikovi za vedar duh i brzo kuliranje“ (*Everything annoys me! Zen tricks for cheerful spirit and fast cool down)*	“Facebook demokracija. Tko donosi vaše odluke: vi ili vaši frendovi?” (*Facebook democracy. Who makes your decisions: you or your friends*?)	
“Ovako ćete pobijediti fobije I krenuti naprijed” (*This is how you'll win your phobias and move forward*)		

Table 20

- **<u>“Career & Money” discourses</u>**

Self-improvement	Woman power	Self-testing
Vaš posao: Stvorite moćnu mrežu kontakata (*Your Job: Make a powerful contact network*)	„Der Cosmo Cash Coach. Erfolgreich beim Gehaltspoker. 26 Tricks speziell für Frauen“ (*Cosmo Cash Coach. Successful in Salary Poker. 26 tricks special for ladies)*	“Dajete li mladost za karijeru ili obrnuto?” (*Do you give away your youth for your career or vice versa*?)
“Kako izbaciti poštapalice, prestati kreštati i gugutati, te pogoditi pravi poslovni ton” (*How to kick out buzzwords, stop squawking and cooing, and hit the right business tone*)	„Ihr weg zu mehr Gehalt. Business Frauen verraten, welche Ratschläge sich wirklich auszahlen“ (*You Way to bigger salary. Business women reveal which advices really pay off*)	“Koliko je Vaš budžet?” (*How big is your budget*?)
„Superfit, Superwach, Superkreativ. Wie Sie voller Energie durch den Bürotag kommen“ (*Super fit, super awaken, super creative. How to go through an office day with full energy*)	“Biznis: žene I karijera. Borba za ravnopravnost. Imate li iste uvijete kao I muški kolege? “ (*Business: women and career. Struggle for gender equality. Do you have the same conditions like your male colleagues*?)	“Haben Sie das Zeug zur Chefin? Karriere- Test für Ihre Top- Position“ (*Do you qualify for a boss? Career-test for your top position*)
“Energija novca: Kako da je pokrenete (*Money energy: How to run it*)	„Boss, ich will mehr! Was sie (außer mehr Gehalt) fordern können“ (*Boss, I want more! What*	“Finanzkrise im Bett? Wie sie sich in der Liebe über Geld einigen“ (*Financial crisis in bed?*

	could you demand (besides bigger salary)	*How do you agree over money in relationship*)
„Starten sie neu und voll durch! Happy durch Berufswechsel: Warum der Mut zum Risiko lohnt“ (*Start new and full through! Happy through Job change: Why is it worth risking*)		
„Die Karriere die zu mir passt. Flexibler arbeiten, intensiver leben-so funktioniert’s“ (*Career that suits me. More flexible work, more intensive life-this is how it works*)		
„Du verdienst dein Geld mit Was? Wie man an Job kommt, die andere gratis machen würden“ (*You make your money with what? How to find a job that others would do for free*)		

Table 21

- **“Celebrities’” discourses**

Private lives	**Beauty and Style surveillance**	**Woman power**	**Fandom**
„Helene Fisher: 11 Geheimnisse des Superstars. Plus: Was läuft mit Til Schweiger?“ (*Helene Fisher: 11 Secrets of superstar. Plus: What's going on with Til Schweiger?)*	“Schön wie die stars! Vip-Trends & der Look von Kim Kardashian” (*Beautiful like the stars! Vip-trends & Kim Kardashian look)*	“Jennifer Lopez: Das Erfolgsgeheimniss der Frau, die alles rockt” (*Jennifer Lopez: Success secret of the woman who rocks it all*)	“ Miley-dieses Interview macht selber Kritiker zu Fans” (*Miley- this interview turns critics into fans*)
“Ekskluzivno: Angelina privatno-o Bradu, djeci, braku…” (*Exclusively: Angelina privately-*	“Cameron Diaz- Im Mode & im großen Interview“ (*Cameron Diaz- in Fashion andbig interview*)	“Zooey Deschand: so rockt der Superstar als Businessfrau” (*Zooey Deschand: this is how* a *superstar rocks as a*	“Die Frau, von der bald alle reden: Amaia Salamanca” (The *woman, that everyonetalkabout: Amaia Salamanca*)

about Brad, children, marriage…"		*business woman*)	
	"Tko su najbolje odjevene žene?" (*Who are the best dressed women*?)	"Kate Winslet: ′život treba živjeti!′" (*Kate Winslet: 'Life should be lived!'*)	"Miley Cyrus: Znamo zašto ćete nakon ovog intervjua kliknuti ′Like′" (*Miley Cyrus: We know why will You after this interview click "Like")*
	"Tina Katanić-baš kao Marilyn Monroe" (*Tina Katanić- just like Marilyn Monroe*)	"Jelena Rozga-sasvim sigurna u sebe (*Jelena Rozga-complitely self-confident)*	"Gaga, Beyonce, Miley…Tko je ova kraljica popa? "Star Wars" na društvenim mrežama" (*Gaga, Beyonce, Miley…Who is the new pop queen? "Star Wars" on social network*)
		"Mila Horvat-nenadmašni spoj: hrabra, seeks I nezaustavljiva" (*Mila Horvat-unattainable combination: courageous, sexy and unstoppable*)	
		"Rita Ora: ′Žene imaju snagu kakvu muškarci nikada neće shvatiti′" (*Rita Ora: 'Women have the power that men could never understand'*)	
		"Ashley Benson-Slatka mala ~~lažljivica~~ pametnica (*Ashley Benson-cute little ~~liar~~ smart gir*l)	
		"Emma stone: ′Najbolje savijete u životu dobila sam od svoje majke′" (*Emma Stone: 'the best advices in my life I got from my*	

		mother')	
		"Kaley Cuoco Sweeting-cura koja živi svoj san" (*Kaley Cuoco Sweeting-the girl who is living her dream*)	
		"Jessica Alba-Neue Filme, neue Power: 2014 ist ihr Jahr" (*Jessica Alba-new movies, new power: 2014 is her year*)	
		„Germany's Next Top Model: das ist die Siegerin!" (*Germany's Next Top Model: this is the winner*!)	
		"Amy Adams-vrijedna priznanja" (*Amy Adams- worth recognition*)	
		„Eva Longoria-ponovno na tronu" (*Eva Longoria- back on the throne*)	
		"Vanda Winter-vokal koji osvaja (*Vanda Winter-Vocal that overwhelmed*)	
		"Gaga, Beyonce,Miley…tko je nova kraljica popa?" (*Gaga, Beyonce,Miley…who is the new pop queen*?)	
		"Cover star Tabitha-hrvatski top model koji osvaja svijet" (*Cover star Tabitha-Croatian top model conquers the fashion world*)	

Table 22

- **<u>"Fashion" discourses</u>**

Fashion knowledge & consumption incentive	**Fashion as power**	**Fashion world**	**Self-testing**	**Fashion as source of sexiness & attractiveness**
"Doček u svili, čipki I satenu" (*New Years Eve in silk, lace and satin*)	"Grad postaje modna džungla, a vi njegova kraljica" (*Town becomes a fashion jungle and you its queen*)	„Cover Stars Tabitha-hrvatski top model osvaja modni svijet" (*Cover stars Tabitha-Croatian top model conquers the fashion world*)	"Elle- Kviz: Koliko kužite modu? 30 pitanja za pravu insajdericu" (*Elle Quiz: How much do you get the fashion? 30 questions for the real insider girl)*	"Hot sexy vodič: dekadentni glamur, ekscentrični acessoires, raskošni printovi I cool frizure" (*Hot sexy guide:decadent glamour, excentric acessoires, luxurious prints and cool haircuts*)
"Animal print & Eco krzno" (*Animal print & Eco fur*)	"Najslađe proljetne cipele I torbe. Samopouzdanj e je moćan accessoire a ovi detalji ga opasno podižu" (*The cutest spring shoes and bags. Self-confidence is a powerful acessoire and these details lifting it dangerously*)	"Profesija-biti zgodan-najtraženiji muški modeli na svijetu" (*Profession-to be handsome-the most wanted male models in the world)*	"Das ist ihr Stil! Der Elle-Test" (*That's your style! The Elle-test*)	„Hot micro topići" (*Hot micro tops*)
"Jeans-novo lice stila o kojem svi misle da znaju sve" (*Jeans- new face of the style that everyone thinks they know all about*)	"Traper I koža: opasno dobra kombinacija" (*Jeans and lether: dangerously good combination*)			"Hot Trends-rot, rot, rot.Bauchfrei, Honigblond, der neue Mini" (*Hot trends-red,red,red. Belly-free, Honey blonde, the new Mini*)
"Sa svjetskih pista u				"Spezial: Das ist

