

**THE CONSTRUCTION OF BEAUTY IN U.S.
VOGUE MAGAZINE FASHION COLUMN**



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L.A.S

ABSTRACT

LISTYA AYU SARASWATI. 2011. The Construction of Beauty in U.S. Vogue Magazine Fashion Column. English Department, Faculty of Languages and Arts, State University of Jakarta.

The embodiment of beauty is an imperative for women. The situation of beauty is necessary and natural because it is biological, sexual, and evolutionary in woman life. For most women being beautiful and fashionable has been contributed to the formation of identity that linked to a general focusing on self-realization. The construction of beauty is emerged on most women magazine, such as U.S *Vogue* magazine. U.S *Vogue* magazine is often considered as the bible of fashion and style since 1892 because many couturiers who worshipping the luxury, fashion, and style follow the guidance and construction given by *Vogue*. The fashion column leading article of U.S *Vogue* magazine is the main authority to construct the idea of beauty through the actor positions and typical fun persuasive language styles. Seeing at these phenomena this research aims to analyze and find out how beauty is constructed in U.S *Vogue* magazine through its six fashion column's leading articles by using the *Hallidayan* transitivity system and Mill's subject-object and writer-reader positionings. This research uses descriptive analytical interpretative method. The analysis focuses on three standpoints of beauty: body shape, fashion, and shoes. In constructing the body shape U.S *Vogue* magazine constructs its readers to be alike the supermodel through name-calling some famous names, such as Gisele, Twiggy, and Natalia to represent particular body shapes, such as skinny, tall, and athletic. U.S *Vogue* magazine mostly use the material process 'use', 'allow', 'flatter'; and the mental processes 'perfect', 'recognize', 'envy' to affect the readers' imagination of perfection body shape. Meanwhile the fashion constructions are minis and elegance. Those are aimed to arise more of male's affection and sexual attraction in woman body by exploring more on sex appeals, such as legs, arms, and breasts. The high-heels represent shoes construction of *Vogue* because they have the ability to change radically the wearer's posture and appearance. Heels make the leg look longer, slimming calves and ankles that can make a woman's silhouette changes and create a seductive and sexy S-shape in taking a step.

Keywords: beauty, fashion, body shape, shoes.

ABSTRAK

LISTYA AYU SARASWATI. 2011. The Construction of Beauty in U.S. Vogue Magazine Fashion Column. Jurusan Bahasa dan Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Menjadi cantik merupakan sesuatu kewajiban bagi perempuan. Karena tuntutan menjadi cantik merupakan sifat alamiah perempuan yang berhubungan dengan kondisi biologis, sensual, dan perkembangan diri. Bagi kebanyakan perempuan usaha untuk menjadi cantik dan modis sama dengan berkontribusi bagi pembentukan jati diri dan realisasi diri. Konstruksi kecantikan biasanya muncul pada hampir semua majalah wanita, seperti *Vogue*. Majalah *Vogue* Amerika Serikat sering dianggap sebagai kiblat fashion dunia karena banyak desainer yang memuja keanggunan fesyen dan gaya *Vogue* serta tak jarang merealisasikan konstruksi kecantikannya. Artikel pembuka kolom fesyen majalah *Vogue* AS berperan penting dalam mengkonstruksi ide-ide kecantikan melalui penempatan posisi-posisi pelaku dalam teks dan penggunaan gaya bahasa persuasif yang ringan. Oleh karena adanya fenomena tersebut penelitian ini bertujuan untuk menganalisis dan menemukan konstruksi kecantikan majalah *Vogue* AS melalui enam artikel pembuka kolom fesyennya dengan menggunakan sistem *Transitivity* oleh Halliday dan teori posisi subjek-objek dan penulis-pembaca oleh Sara Mills. Penelitian ini menggunakan metode analisa deskriptif interpretatif dan berfokus pada tiga hal utama dalam kecantikan: bentuk badan, fashion, dan sepatu. *Vogue* mengkonstruksi bentuk badan pembacanya dengan menyebutkan nama-nama terkenal para supermodel, seperti Gisele, Twiggy, dan Natalia. Para supermodel ini mewakili bentuk badan tertentu, yaitu kurus, tinggi, dan atletik. *Vogue* menggunakan banyak proses material ‘memakai’, ‘mengizinkan’, ‘menyenangkan’; dan proses mental yang dapat mempengaruhi imajinasi para pembaca untuk mengalami emosi dari kata-kata ‘sempurna’, ‘mengenali’, ‘cemburu’ dan sebagainya untuk mengkonstruksi kesempurnaan bentuk badan para supermodel. Konstruksi pada fashion adalah pada pakaian mini dan anggun. Kedua konstruksi tersebut semata untuk meningkatkan ketertarikan seksual kaum laki-laki terhadap perempuan melalui eksplorasi berlebihan tubuh perempuan yang merupakan pusat daya tarik seksual, seperti kaki, lengan dan payudara serta eksplorasi pada sisi feminin seorang perempuan. Sepatu bertumit tinggi merupakan konstruksi kecantikan pada sepatu oleh *Vogue*. Karena sepatu bertumit tinggi mampu untuk mengubah postur tubuh dan penampilan pemakai secara drastis. Sepatu bertumit tinggi membuat kaki nampak jenjang, melangsingkan paha dan pergelangan kaki yang bisa membuat siluet tubuh seorang perempuan berubah dan membuat bentuk huruf S yang menggoda dan seksi ketika berjalan.