Cosmo. Modni vodič kroz trendove za proljeće I ljeto" (*From world runways in Cosmo. Fashion guide through trend for Spring and Summer*)	"Krunu imate, još trebate samo ovu haljinu" (*You have the crown, you only need this dress*)			jetzt sexy! Das wichtigste- vergessen Sie die Perfektion…" (*Special: This is sexy now! The most important-forget the perfection…*)
"Modni revival-devedesete su opet in" (*Fashion revival-1990s are in again*)"	"Rein in die Power Styles" (*Directly into Power Styles*)			"5 prirodnih, ali super hot lookova. Neutralne nijanse nikad nisu bile tako vruće! P.S. Otapaju i najhladnija srca" (*5 natural, but super hot looks. Neutral shades have never been so hot! P.S. they melt even the coldest hearts*)
"Mode Special-Holiday Chic Ganz relaxed mit Wow Effekt" (*Fashion Special-Holiday Chic Totally relaxed with Wow effect*)	"Mad Mix-cool kombinacije sa stavom" (*Mad mix-cool combinations with attitude*)			"100% sexy-hot micro topići" (*100% sexy hot micro tops)*
"Jeans-unsere Lieblinge! Wie man Sie in Frühling trägt" (*Jeans- our favorite! How are they worn in Spring*)				"Vrući modni trendovi-postaje sve toplije" (*hot fashion trends-it's getting warmer)*
"Moda-sezona iznenađenja" (*Fashion- the season of surprises*)				"Sexy pink gegen Frühjahrs-Müdigkeit" (sexy pink against Spring fatigue)
"Ihr Trend Helf-Fröhling & Sommer" (*Your trend notebook-Spring & Summer*)				"Scharfe Badeanzüge-Sexy Spitzenkleider 88 Teile, die Sie

				jetzt richtig heiss aussehen lassen“ (*Hot Swimm suits-sexy lace dresses 88 Pieces that now makes you look really hot*)
“Proljetni mix-nova sezona. Arty fashion, boje, printovi” (*Spring mix-new season. Arty fashion, colors, prints*)				
“Bikini Neu! Swimmwear, so flippig wie nie” (*New bikinis! Swimmwear, the funkiest ever*)				
“Style-Guide-Upgrade für das kleine Schwarze” (*Style Guide-Upgrade for the small black*)				
“Fashion Frühling. Süße Spitze, Blümchen, Blütenweiß” (*Fashion Spring. Sweet Lace, Flowers, Blossom White*)				
“Trend Couture-Die First Class der Mode inspiriert jetzt alles!” (*Trend Couture-the first class fashion inspires now everyone*)				
“California Dreaming-Trend 2014: Der Neue West-Coast Style” (*California Dreaming-Trend 2014: the new West-coast Style*)				
“New Jeans! Die Farben, die formen die Fabrics”				

(*New Jeans! Colors that form the fabrics*)				
"Casual…goes chic! Lässig-Looks, so elegant wie nie" (*Casual…goes chic! Casual-Looks, so elegant as never*)				
"Trend: Italien Style. Mode, Design, Dolcevita" (*Trend: Italian style. Fashion, Design, Dolcevita*)				
"Kultni parfemi. Veliki povratak vinatage mirisa" (*Iconic fragrances. Big comeback of vintage scents*)				
"Zvijezda stylinga-kaput, jakna ili baloner?" (*Stars of style-coat, jacket or raincoat?)*				
"10 Fashion pravila za tople dane" (*10 Fashion rules for warm days*)				
"Modna klasika-must have outfit za cijeli dan" (*Fashion Classic-must-have outfits for the whole day*)				
"Plaža styling za dan I noć" (*Beach style for day and night*)				
"Stylisten & Trend-Profis verraten, wie man die neuen Look stylt" (*Stylists & trend-Professionals reveal how to style the new Looks*)				
"Lässige Looks für				

Übergangswetter" (*Casual looks for transitional period)*				
„Die coolsten Sonnenbrillen" (*the coolest Sunglasses*)				
" Die richtige Schue für jedes Outfit- 40x perfekt gestylt: von Flats bis High Heels, von overall bis plissee Rock" (*the right shoes for every Outfit-40x perfect styled: from flats to high heels, from overall to plissee skirt*)				
„Fashion Summer Feeling. Coole Bikinis" (*Fashion Summer Feeling. Cool Bikinis)*				
"Trend Now! Korall Lippen, Midiröcke, Katzenaugen, Motivpullis" (*Trend Now! Coral Lips, Mini skirts, Cat eyes, Motive Pullovers*)				
"Street Style-Das tragen jetzt die Fashionistas" (*Street Style-that wear now fashionistas*)				
„Farbe, Fashion, Fantasy-das grosse Mode-Special" (*Color, fashion, Fantasy-the big Fashion-Special*)				
"Trend detalji, kombinacije, shopping" (*Trend details, combinations, shopping*)				
"Gewinnen Sie eine IT-Bag + das neue iPhone 5S"				

(*winnan IT-Bag + the new iPhone 5S*)				
"Hoch die Taschen! 35 It-Bags, die jedes Outfit pimpen (*raise your bags! 35 it-bags that pimp every outfit*)				
"Shopping & Inspiracija-tenisice, nakit, torbe, remeni, naočale, sandale" (*Shopping & Inspiration- sneakers, jewelry, bags, belts, sunglasses, sandals*)				
"1. Ljetni shopping-trendy košulje, haljine + street style kombinacije" (*1st Summer shopping-Trendy shirts, dresses + street style combinations*)				
"Shop now! Slingsbacks, Comic-Tops, Spiegel Brillen, Hawaii Prints (*Shop now! Slingbacks, Comic-Tops, Mirror Sunglasses, Hawaii Prints*)				
"In dieses Ausgabe Luis Vuitton Tasche zu gewinnen" (*In this Issue win Luis Vuitton Bag*)				

Table 23

- **<u>"Health" discourses</u>**

Self-help
"Slatki snovi-kako doskočiti nesanici?" (*Sweet dreams-how to eliminate insomnia*?)
"Zdravlje-Napadaji panike: kako da se nikad ne ponove" (*Health-Panick attacks: how to prevent them*?)
Ayurveda-kako Vam može pomoći? (*Ayuverda-how could it help you?)*
"Frauen Schmerzen: Ursachen und Heilung von Kopf bis Bauch" (*Female pain:* *Causes and healing from head to belly*)
"Spriječite ljetne bolesti" (*Prevent Summer diseases*)

Table 24

- **"Cook & Deco" discourses**

Cooking knowledge & creativity
"Gastro izazov-Hrana orijenta na vašem stolu" (*Cooking challenge-Orient cuisine on your table*)
"Mirisi I okusi mediterana na grčki način" (*Mediterranean Aromas and flavors Greek style*)
"Frohe Ostern! Nestchen zum Basteln, Rezepte & Deco" (*Happy Easter!* *Nests for creating, recipes & deco*)
"Glosses Italien Extra: Recipes" (*Glosses Italian extra: Recipes*)

Table 25

- **"Travel" discourses**

Individuality& pleasing yourself
"Putovanja koja čekaju na Vas" (*Trips waiting for you*)
"Snježna idila-Koliba po vašoj mjeri (i dubini novčanika)" (*Snow idyll-Cottage cusimized for you (and the depth of your wallet*)
"Koliki je Vaš budžet? Imamo baš takvo ljetovanje za Vas" (*How big is your budget? We have the perfect summer vacation just for you*)
„Putovanja-dvorci koji će Vas začarati" (*Trips: Castles that will fascinate you*)
"Mit Elle nach Capri. Gewinnen Sie unsere Luxusreisen" (*With Elle to Capri. Winn our Luxury Trips*)

Table 26

- **"New Media" discourses**

Online identity vs. reality	Online self-management	Social networks & celebrity culture
"Volite li svoju fotku na fejsu više od sebe? Znamo kako se skinuti s filtera i prigrliti stvarnost" (*Do you like your Facebook photo more than yourself? We know how to remove the filter and embrace reality*)	"Facebook demokracija. Tko donosi Vaše odluke: vi ili vaši prijatelji?" (*Facebook democracy. Who makes your decisions: you or your friends*?)	"Miley Cyrus: Znamo zašto ćete nakon ovog intervjua kliknuti ′Like′" (*Miley Cyrus: We know why will you after this interview click "Like")*
„Selfie-pomoć ili pošast? Na koje načine utječu na naše živote?" (*Selfie- friend or foe? How are they influencing our lives*?)	"Ljubav I emocije. Nove veze. Što donose? Partner Android? Sex online. Kinky vs. Klasika. Je li to za Vas?" (*Love and emotions. New relationships. What do they bring? Partner Android? Sex online? Kinky vs. Classic. Is it for you*?)	"Gaga, Beyonce, Miley…Tko je ova kraljica popa? "Star Wars" na društvenim mrežama" (*Gaga, Beyonce, Miley…Who is the new pop queen? "Star Wars" on social network*)
	"So viel verraten wir im Netz! Prominente diskutieren Pro & Contra" (*We reveal so much online! Prominent people discuss pros & cons*)	