Kata Kunci: kecantikan, fashion, bentuk badan, sepatu

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CHAPTER I

INTRODUCTION

1.1 Background of the study

Beauty has already become one of the important aspects in human life because the quality called “beauty” is objectively and universally exists. The embodiment of beauty is an imperative for women and not for men, which situation is necessary and natural because it is biological, sexual, and evolutionary (Wolf: 2002). For women being beautiful and fashionable has become the need in the modern living and also become one of the demands to be accepted in the society. Most women, follow the styles of contemporary fashion either they wish to avoid being alienated or because to be noticed, to be avant-garde, and have been contributed to the formation of identity that linked to a general focusing on self-realization (Svendsen: 2006, 137). Therefore women are starting worried about keeping the ideal body shape sustained to be able to wear the latest fashionable dress and about to match the accessories, bags, shoes, and jewelleries to the dress they wear. They run on tight diet and spend lots of money to purchase lots of shoes, bags, jewelleries, and other fashion accessories. The contemporary beauty revolves in three standpoints to be mostly discussed: body shape, fashion, and shoes.

Most women usually refer to the media that provides all the information of latest style, dresses, certain beauty products, and beauty solutions. However, all media is a reality construction (Berger and Luckman in Conboy: 2007, 5) because it assists in creation of a set public discourses through its selection of narratives and the language it employs to project them. The media in this case is fashion magazine which constructs the beauty sophisticatedly through its language and pictures because fashion magazine constructs the pseudo-reality of beautiful people to the society with purpose that they are trying hard to pursue it (Hollows: 2010, 180).

The ideas of becoming beautiful are constructed mostly in the fashion column of the magazine. In the fashion column, the readers can gain much the information of the latest trend and beauty. In some fashion magazines, the fashion column is the leading feature because it is where the magazine taken a stance on what it claims are the most important fashion and beauty issues of the day. Although it is a sub-category of the magazine, it has the authority to shape the idea and perspective of such magazine into typical fun and persuasive language. It is one of the language strategies that the magazine uses to draw the individual reader into an enjoyment of language as part of a larger fashion community of readership and loyalty (Aitchison and Lewis: 2003). Most fashion columns of the magazine construct the beauty which claimed to represent the identity of a true woman.

The tendency in fashion columns of magazine to construct beauty and being fashionable solemnly reflected in the most popular fashion and lifestyle

international magazines, one of them are U.S *Vogue* magazine. U.S *Vogue* magazine is picked because it is often considered as the bible of fashion and style since 1892. And also it is the oldest fashion magazine that is very determined for many couturiers who worships the luxury, fashion, and style. Moreover U.S *Vogue* magazine's role in catalysing its rise to the pre-eminence cannot be underestimated (retrieved from http://en.wikipedia.org/wiki/Anna_Wintour on November 18th 2009). This study focuses to analyse the fashion columns of U.S *Vogue* magazines. By these problems, this study specifically reveals the beauty construction of U.S *Vogue* magazine through its fashion column's leading articles. Many studies about beauty construction in women magazine have been made in English Department of State University of Jakarta but they were merely analyzed the issue through the semiotics approach, whereas this study analyzes the beauty construction through the critical discourse analysis with concentration in the positions of subject-object and writer-reader.