Table 27

- **<u>Total table: discourses</u>**

TOPICS	DISCOURSES
1. Body & Diet	Discipline &self-surveillance
	Make-Over Strategies
	Individuality& pleasing yourself
2. Sex Life	Individuality & pleasing yourself
	(Sex) knowledge as power
	Male perspective
	Self-surveillance and self-testing
	Sexualizationof the culture
3. Relationships & Love	Relationship knowledge as power
	Romantic discourse
	Male perspective
	Self-testing
4. Beauty	Beauty guide
	Beauty control
	Make-over strategies
	Individuality& pleasing yourself
	Consumption incentive
5. Psychology	Self-help
	Social phenomena effects
	Self-testing
6. Career	Self-improvement
	Woman power
	Self-testing
7. Celebrities	Private lives
	Beauty and Style surveillance
	Woman power
	Fandom
8. Fashion	Fashion knowledge & consumption incentive
	Fashion as power
	Fashion world
	Self-testing
	Fashion as source of sexiness & attractiveness
9. Health	Self-help
10. Cooking & Decorating	Cooking knowledge & creativity
11. Travel	Individuality& pleasing yourself
12. New Media	Online identity & reality
	Online self-management
	Social networks & celebrity culture

Table 28

9.2. Music videos

German Top 10 Single Chart 2013 (VIVA)

Nr.	Song	Artist(s)
1.	Wake Me Up	Avicii (feat. Aloe Blacc)
2.	Blurred Lines	Robin Thicke (feat. Pharrell Williams and T.I.)
3.	Scream & Shout	Will.i.am (feat. Britney Spears)
4.	Get Lucky	Daft Punk (feat. Pharrell Williams)
5.	Let Her Go	Passenger
6.	Can't Hold Us	Macklemore (feat. Ryan Lewis and Ray Dalton)
7.	Thrift Shop	Mackemore (feat. Ryan Lewis and Wanz)
8.	Safe and Sound	Capital Cities
9.	Radioactive	Imagine Dragons
10.	La La La	Naughty Boy feat. Sam Smith

Table 29

Croatian Top 10 Single Chart 2013 (MTV)

Nr.	Song	Artist(s)
1.	Thrift Shop	Mackelmore (feat. Ryan Lewis and Wanz)
2.	Just Give Me a Reason	Pink (feat. Nate Ruess)
3.	Live it Up	Jennifer Lopez (feat. Pitbull)
4.	Applause	Lady Gaga
5.	Stay	Rihanna (feat. Mikky Ecco)
6.	Royals	Lorde
7.	Wrecking Ball	Miley Cyrus
8.	All around the World	Justin Bieber (feat. Ludacris)
9.	Boomerang	Nicole Scherzinger
10.	Lovebird	Leona Lewis

Table 30

9.2.1. Male artists

Song	Artist(s)
1. Wake Me Up	Avicii (feat. Aloe Blacc)
2. Blurred Lines	Robin Thicke (feat. Pharrell Williams and T.I.)
3. Get Lucky	Daft Punk (feat. Pharrell Williams)
4. Let Her Go	Passenger
5. Can't Hold Us	Macklemore (feat. Ryan Lewis and Ray Dalton)
6. Thrift Shop	Mackemore (feat. Ryan Lewis and Wanz)
7. Safe and Sound	Capital Cities
8. Radioactive	Imagine Dragons
9. La La La	Naughty Boy feat. Sam Smith
10. All around the World	Justin Bieber (feat. Ludacris)

Table 31

- **Topic categories**

Love	Sex	Party & Fame	Other
Let Her Go	Blurred Lines	Can't Hold Us	Wake Me Up
Safe and Sound	Get Lucky	Thrift Shop	Radioactive
La La La			
All around the world			

Table 32

- **MALE MUSIC VIDEO 1: Wake Me Up**

AUDIO	VIDEO
Individuality& finding oneself	**Individuality& finding oneself**
A younger girl tells to the older one-"They don't like us"	Two girls feel unaccepted and different from the other people in their town (others watch them on the street suspiciously)
Older girl: "Let's go" Younger girl: "Where?" Older girl: "Somewhere we belong"	Two girl don't want to fit in with the others, so the older one decides to go explore the other town to find happiness for both of them
	Two girls find their freedom and happiness in the new town surrounded by people who feel the same (dancing in the concert)

Table 33

- **MALE MUSIC VIDEO 2: Blurred Lines**

AUDIO	**Sexual objectification**	"He was close, tried to domesticate you, but you're an animal, baby it's in your nature, just let me liberate you"
		"What do they make dreams for when you got them jeans on
		"Swag on, even when you dressed casual, it's almost unbearable
	Woman as sexual subject	"I know you want it"
		"The way you grab me, must wanna go nasty, go ahead, get at me"
	Verbal sexual abuse	"I'll give you something big enough to tear your ass in two"
		"What do we need steam for, you're the hottest bitch in this place"
		"Let me be the one you back that ass to"
		"He don't smack that ass and pull your hair like that"
	Woman as luck	"I feel so lucky, you wanna hug me"
	Good girl	"You're a good girl, can't let it past me, you're far from plastic"
		"I'm gonna take a good girl"
	Bad girl	"I had a bitch, but she ain't bad as you"
VIDEO	**Sexual objectification**	Male singers looking at female models walking and dancing around
		Male singer looking directly into model's backside while she is in a squat body position
		A car toy sliding from a woman's buttocks over her back while she stands on her knees
		Camera close-ups cutting female bodies into parts (legs, toes, buttocks)
		Male singer combing model's hair while she sits in a bar chair like a doll
		Male singers slapping models backsides
	Sexual self-objectification	Female models' provocative behavior (licking lips, seductive look, self-touching)
		Female models' provocative dancing (around male singers, showing their body parts)
		Female models' provocative dressing (Half-naked with plastic see-through clothing pieces and shirts, revealing legs, buttocks, bellies, naked upper body)

Table 34

- **MALE MUSIC VIDEO 3: Get Lucky**

AUDIO		VIDEO
Party Girl	**Sexual objectification**	X
"She's up all night to the sun, she's up all night for good fun"	"I'm up all night to get some, I'm up all night to get lucky"	

Table 35

- **MALE MUSIC VIDEO 4: Let Her Go**

AUDIO		VIDEO
Woman as dream	**Missed &loved woman**	**Sensitive femininity**
"Starring at the bottom of your glass, hoping one day you'll make your dream last, but dreams come slow and they go so fast"	"Only know you love her when you let her go"	Close-up on female face smiling
"You see her when you close your eyes, maybe one day you'll understand why"	"Starring at the ceiling in the dark, same old feeling in your heart, cause love comes slow and it goes so fast"	Woman dressed in a romantic dress, natural make-up, soft colors
"Well you see her when you fall asleep, but never to touch and never to keep"	"Cause you loved her too much and you dived too deep"	Woman as a supportive voice in the concert, gentle singing following the male singer

Table 36

- **MALE MUSIC VIDEO 5: Can't Hold Us**

AUDIO	VIDEO
X	X

Table 37

- **MALE MUSIC VIDEO 6: Thrift Shop**

AUDIO	**Consumerism parody**	"I'm gonna pop some tags, only got twenty dollars in my pocket, I'm hunting, looking for a come-up, this is fucking awesome"
		"Saving my money and I'm hella happy that's a bargain, bitch"
		"They had a broken keyboard, I bought a broken keyboard"
		"I'm digging…searching right through that luggage, one man's trash, that's another man's come-up"
		"I hit the party and they stop in that motherfucker, they be like-Oh, that Gucci, that's a hella tight, I'm like-Yo, that's 50 dollars for a T-shirt"
		"I could take some Pro Wings, make them cool, sell those, the sneaker heads be like-Aw, he got the Velcros"
		"I'm take your grandpa's style"
		"But shit, it was ninety-nine cents! Coppin' it, washin' it, 'baut to go and get some compliments"
		"Passin' up on those moccasins someone else's been walkin' in, bunny and grungy, fuck it, man I'm stuntin' and glossin'"
		"Velour jumpsuit and some house slippers, dookie brown leather jacket that I found diggin'"
		"I bought a skeet blanket, than I bought a kneeboard"
		"Limited edition, let's do some simple addition, fifty dollars for a T-shirt that's just some ignorant bitch I call that getting swindled and pimped I call that getting tricked by a business That shirt's hell a dough And having the same one as six other people in this club is hella don't "
		"Tryna get get girl from a brand and you hella won't"
		"I wear your granddad's cloths, I look incredible, I'm in this big ass coat From that thrift shop down the road"
	Ironic gender performance	"Dressed in all pink, 'cept my gator shoes, those are green"
		"Drapped in a leopard mink, girls standin' next to me"
		"I'm searching in that section, your grammy, your aunty, your mamma, your mammy"
		"I'll take those flannel zebra jammies,second-hand, I rock that motherfucker"
		"What you know about rockin' a wolf on your noggin'? What you knowin' about a fur fox skin? "
		"Is that your grandma's coat? "

VIDEO	**Woman as escort/addition to man**	Two ladies following the male singer while he rides a bike (they are walking beside)
		Two ladies in a night club sitting beside the singer (he is in the middle)
	Woman as object of mockery	Full- figured, older woman lip-singing with the male voice over, depicted as unattractive, mannish and beside her sit two Afro-Americans while she's rapping in between and behaving "like a man"
	Ironic gender performance	Male singer dressed in female cloths (pink colors, leopard mink, fur…) going shopping, going out in the night club, having fun
		Woman acts like a man (sings like a man, rapping, looking mannish

Table 38

- **MALE MUSIC VIDEO 7: Safe and Sound**

AUDIO		**VIDEO**
Woman as luck	**Dependent &ignorant woman**	**Sexual self-objectification**
"You could be my luck"	"I could lift you up, I could show you what you wanna see and take you where you wanna be"	Female dancers in provocative dressing (sexy retro costumes revealing legs, arms, backs)
	"I could show you love"	Suggestive dancing of female dancers (as ballerinas, latino dancers, tango dancers)
	"In a tidal wave of mystery, you'll still be standing next to me"	

Table 39

- **MALE MUSIC VIDEO 8: Radioactive**

AUDIO	**VIDEO**
X	**Woman power**
	A woman setting men free from the jail using her superpowers; she is presented as a hero by saving the "good ones" and killing the "bad ones"

Table 40

- **MALE MUSIC VIDEO 9: La, La, La**

AUDIO		VIDEO	
Negative and hated woman	**Woman's ignorance & subordination**	**Angry & depressed woman**	**Woman's ignorance & subordination**
"When you spit your venom…I hate it"	"Hush, don't speak"	Women in the gym practicing aerobics, their faces are angry and frustrated, some are also crying; wearing dark make-up	Woman in the gym is yelling at a man while he puts his fingers in his ears and ignores her, singing la,la,la (her voice is muted)
"I can't find your silver lining"	"When you read your speech, it's tiring, enough is enough"	One female in the gym is confronting a man verbally yelling at him	
	"When you hiss and preach about your new messiah cause your theories catch fire"		
	"keep it shut"		
	"I'm gonna drown you out before I lose my mind"		

Table 41

- **MALE MUSIC VIDEO 10: All around the world**

AUDIO		VIDEO
Shy & beautiful girl	**Crazy girl**	**Girls' fandom**
"You're beautiful, you should know it…I think it's time that you show it"	"You're crazy girl…you should know it…don't control it"	Craze of screaming girls on the street and in the concert
"Why you acting so shy, holding back"	"Light it up, so explosive"	Girls taking photos with the singer surrounding his limousine
"I love everything about you, you are imperfectly perfect"		Tears, happiness and madness noticed on girls' faces
"You shine just like the sun while the moon and the stars reflect your light"		
"Beauty revolves around you"		

Table 42

9.2.2. Female artists

Song	Artist(s)
1. Applause	Lady Gaga
2. Royals	Lorde
3.Wrecking Ball	Miley Cyrus
4. Boomerang	Nicole Scherzinger
5. Lovebird	Leona Lewis

Table 43

- **Topic categories**

Love	Sex	Party & Fame	Other
Wrecking Ball		Applause	
Boomerang		Royals	
Lovebird			

Table 44

- **<u>FEMALE MUSIC VIDEO 1: Applause</u>**

AUDIO	**Addiction to fame**	"I live for the applause…live for the way you cheer and scream for me "
		"Give me the thing that I love…put your hands up, make 'em touch"
		"If only fame had an IV, baby could I bear being away from you, I found the vein put it in here"
	Fame as power	"One second I'm Koons, then suddenly the Koonst is me Pop culture was an art, now art in pop culture is in me"
VIDEO	**Sexual self-objectification**	Half-naked singer's body (on the bed in underwear and high heels revealing total body accept intimate parts; she is wearing a top with the motive of two hands holding her breasts and a scarf with the same motive holding her neck; shells on her intimate body parts)
		Sexually provocative poses (alluding to sex, in bed)
		Sexually provocative behavior (self-touching)
		Suggestive dancing
	Individuality & self-expression	Unusual costumes, make-up and setting (yellow hair, mask make-up with lots of colors, singer sitting in a hat, illusion of her as an swan, scary moves and illusions, dark, edgy style)
		Unique, specific expression with setting, costumes, facial expressions, unexpected, breaking of conventions and rules (in costumes, choreography and make-up)

Table 45

- **FEMALE MUSIC VIDEO 2 : Royals**

AUDIO			VIDEO
Lower economic status	**Consumerism parody**	**Imagined power**	**X**
"I've never seen a diamond in the flesh, I cut my teeth on wedding rings in the movies and I'm not proud of my address, in a torn-up town, no postcode envy"	"Every song's like gold, teeth, grey goose, trippin' in the bathroom, blood stains, ball gowns, trashin' in the hotel room"	"Let me be your ruler, you can call me queen Bee and baby, I'll rule, I'll rule, I'll rule, let me live that fantasy"	
"My friends and I, we've cracked the code, we count out dollars on the train to the party and everyone who knows us know that we're fine with this, we didn't come from money"	"Everybody's like crystal, Maybach, diamonds on your timepiece, jet planes, islands, tigers on a gold leash, we don't care, we're not caught up in your love affair"	"we're driving Cadillacs in our dreams"	
"We'll never be royals, it don't run in our blood, that kind of luxe just ain't for us, we crave a different kind of buzz"			

Table 46

- **FEMALE MUSIC VIDEO 3: Wrecking Ball**

AUDIO	**Victimization**	"We kissed, I feel under your spell"
		"All you ever did was wreck me"
		"I never meant to start a war, I just wanted you to let me in, and instead of using force, I guess I should've let you win"
		"it slowly turned, you let me burn"
		"left me crashing in a blazing fall"
		"I can't live a lie, running for my life"
	Love pain & nostalgia	"We clawed, we chained our hearts in vain, we jumped never asking why"
		"love no one could deny"
		"I will always want you"
	Emotional anger	"Don't you ever say I just walked away"
		"I put you high up in the sky and now you're never coming down"
VIDEO	**Sexual self-objectification**	Nudity (Totally naked swinging on a wrecking ball, intimate parts hidden, but clearly evident nudity)
		Provocative behavior (swinging on the ball, seductive look toward camera, half or totally naked biting her lip, self-touching, licking the iron)
	Sexualobjectification	The singer is filmed from all the angels and the camera is focusing her naked or half-naked body; close-up on her legs and buttocks
	Emotional vulnerability	Face close-up, crying, sad face expression
		Naked body is demonstrating a metaphor for honest "naked" feelings
	Emotional anger	Destruction of ruins, taking hammer, breaking walls as a way of ejecting frustrations and anger because of feeling hurt

Table 47

- **FEMALE MUSIC VIDEO 4: Boomerang**

AUDIO	**Victimization**	"The world spit me out and I was spinning around, lost in free fall forever going down, and breaking through the ground when I though I reached the end I started to fall again"
	Freedom & independence	"No ceiling to my sky, just opened space to fly"
	Woman power	"I was taught to never surrender when it's hard to get up, gonna fight till I can stand"
		"You can turn me down, you can throw me now, the harder out, the harder I come back around"
		"You can break my heart, but you can't scratch my name"
		"I can take the hit cause I'm a boomerang"
		"I'm 10 feet tall, all my problems seem so small"
		"Nothing in my way to make me change"
		"Every time I'm feeling down, I turn it back around"
		"I could hit some turbulence, but who I am is never gonna change"
VIDEO	**Sexual objectification**	Singer's body cut in parts, shown in eight separate windows
		Cutting body parts (legs, face, buttocks)
	Sexual self-objectification	Provocative dressing (short dress- see through, black costume-naked legs, leather, high heels, leather gloves, revealing buttocks, décolletage; mostly naked, dressed in panties and top, revealing legs, belly, arms, buttocks)
		Suggestive dancing and body poses (waving hair, flying in the air, leaning on the wall)
	Woman power	Strong singing, mad and strong facial expression, looking directly into camera
		self-confident body poses and dancing, effect of multiplying singer's body (illusion of an army), flying in the air-effect making warrior poses, light from her back-effect of superpowers; sexual attractiveness as a source of power (self-confident in sexy dance moves and poses)