1.2 Problem identification

Based on the background of study, thus can be identified some problems:

1. How is beauty constructed in fashion column's leading articles of U.S *Vogue* magazine?
2. What is the beauty construction of U.S *Vogue* magazine through its fashion column's leading articles?

1.3 Problem statement

In this thesis, the writer would probe this problem “How is beauty constructed in fashion column’s leading articles of U.S *Vogue* magazine?”

1.4 Scope and limitation of the study

The study will be based on the analysis of system of transitivity and subject-object and writer-reader positions on fashion column’s leading articles of six U.S *Vogue* magazines to find out the beauty construction in body shape, fashion, and shoes.

1.5 Purpose of the study

The aim of this study is to find out on how beauty in body shape, fashion, and shoes are constructed in U.S *Vogue* magazine through its fashion column’s leading articles by using the system of transitivity by M.A.K Halliday and subject-object and writer-reader positions by Sara Mills.

1.6 Significance of the study

This scientific thesis will give significances in:

1. Giving reference on media discourse study concerned in critical discourse analysis in women issue, especially beauty construction.
2. Giving input and suggestion of thesis theme for students of English Department of State University of Jakarta.

1.7 Benefit of the study

The writer hopes that this scientific thesis gives information and broadens the horizon on the study of media discourse in English Department of State University of Jakarta.

CHAPTER II

LITERATURE REVIEW

In this chapter the researcher discusses studies on beauty, fashion column, and *Vogue* magazine. The system of transitivity by M.A.K Halliday and position of subject-object and writer-reader by Sara Mills are also discussed in this chapter as the theoretical framework of the research.

2.1 Beauty

The Second Wave feminists in 1960s to 1970s rejected an aesthetics understanding that caused women to feel their bodies were inadequate and to engage in expensive, time-consuming practices that left them feeling that they were inauthentic and unacceptable when barefaced. The ideology of defining beauty as domestic is merely the needs and values of the dominant, which is men, and dictated by the patriarchal system from time to time. The idea of beauty as one aspect of the way women are in control of male supremacist culture. It is the patriarchy 'colonization' and implied in women discouragement itself.

Since the fourteenth century, male or patriarchal culture has silenced women by taking them beautifully apart (Wolf: 2002). As the time goes by, women are trapped by the ideal imagery of beauty and it has become obsessively important to women themselves. As Wolf said in *The Beauty Myth* (2002: 59),

‘the poet Edmund Spenser perfected the catalogue of features in his hymn the “Epithalamion” which inherited the important values of articles in woman’s magazines to fantasies in mass culture that assemble the perfect woman’. It was first paralyzed woman into beauty silence because women are begun to worry about their physical appearance by then, such as both slim and heavy women spoke of the suffering caused by trying to meet the demands of the ideal slim body shape that caused them to feel they should run on tight diet. These phenomena happen because the ideal beauty is assumed by mass media to be everlasting and divine (Freidan: 1974). In short, it is not commonly understood at that the ideals do not simply descend from heaven but they actually come from somewhere and served a purpose. Thus in pursuing the ‘everlasting and divine’ beauty, women have always suffered and victimized.

Dworkin in Jeffreys (2005) sees the beauty practices are having extensive harmful effects on women's bodies and lives because they are not only time-wasting, expensive and painful to self-esteem, but also have psychological effects on women. Because the relationship between physical freedom and psychological development, intellectual possibility, and creative potential is connected one to another (Jeffreys: 2005). In psychological development, women and men desire of beauty because it is necessary to reproduction. Women want to be chosen, and men are programmed to choose beautiful women.

2.2 Beauty and the Ideal Body Shape

Since 1950, researchers have taken 'body image' to mean many different things. As quoted from Grogan (1999) the definition of body image is a person's perceptions, thoughts and feelings about his or her body, including perception of one's own body attractiveness, body size distortion, perception of body boundaries, and accuracy of perception of bodily sensations. This definition incorporates all elements of body image which are body size estimation (perceptions), evaluation of body attractiveness (thoughts), and emotions associated with body shape and size (feelings). The image that an individual has of his or her body is also largely determined by social experience. Thus body image is dynamic and open to change through new information. Media construction may be particularly important in producing changes in the ways that the body is perceived and evaluated, depending on the viewer's perception of the importance of those cues (Grogan: 1999). Body shape image also change culturally and regionally. In affluent Western societies, slenderness is generally associated with happiness, success, youthfulness and social acceptability (Grogan: 1999). Being overweight is linked to laziness, lack of will power and being out of control. For women, the ideal body is slim (Grogan: 1999).