Table 48

- **FEMALE MUSIC VIDEO 5: Lovebird**

AUDIO			VIDEO	
Victimization	**Love pain & nostalgia**	**Freedom & independence**	**Sensitive femininity**	**Freedom vs. Captivity**
"My heart's been stuck in a cage"	"I would lay down next to you, stay in bed all afternoon, we were birds of a feather, we were always together, And I never will forget all the little things you said And that beautiful Summer, You used to call me your lovebird"	"I can't believe that I would ever want to be set free, but I just can't stay"	Luxurious swaying dresses, soft colors, gentle make-up, glitter	Metaphor: Bird vs. cave; Bird is presented by drapery of the dress like wings (freedom); Singer trapped in a big birds' cave that represents her former relationship
"I started to feel that my wings have been broken"	"I'll miss you everyday"	"Your lovebird's flying away"	Gentle and slow moves; focus on the face, eyes and dresses	
		"I'm not afraid to test my wing span cause they say if you love someone let it go"		
		"The time went on, the wind has blown and I have grown"		
		"Gotta sing my song so pretty"		

Table 49

9.2.3. Male feat. Female artists

Song	Artist(s)
1. Scream & Shout	Will.i.am feat. Britney Spears

Table 50

- **Topic categories**

Love	Sex	Party & Fame	Other
		Scream & Shout	

Table 51

- **MALE feat. FEMALE MUSIC VIDEO 1: Scream and Shout**

AUDIO			VIDEO	
Freeing oneself	**Sexual self-objectification**	**Fame as power**	**Sexual self-objectification**	**Woman power**
"I wanna scream and shout and let it all out" (M and F)	"Britney, bitch!" (F)	"We bring the action" (M)	Provocative dressing (tight skirt, short skirt, almost naked holding two fireballs)	Visual effect of multiplying singer's body
		"They watching us…all eyes on us" (F)	Suggestive dancing	Holding two fireballs naked
			Sexually provocative behavior (waving her legs lying on her belly)	Power comes from her self-confidence in being sexy

Table 52

9.2.4. Female feat. Male artists

Song	Artist(s)
1. Just Give Me a Reason	Pink feat. Nate Ruess
2. Live it Up	Jennifer Lopez feat. Pitbull
3. Stay	Rihanna feat. Mikky Ekko

Table 53

- **Topic categories**

Love	Sex	Party & Fame	Other
Just Give Me a Reason		Live it Up	
Stay			

Table 54

- **FEMALE feat. MALE MUSIC VIDEO 1: Just Give Me a Reason**

AUDIO	**Victimization**	"You were thief, you stole my heart and I your willing victim" (F)
		"It's in the stars, it's been written in the scars on our hearts" (F)
	Dependent woman	"I let you see the parts of me that weren't all that pretty and with every touch you fixed them" (F)
	Woman's dramatizing	"Your head's running wild again, my dear we still have everything and it's all in your mind" (M)
		"You've been having real bad dreams" (M)
		"Nothing is as bad as it seems" (M)
	Love pain & nostalgia	"you used to lie so close to me (M) there're nothing more than empty sheets between our love" (F)
		"Just give me a reason, just a little bit's enough, just a second we're not broken just bent and we can learn to love again" (F)
VIDEO	**Sensitive femininity**	Singer wears a romantic white dress
		Gentle singing
		In her bed, singer is hugging a teddy bear
	Love pain & nostalgia	Singer is lying in bed thinking about her boyfriend and remembering memories (Scenes with singer's boyfriend in bed, cuddling and kissing in the water-intimacy, fantasy)
		Scenes filled with fog, water and gentle pink color; bed floating on the water like on the clouds
	Emotional anger	Singer is throwing something towards TV where he is singing
		Singer sings more loudly, has angry and desperate facial expression and moves in bed

Table 55

- **FEMALE feat. MALE MUSIC VIDEO 2: Live it Up**

AUDIO	**Sexual objectification**	"Con el muslito de Jennifer, maybe now you understand me" (M) (With the thigh of Jennifer Lopez…)
		"I got mammy, mamis by the boatload"(M)
		"Yo Tengo la carne y ella el mojo" (M) (I have the meat and she has the sauce)
		"She's Little Red Riding Hood and guess who's the lobo" (M)
	Woman as sexual subject	"You push me harder, I do the same, boy wanna feel ya, in every way, don't ever wonder, it's just a game, we rocking body to body, let's go insane" (F)
		"Give you hard night, so tight, ready to blow" (F)
		"I know you like my bumper, don't be ashamed" (F)
	Party Girl	"She's screaming YOLO" (M)
		"I hit the spotlight, all night, ready to go" (F)
		"We can do anything we want, live it up" (F)
		"Turn up this motha and let it play" (F)
	Fame as power	"You name it, she's done it, she the reason why women run it, bet this on a Grammy, maybe now you understand me" (M)
VIDEO	**Sexual self-objectification**	Sexually provocative dressing (big boots, red sexy outfit, revealing legs and buttocks)
		Sexually provocative dancing (singer is dancing on a cat walk, seductive, self-confident, suggestive, swinging on the swing)
		Sexually provocative behavior (self-touching, crawling on the floor)
		French woman in underwear smoking cigarette
	Woman as escort/ addition to man	Male singer on the beach surrounded by a lot of woman in swim suits revealing their bodies half-naked
	Party Girl	Having fun while dancing, smiling, drinking on the beach
	Fame as power	Famous singer preparing herself for a performance surrounded by lots of make-up and hair professionals and fashion designers, she feels sexy and attractive
	Sexual objectification	Cutting in parts-close-up on legs lips, belly
		Women in the video presented as object of male gaze-male singer watching a group of girls having fun on the beach

Table 56

- **FEMALE feat. MALE MUSIC VIDEO 3: Stay**

AUDIO	**Victimization**	"I'm the only one who needed saving" (F)
	Woman's passivity& insecurity	"I threw my hands in the air, said-show me something" (F)
		"Round and round we go, tell me now…you know" (F)
		"Not really sure how to feel about it" (F)
		"He said-if you dare, come a little closer" (F)
	Dependent woman	"Something in the way you move makes me feel I can't live without you, it takes me all the way, I want you to stay" (F)
		"Something in the way you move makes me feel I can't live without you, it takes me all the way, I want you to stay" (F)
	Depressed woman	"When you never see the light, it's hard to know which one of us is caving" (F)
		"I need this hole gone" (F)
VIDEO	**Sexual objectification**	In the whole video singer is fully naked in a bathtub
		Close-up on singer's body parts-back, shoulder, buttocks, belly, hands, lips, eyes, neck
	Emotional vulnerability	Lots of close-ups on singer's face-she has sad face expression, crying, acting weak and revealing her "naked" feeling
		Singer's nudity is presented as a metaphor for being true and honest, without a mask, revealing her vulnerable "true self"

Table 57

- **Total table: discourses**

Discourses (male music videos)	Discourses (female music videos)	Discourses (male feat. female music videos)	Discourses (female feat. male music videos)
Individuality& finding oneself	Addiction to fame	Freeing oneself	Victimization
Sexual objectification	Fame as power	Sexual self-objectification	Dependent woman
Woman as sexual subject	Sexual self-objectification	Fame as power	Woman's dramatizing
Verbal sexual abuse	Individuality & self-expression	Woman power	Love pain & nostalgia
Woman as luck	Lower economic status		Sensitive femininity
Good girl	Consumerism parody		Emotional anger
Bad girl	Imagined power		Sexual objectification
Sexual objectification	Victimization		Woman as sexual subject
Sexual self-objectification	Love pain & nostalgia		Party Girl
Party Girl	Emotional anger		Fame as power
Sexual objectification	Sexual self-objectification		Sexual self-objectification
Woman as dream	Sexual objectification		Woman as escort/ addition to man
Missed &loved woman	Emotional vulnerability		Victimization
Sensitive femininity	Victimization		Woman's passivity& insecurity
Consumerism parody	Freedom & independence		Dependent woman
Ironic gender performance	Woman power		Depressed woman
Woman as escort/addition to man	Sexual objectification		Sexual objectification
Woman as object of mockery	Sexual self-objectification		Emotional vulnerability
Woman as luck	Victimization		
Dependent & ignorant woman	Love pain & nostalgia		
Sexual self-objectification	Freedom & independence		
Woman power	Sensitive femininity		
Negative & hated	Freedom vs.		

woman	**captivity**		
Woman's ignorance & subordination			
Angry & depressed woman			
Shy & beautiful girl			
Crazy girl			
Girls' fandom			