Tracing the social meanings attached to slimness over the years, Grogan (1999) shows how, starting at the end of the last century, excess flesh in women came to be linked with low morality, reflecting personal inadequacy or lack of will. This has continued into the late 1990s, where the outward appearance of the body is seen as a symbol of personal order or disorder. Slenderness symbolizes

being in control. The muscled body has recently lost its associations with manual labour and has become another symbol of will power, energy and control. The firm, toned body is seen as representing success. Most people do not have slim, toned bodies naturally, so they have to be constantly vigilant through exercise and diet so as to conform to current ideals. Grogan (1999) argues that the key issue in the current idealization of slenderness is that the body is kept under control. This links the spare, thin, feminine ideal with the solid, muscular, masculine ideal, since both require the eradication of loose flesh and both emphasize firmness.

Moreover, there is general agreement that the social pressure to conform to the slender ideal is greater in the West on women than on men (Grogan: 1999). The idealization of slenderness in women is often viewed as the product of an historical evolution that has occurred over the past century. Within Western industrialized cultures, there have been many changes over the years in the body shape and size that is considered attractive and healthy, especially for women. It is possible to trace a cultural change in the ideal body from the voluptuous figures favoured from the middle ages to the turn of this century, to the thin body types favoured by the fashion magazines of today.

Slimness and curvy-shaped came to exemplify unconventionality, freedom, youthfulness and was adopted as the ideal by women of all social classes (Orbach in Grogan: 1999). This trend for thinness as a standard of beauty in fashion industry has become even more marked in the late 1990s to 2000 (Wolf: 2002). This is yet another fashion trend that glamorizes extreme thinness, and may

give cause for concern because of the potential negative effects on young women's body image.

2.3 Beauty and Fashion

Fashion is a general term for the style of clothing and custom prevalent at a given time. Fashion clothing is motivated by three basic principles: utility, hierarchy, and attraction or seduction (Laver in Baldwin: 2004, 209). Utilitarian function of fashion means all clothes may be more or less useful depend on the wearer and the circumstance the clothes being worn. Meanwhile, the hierarchy means fashion may vary ominously within a society according to age, social class, generation, occupation, and geography as well as over time (Laver in Baldwin: 2004, 209). Fashion can make somebody more or less be categorized in many ways. However, recently the categorization of fashion is only about the high social status to be considered as fashionable or well-fashioned (Amalia: 2010). Moreover, the aesthetics function of fashion means all clothes may be more or less attractive from the design and colour. The aesthetics function may vary of the shape and cutting of the clothes because it can determine the seduction function of fashion itself. Low and short cutting are commonly related to show more sexual appeal and seduction (Laver in Baldwin: 2004).

Fashion one of the prime expressions of a mainly youthful emergent class or group in the society (Bailey: 1988). In sociologists' point of view, fashion nourishes the ego of the individual while confirming and celebrating the group's social or professional status or both. While economists point out how the fashion

magazines, and advertisers in them, collaborate with textile manufactures and cosmetic companies to create a healthy market of demand and supply, supported by the fantasy created by fashion journalist and photographers (Bailey: 1988).

Furthermore, the creation of sexual difference in fashion is carried out in several ways. These include the display of skin, the use of skirts versus trousers, the use of bright or pastel colours for women while men are restricted to greys and browns, and the placing of the stigmata of prostitution and sadomasochism on women's bodies in fashion (Jeffreys: 2005). The requirement of female fashion that women should display skin and shamelessly” flaunt bottoms, breasts, and bellies, in fact, are evidences of the continuing associations between women, seduction, and morality today which can be found in contemporary culture (Black: 2004). Women fashion and its sexual attractions are merely to attract man’s admiration and to arouse man's appetites are still marked the western fashion culture.

In the last quarter of the twentieth century, fashion for women was explicitly pornographized so that the role of women's clothing in creating men's sexual satisfaction became very clear (Wolf: 2002). Fashion photographers and designers created images and clothes based upon the fetishes of men's pornography, such as corsets, black vinyl, and women's half or even nakedness. Women are packaged for men's sexual excitement, and fashion, in which clothes are marketed to women to make them feel beautiful (Jeffreys: 2005).