Table 58

9.3. Movie trailers

9.3.1. Movie genres & female characters

Movie	Genre	Female characters in trailer
1.The Hobbit: The Desolation of Smaug	Adventure, Fantasy	Tauriel (captain of Thandruil's Guards, warrior)
2. Django Unchained	Western	Broomhilda (Django's wife)
		Lara (Calvin's sister)
3. Frozen	Animation, Adventure, Comedy	Elsa (Queen)
		Anna (Queen's sister)
4. The Hangover 3	Comedy	Linda (widow, Alan's mother)
		Tracy (Doug's wife)
		Jade (Stu's former lover)
		Cassie (pawnshop's owner)
		Cassie's mother
5. Fast & Furious 6	Action, Crime, Thriller	Group of female models/dancers
		Riley (detective, agent)
		Mia (member of the action team)
		Letty (Dominik's ex-girlfriend, former member of the action team
6. Despicable Me 2	Animation, Family, Comedy	Agnes (Gru's daughter)
		Margo (Gru's daughter)
		Edith (Gru's daughter)
		Lucy (Anti-Villan League agent)
7. Fack ju Göhte	Comedy	Charlie (Zeki's friend)
		Lisi (teacher)
		Caro (Lisi's sister)
		Direktorin Gudrun (school director)
		Chantal (student)
		Other female students
8. Rush	Biography, Action, Drama	Suzy (James' wife)
		Marlene (Niki's wife)

		Gemma (nurse, James' lover)
		Other nurses
		Groupies
9. The Hunger Games: Catching Fire	Sci-Fi, Adventure	Katniss (Hunger Games warrior) Primrose (Katniss' sister)
10. Iron Man 3	Sci-Fi, Adventure, Action	Pepper (Tony's girlfriend)
		Heather (plane crash survivor)
		Female reporters
11. The Smurfs 2	Animation, Adventure, Comedy	Smurfette (good female smurf)
		Vexy (female Naughty, evil smurf)
		Grace, Patrick's wife
		Two unknown women in a cafe
12. The Wolf of Wall Street	Biography, Comedy, Crime	Naomi (Jordan's wife)
		Chantalle (partner in crime)
		Dancers and stripers
13. Svećenikova Djeca (The Priest's Chrildren)	Drama, Comedy	Vesna (Jure's wife, mother)
		Kristina (church choir's singer)
		Vesna's mother
		Group of older women in the village
14. Šegrt Hlapić The Brave Adventures of the Little Shoemaker)	Adventure, Family	Gita (Šegrt's girlfriend)
		Majsorica (Mrkonja's wife)
15. Now You See Me	Mystery, Crime, Thriller	Henley (illusionist)
		Alma (detective)
16.The Croods	Animation, Adventure, Comedy	Eep (Grug's daughter)
		Ugga (Grug's wife)
		Gran (grandma)
17. Gravity	Mystery, Crime, Thriller	Dr. Ryan (astronaut)

Table 59

9.3.2. Discourses in movie trailers

- **TRAILER 1: The Hobbit: The Desolation of Smaug**

AUDIO	VIDEO
Powerful woman	**Powerful woman**
"We will not end here, with every victory this evil will grow" (Tauriel)	Tauriel fighting with men; has bow and arrow; she is strong and determined, brave and self-confident

Table 60

- **TRAILER 2: Django Unchained**

AUDIO	VIDEO	
X	**Woman rescued by a hero**	**Supportive woman**
	Django kisses his wife Broomhilda passionately after saving her from slavery	Calvin's sister Lara is nodding while Calvin is speaking without saying a word, supporting his statement and being polite

Table 61

- **TRAILER 3: Frozen**

AUDIO	**Powerful woman**	"…a ruler did appear. Her secret powers were great" (male narrator)
	Determined woman	"I'll bring her back and I'll make this right!" (Anna)
	Power of sisterhood	-"Are you not scared?" (Hans) -"She's my sister, she would never hurt me!" (Anna)
		"I am not leaving without you, Elsa!" (Anna)
	Fearful & helpless woman	"…but alone she stayed in fear" (male narrator)
		"Get it together, control it!" (Elsa tells to herself in order to control her power)
		-"Stop the winter, please" (Hans) -"Don't you see? I can't!" (Elsa)
	Man's opinion	-Your hair is turning white" (Christof)" -Does it look bad?" (Anna)
VIDEO	**Fearful & helpless woman**	Elsa gets scared and worried when she realizes she cannot control her power and that everything started to turn into ice, so she stays in loneliness (scared and sad facial expressions)
		Anna gets scared and worried for her sister leaving the kingdom (jells after her, has worried facial expression)
		Anna gets scared of a snow man (screams and has scared facial expression)
		Elsa gets imprisoned with chains around her hands being sad and feeling helpless (sad facial expression)
	Powerful woman	Elsa has the power the turn everything into ice, so she freezes the whole kingdom because her power went out of control
		Anna throws snow back at the big snow monster and bravely fights wolfs in the woods together with Christof
	Power of sisterhood	Anna goes a long way to save her sister and is willing to risk her life for it;
		"The power of family is the strongest magic of all" (writing on the screen)

Table 62

- **TRAILER 4: Hangover 3**

AUDIO		VIDEO
Caring woman	**Disrespectful daughter**	**Dependent woman**
"Alan, this is intervention" (Tracy trying to help Alan together with other friends)	-"Cassie, I'm hungry" (Cassie's mom) -"Mom, I'm with a customer!" (Cassie) -"She's rude" (Alan about Cassie's mom) -"You heard that, mom? Nobody likes you" (Cassie)	Old woman, Cassie's mother is in wheelchair is being ignored by her daughter when asking for help

Table 63

- **TRAILER 5: Fast & Furious 6**

AUDIO	VIDEO				
X	**Powerful woman**	**Sexual objectification**	**Woman as motivation**	**Women's rivalry**	**Woman rescued by a hero**
	Letty pulls the gun and shoots at Dominik Female agent, Riley, dressed in uniform, being serious and masculine, working with male masculine detective on the field	A group of scantily dressed attractive women dancing on the street; close-up on their body parts (belly, buttocks, legs); they are not important for the plot, just filling in the scene, surrounded by expensive cars passing them by	Picture of recently passed away Letty, as a proof that she had been found alive motivates Dominik (her former boyfriend) to reunite his action team and find her	Two women (Letty and Riley) fighting physically against each other brutally hitting each other	Letty flies in the air from a tank and Dominik makes a risky move and jumps to save her

Table 64

- **TRAILER 6: Despicable Me 2**

AUDIO		VIDEO
Powerful woman	**Father-daughter relationship**	**Powerful woman**
"Agent Lucy Wild…you are gonna have to come with me" (Lucy to Gru)	-"Hold the horses, who are you texting?" (Gru) -"My friend Avery" (Margo) -"Avery…Is this a girl's name or a boy's name?"(Gru) -"Does it matter?" (Margo) -"No, it doesn't matter, unless it's a boy!" (Gru)	Lucy, female agent, fighting against Gru verbally and physically; using fire weapon and forcing Gru to get in a trunk, driving fast, acting very seriously, dangerous and tough, but at the same time very feminine (using lipstick teaser as a weapon, wearing high heels and make-up)
	-"I know why you are a boy! (Agnes) -"You do??" (Gru) -Yeah, because of - your bold head" (Agnes) … -"Good night, Agnes, never get older" (Gru)	
	"Are you really gonna save the world?" (Agnes asks Gru)	

Table 65

- **TRAILER 7: Fack ju Göhte**

AUDIO	**Sexually attractive unintelligent woman**	-"Sie stand da neulich noch nicht" (*It wasn't here the other day*) (Charlie, attractive female, Zeki's friend, wonders why there is a construction site build on the place where she burried Zeki's money) -„Warum vergräbst du das scheiss Geld mitten auf einer Baustelle?" (*Why would you hide the money at a fucking construction site?)*(Zeki) -"Ja ich dachte sie verlegen da bloß so Rohre" (*Yeah, I thought they were just laying pipes*) (Charlie)
	Demanding woman	-" Ich will dass diese Klasse unter Kontrolle gebracht wird!" (*I want this class under control!)* (Director Gudrun)
		-„Mach dein Job! Ich kann von mir aus sagen, dass du nur Filme guckst und den Kindern Angst machst" (*Do your Job! I can tell that all you do is watch movies and scare the kids*) (Lisi to Zeki
	Smart woman	-"…wegen dem Lehrerplan, können wir uns da mal treffen, bisschen austauschen und so?" (…*because of schedule and stuff, can we meet sometime*?) (Zeki asks Lisi, the professor) ."Wegen DES Lehrplans!" (*Because of THE schedule*!) (Lisi corrects Zeki) -"Ja, hab ich doch gesegt" (*Yeah, I said so*) (Zeki)
	Commodity value	-" Eh das ist Pimkie. Das geht fleisch nie wieder raus!" (*Hey, this is Pimkie. This might never come out*!) (said student Chantal to Zeki)
	Sexual objectification	-„Julia, du Fortze, ich will flicken. Cak, cak, zeig mal Möpse" (*Julia, my cunt, I want to fuck. Cak, cak, show me some boobs*") (a male student to a female student in a school play)
VIDEO	**Sexual self-objectification**	Zeki's friend Charlie dressed provocatively in short pink panties, leopard patterned top and high heels
		Prostitutes on the street smoking cigarettes, dressed in short tight dresses, irrelevant for the plot
	Sensitive femininity	Female student, Chantal is crying in the class

Table 66

- **TRAILER 8: Rush**

AUDIO	VIDEO				
Demanding woman	**Caring woman**	**Sexual objectification**	**Girls' fandom**	**Fearful & helpless woman**	**Supportive woman**
-"Look how he's driving, like an old man" (Marlene) -"Why would I drive fast?" (Niki) -"Because I'm asking you to" (Marlene)	Nurse Gemma and other nurses taking care of the James, the patient	James is interested in nurse Gemma sexually and has an affair with her Girls in James's life presented as his fun, entertainment (at parties and during travelling	Craze and hysteria evident in behavior of James' female fans on the race	When Niki started to drive faster, his wife Marlene screamed and got scared	Suzy, James' wife supports his races and watches his races on TV Marlene, Niki's wife watches the race from the audience and cheers for his success

Table 67

- **TRAILER 9: The Hunger Games: Catching Fire**

AUDIO	VIDEO
Powerful woman	**Power of sisterhood**
Katness is fighting bravely in the woods alone and with other men (using bow and arrow)	Katness hugs and protects her sister and it is hard for her to be separated from her, she feels worried and protective (worried facial expressing when they take her from Primrose, they both scream)
Between the scenes of Katniss fighting, there is a writing on the screen "Hope is stronger than fear"	
Katness is driving in a carriage with a man in arena, her body is surrounded by fire (superpower)	
Katness is wearing a powerful costumes like the one with big black wings and wears a dark make-up	

Table 68

- **TRAILER 10: Iron Man 3**

AUDIO	VIDEO		
Importance of woman in a man's life	**Fearful & helpless woman**	**Sexual objectification**	**Woman rescued by a hero**
-"The things are different now. I have to protect the one thing I can't live without- that's you" (Tony points to his girlfriend)	Pepper scared of the attack, gets blown by the explosion	Close-up on Pepper's neck when Tony puts her a necklace	Tony rescues a woman from a plane crash holding her in the air
		Pepper wearing a bra surrounded by ruins	

Table 69

- **TRAILER 11: The Smurfs 2**

AUDIO	VIDEO	
Good girl vs. Bad girl	**Good girl vs. Bad girl**	**Fearful & helpless woman**
-"Here's my plan-we trick Smurfette into being like us and she shall give us the secret formula" (Vexy, the "Naughty" female)	Vexy (bad girl) has black hair and mean look, she is not conventionally beautiful; and Smurfette (good girl) is blond, waving her hair, conventionally pretty	Grace (human female) is being scared of a goose (she screams and has scared facial expression)
-"Come on, Smurfette, time to get naughty!" (Vexy to Smurfette)	Smurfette is having fun doing naughty things (rolling fast on a rollercoaster, flying on a goose, jumping on the cakes, ruining things)	Two blond women in the café get scared of Smurfette and Vexy doing naughty things (flying on the goose, demolish things)
-"Don't worry, Smurfette can never be tricked into being one of them…It doesn't matter where you come from, what matters is who you choose to be" (Papa Smurf)		

Table 70

- **TRAILER 12: The Wolf of the Wall Street**

AUDIO		VIDEO	
Woman as sexual subject	**Sexual objectification**	**Sexual objectification**	**Sexual power**
-"Aren't you married?" (Naomi) -"Yeah, but married people cannot be friends?" (Jordan) -"We're not gonna be friends" (said Naomi with flirty look)	-"Yeah but we don't work for you, man" (Chantelle) -"My money is taped to your boobs, technically you do work for me" (Donnie)	Chantelle is wrapped with money taped to her body, she is dressed in underwear, used as a tool in the crime	Naomi seduces Jordan with flirting and seductive look and sexually provocative dressing (short dresses and deep cleavage
		Half naked women entering Jordan's office as a part of male entertainment celebrating business success	Naomi, dressed in a short pink dress, puts a high heel on Jordan's forehead while seducing him on the room's floor
		Jordan checks out Naomi's body when they meet for the first time	Naomi controls Jordan with her sexual power so that he cannot resist her; he bites his fist
		Irrelevant half-naked women (in underwear or swimsuits) as a part of party scenes in the office, around the pool, on the yacht) using for male entertainment	

Table 71

- **TRAILER 13: Svećenikova djeca (Priest's children)**

AUDIO		VIDEO
Importance of woman in a man's life	**Traditional religious woman**	**Traditional religious woman**
"Malo mi je jedan, jedan život s tobom…" (*It is not enough for me, only one life, one life with you…*) (drunk Jure singing from the top of the village)	"Velećasni!" (*Priest*!) (Vesna screams calling the priest when she sees drunk Jure on the top of the square)	Vesna gets married to Jure in the church; the reason for the wedding is her pregnancy; her religion and cultural customs don't permit having a child without marriage
	"Bože, ja predajem se tebi, u svoje ruke dajem život tvoj, tvojoj čistoj ljubavi život svoj ja prepuštam…" (*Dear God, I surrender to You, I put my life in Your hands, I give my life to Your pure love…*") (young girl singing in the church choir a religious song)	Traditional old women living in the village shown on the street and at the funeral dressed in black with a scarves on their heads; not important for the plot

Table 72

- **TRAILER 14: Šegrt Hlapić (The Brave Adventure of the Little Shoemaker)**

AUDIO	VIDEO	
X	**Sensitive femininity**	**Fearful & helpless woman**
	Gita is in love with Šegrt, enjoys his company, smiling while they are in the amusement park and having pick nick in the nature, she is caring and soft; dressed in a white dress like a princess and dancing in the woods	Gita gets scared of the horses and screams
		Majsorica is crying and protecting Šegrt while Majstor Mrkonja is beating him (she is acting like a protective mother)

Table 73

- **TRAILER 15: Now You See Me**

AUDIO	VIDEO	
X	**Powerful woman**	**Helpless woman**
	Female illusionist Henley is being a part of a magic team performing magic tricks in front of the audience; in some scenes she is dressed sexually provocative (reveals her legs in a costume and dressed in a swimsuit) which gives her power to distract the audience watching the magic tricks	As a part of a magic trick performance, Henley is being trapped in chains upside down in an aquarium full of water
	Henley is jumping of a building together with her male colleagues	
	Female detective Alma is dressed in the uniform, acting tough and serious	

Table 74

- **TRAILER 16: The Croods**

AUDIO	**Constraints for a woman in a conservative family**	-"My name is Eep and this is my family, Croods. We've been in a cave forever…We never had a chance to explore the outside world because of my dad's one rule- New is always bad. Never not be afraid" (Eep)
		-"We should go there" (Eep) -"No" (Grug)
	Humorous old lady	-"Mom?" (Ugga) -"Still alive!" (Gran says coming out of the cave)
		-"Hhh I'm loving this!" (Gran says when she strongly punched an animal in its face)
	Commodity value	-"I call them shoes" (Guy) -"Aaaaa I love them!" (Eep screams looking at her first shoes)
	Father- daughter relationship	-"We can do it, dad" (Eep) -"Croods stick together… except from you two!" (Grug gets upset seeing Eep and Guy hugging each other)
VIDEO	**Powerful woman**	Eep bravely breaks her father's rule and leaves the cave to explore the outside world; she is curious and decides to confront the authority
	Humorous old lady	Old Gran is portrayed as funny; she is strongly punching animals in the woods and laugh out loud
	Sensitive femininity	Eep falls in love on the first sight with the Guy and they kiss romantically
	Independent vs. dependent woman	Eep is determined in her own decisions, brave and strong, but she transforms into a sensitive conventional

		female when she meets Guy, her boyfriend who protects her from danger, reveals her new things (shoes, fire) and makes her feel safe
	Father-daughter relationship	Eep is a teenager and she cannot stand living in a cave with her family and hates her father's rules; she rolls her eyes on her father's lesson and feels angry
		She is still young, needs protection from her father from the dangers outside the cave

Table 75

TRAILER 17: Gravity

AUDIO	**VIDEO**		
Power of motherhood	**Fearful & helpless woman**	**Powerful woman**	**Traditional woman vs. career woman**
"Where is home Dr. Stone? …Is there someone down there looking up thinking about you?" (Matt) "I had a daughter. Little girl with brown hair. Tell her that I'm not quitting" (Dr. Stone said to Matt who was lost somewhere in the space and probably going to die)	Dr. Stone is floating in the space, detached from her space station, guided by a male voice; she gets scared and alone; she cannot breathe	Dr. Stone is not quitting, she fights for her life physically and psychologically and tries to stay focused and to find the will to survive	Dr. Stone had a daughter and a happy family (evident from a family portrait she kept) and after the tragedy of losing her child, she became sad and cold (had "nothing to lose") so she committed her life to her successful carrier

Table 76

- **Total table: Discourses**

MOVIES	DISCOURSES
1. The Hobbit:The Desolation of Smaug	Powerful woman
2. Django Unchained	Woman rescued by a hero
	Supportive woman
3. Frozen	Powerful woman
	Determined woman
	Power of sisterhood
	Fearful & helpless woman
	Man's opinion
4. Hangover 3	Caring woman
	Disrespectful daughter
	Dependent woman
5. Fast & Furious 6	Powerful woman
	Sexual objectification
	Woman as motivation
	Women's rivalry
	Woman rescued by a hero
6. Despicable Me 2	Powerful woman
	Father-daughter relationship
7. Fack ju Goehte	Sexually attractive unintelligent woman
	Demanding woman
	Smart woman
	Commodity value
	Sexual objectification
	Sexual self-objectification
	Sensitive femininity
8. Rush	Demanding woman
	Caring woman
	Sexual objectification
	Girls' fandom
	Fearful & helpless woman
	Supportive woman
9. The Hunger Games: Catching Fire	Powerful woman
	Power of sisterhood
10. Iron Man 3	Importance of woman in a man's life
	Fearful & helpless woman
	Sexual objectification
	Woman rescued by a hero
11. Smurfs 2	Good girl vs. Bad girl
	Fearful & helpless woman
12. The Wolf of the Wall Street	Woman as sexual subject
	Sexual objectification

	Sexual power
13. Svećenikova djeca	**Importance of woman in a man's life**
	Traditional religious woman
14. Šegrt Hlapić	**Sensitive femininity**
	Fearful & helpless woman
15. Now You See Me	**Powerful woman**
	Helpless woman
16. The Croods	**Constraints for a woman in a conservative family**
	Humorous old lady
	Commodity value
	Father- daughter relationship
	Powerful woman
	Sensitive femininity
	Independent vs. dependent woman
17. Gravity	**Power of motherhood**
	Fearful & helpless woman
	Powerful woman
	Traditional woman vs. career woman

Table 77

Abstract

Femininity image in popular media has been a focus of interest among many scholars so far, particularly because of its possible impact on girls' and women's perception of self. Sexualized popular media reinforcing norms of body perfection and "sexiness" attracted a lot of feminist critique. Together with physical requirements, the popular media, especially women's magazines, are promoting an ambitious self-management program for all parts of women's lives, from relationships to career, putting a pressure on them to meet all the expectations. This research is offering a multilayered analysis of femininity image presented in popular women's magazines, music videos and movies in Austria and Croatia. Critical discourse analytic approach is used to describe femininity representations concerning their positioning towards themselves and the others. Discourses identified in the sample are various matching the post-feminist complexity of female identity. Analysis of women's magazines included *Cosmopolitan* and *Elle* issues (in Austrian and Croatian edition), as well as *Woman* and *Ljepota i Zdravlje*(*Beauty and Health*) issues in a period of six months. Identified topics on the magazines' covers were divided into 12 categories: *body & diet*, *sex life*, *relationships & love*, *beauty*, *psychology*, *career*, *celebrities*, *fashion*, *health*, *cooking & decoration*, *travel*, *new media* and *othe*r. *Fashion* is identified as the most frequent topic, followed by *beauty* and *celebrities*. Each topic is analyzed separately and femininity discourses were identified. Some of the identified discourses that are repeating across different topics are: *self-testing*, *individuality & pleasing yourself*, *self-help*, *make-over strategies* and *woman power*. Analysis of music videos included top 10 yearly music charts for Croatia (MTV chart) and Austria (VIVA chart). Together they are divided into 4 categories according to the artists of the songs: *male artists*, *female artists*, *male feat.female* and *female feat.male.* Discourses appearing in audio and video material are analyzed and the results are showing that the most frequent discourses revolve around *sexual (self-)objectification*, *victimization*, *emotional vulnerability,* and in some cases, *freedom* and *woman power.* Analysis of movie trailers included top 10 most watched movies in Austria and Croatia according to the yearly box office. Movies were not divided into categories because of their mutual diversity. Female roles appearing in the trailers are mostly identified as

wives, girlfriends, daughters and sisters, but there are some examples where their primary role is defined through their professional occupation, like agents and warriors. Most frequent discourses found in the video and audio material of the trailers revolve around the conflict between *powerful/determined*/*demanding* women on one side and *dependent/fearful/helpless/sensitivewoman* on the other side.

Abstract (German version)

Das Bild der Weiblichkeit steht seit sehr langer Zeit im Mittelpunkt des Interessen bei vielen Wissenschaftler, besonders wegen der Wirkung die es bei Frauen und Mädels auf die Wahrnehmung von ihnen selbst auslöst. Durch die Medien wurden die Normen über einen perfekten Körper geprägt und verstärkt, was auf viele Kritiken der Feministinen stoßt. Die berühmten Medien, vor allem Frauenzeitschriften, haben ein sehr ehrgeiziges *„self-managment“* Konzept für alle Lebensbereiche einer Frau, von Beziehungen bis zur Karierre, entwickelt und promoviert. Im Zusammenhang mit der psychischen Anforderung, übt dieses Konzept Druck aus und fordert die Frauen alle diese Erwartungen zu erfüllen.Diese Forschung bietet eine mehrsichtige Analise der weiblichen Vorstellungen in Zeitschriften, Musikvideos und Filme, und zwar in Österreich und Kroatien. Der kritische Diskurs der Analise ist benutzt um die Darstellung der Frauen über ihre Position gegenüber ihnen selbst und gegenüber anderen zu beschreiben. Die Diskurse die in der Untersuchungsgegenständen identifiziert wurden stimmen der verschiedenen post-feminist Kompleksität der weiblichen Identität überein.Die Analise basiert sich auf Temen aus Frauen Zeitschriften *Cosmopolitan* und *Ella* (Österreichiche und Croatische Ausgaben), als auch *Woman* und *Ljepota i Zdravlje* (*Schönheit und Gesundheit*) in den letzten 6 Monaten. Identifizierte Themen von den Titelseiten wurden in 12 Kategorien sortiert :*Körper und Diet, Sexleben, Beziehungen und Liebe, Schönheit, Psyhologie, Karierre, Stars, Mode, Gesundheit, Kochen und dekorieren, Reisen, Neue Meiden und andere*. Als das am häufigsten gelesene Thema wurde *Mode* identifiziert, gefolgt von *Schönheit* und*Stars/Promis*. Jedes Thema wurde getrent analisiert und die Verschiedenheiten zwischen den Frauen wurden dadurch erötert. Einige von den Diskursen die sich in verschiedene Themen wiederholen sind *Selbsttestierung, Individualität und die Möglichkeit sich selbst zufrieden stellen, Selbsthilfe, Make-over*

*Strategien und Frauenkraft.*Analise der Musikvideos enthält Top 10 Jahreschatrs für Kroatien (MTV Charts) und Österreich (VIVA Charts). Alle zusammen wurden, bezüglich der Sänger, in 4 Gruppen klasifiziert : männliche Sänger, weibliche Sänger, Mänliche *feat*. weiblche und weibliche *feat.* mänliche Sänger. Diskurse die in dem Audio und Video Material erkennbar sind, zeigen uns das die meisten Diskurse in Bereichen der *Sexualen (selbst-) Versachlichung, Schikanierung, emotionalen Verletztlichkeit, und in einigen Fällen Freiheit und Frauenkraft.* Was die Filmanalise angeht, es wurden Trailers von den 10 berühmtesten Filmen in Kroatien und Österrecih analisiert. Wegen der großen Unterschiede zwischen den Filmen wurden sie nicht in Gruppen kategorisiert. Frauen die in den Trailers auftauchen, sind in den meisten Fällen als Ehefrauen, Freundinen, Töchter oder Schwestern vorgestellt. Aber, es gibt sämtliche beispiele in dessen ihre Rolle durch eine Berufliche Seite vorgestellt wird, wie z.B. als Kriegerinnen oder Agentinnen. Die wichtigsten und am meisten wiederholten Diskurse, die in den Audio und Video Materialen gefunden wurden, drehen sich um den Konflikt zwischen *mächtigen/entschlossenen/anspruchsvollen*Frauen auf einer Seite, und *abhängigen/hilflosen/empfindlichen* Frauen auf der anderen.

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