Historian of fashion, Valerie Steele (in Jeffreys: 2005), documents the trend towards fashion designers and explains:

“corsets, bizarre shoes and boots, leather and rubber, and underwear as outerwear (to say nothing of tattoos and body-piercing) have become almost as common on catwalks as in fetish clubs . . . fashion designers as diverse and important as Azzedine Alaia, Dolce and Gabbana, John Galliano, Jean-Paul Gaultier, Thierry Mugler, John Richmond, Anna Sui, Gianni Versace, and Vivienne Westwood frequently copy the style, if not the spirit, of fetishism.”

Steele in Jeffreys (2005) says that fetishes such as the corset at this sociobiological model because they exaggerate the reproductive shape of women. Therefore, the New Performance of feminism considered fashion as the new era of modernity and also the new age of slavery towards women. Because fashion and beauty are aimed not only for the sake of aesthetic anymore but also for the realization of capitalism culture (Hollows: 2010).

2.4 Beauty and Shoes

Footwear is, psychologically speaking, the libido of the wardrobe (Gross and Stone: 1996). Once chosen, they determine the mood of what's to come. Be it casual, professional, or playful to draw the big picture and create the perfect finishing of fashion. Shoes make it easier to get dressed. Shoes affect overall proportion by lengthening the leg, in the case of the high heel, or shortening the calf, as in the case of the boots (Gross and Stone: 1996). The flashier and sophisticated the shoes, the more the eyes are pulled down to it. Shoes have to fit the hemline of a skirt or trousers and team up with the colour and pattern of hosiery.

In cultures where bare feet are customary, little interest exists in the female foot as a sensual appendage (Steele: 2005, 173). However, hidden away in tight,

decorative shoes and boots, the female foot has been revered as a powerful sexual stimulus in many cultures. Smaller and narrower than a man's foot, the attributes of a woman's comparatively delicate foot has been appreciated and accentuated throughout much of history (Steele: 2005, 173). Shoes for woman provide powerful advantages which are sex appeal, extra height, and sometimes even comfort and pleasure to be look at (Gross and Stone: 1996).

For women to be considered as beautiful and attractive there is no more feminizing influence on appearance than high-heeled shoes. High-heeled shoe is widely perceived as the sexiest, most feminine shoe a woman can wear. High heels have the ability to change radically the wearer's posture and appearance. Heels make the leg look longer, slimming calves and ankles. Heeled shoes make a woman's silhouette changes and breasts are thrust forward and her bottom pushed out to create a seductive S-shape that helps to create that sexy walk (Steele: 2005, 204). These physical changes influence how a woman feels and often how she is perceived, so creating the paradox of wearing heels. On the one hand, high heels are all powerful. A woman becomes taller, striking a defiant pose that signifies sexuality and power. Yet, high heels can also create a helpless woman, teetering and unsteady, unable to run for the bus, passive and weak. High heels have had a long association with sexual fetishism (Steele: 2005, 204).

Like skirt length, heel height is more a matter of taste than dictum (Gross and Stone: 1996). However heel shape is still the trendiest part of a pair of shoes, a bellwether of shifts in style. The stiletto heel, paired with a sharp pointed toe, was the most aesthetically complimentary shoe style ever designed. The pointed

toes are visually narrowing the foot and the high heels are tightening the calf muscle and slimming the ankle (Steele: 2005). Women's liberation was reflected in the elevated soles that put women on an equal footing to men. At the same time, platforms were complimentary to the length of the leg, made apparent in hot pants, miniskirts, and long-legged pants (Steele: 2005, 180).

High-heels have been a temptation of style and beauty for men and women. It once invented by the lead actors of Greek drama who towered over their fellow the Spain in platform shoes, they are worn to illustrate through exaggerated scale of their significance (Gross and Stone: 1996). Men and women in seventeenth and eighteenth centuries wore high-heels as a mark of social privilege. In those centuries, only the rich and well-born or 'the well-heeled' could afford to teeter above the mud. The attractions of the high-heels are obvious that they are swivelling gait, well-turned ankle, elongated leg and the added inches to make daintier and gorgeous feet (Jeffreys: 2005).

2.5 The System of Transitivity

Before determining the positions of subject-object and writer-reader, the systemic structure of each clause need to be analysed. The main point of reference on text analysis is Systemic Functional Linguistics (SFL), a linguistic theory and associated analytical methods particularly associated with Michael Halliday (Fairclough: 2004, 5). In Critical Discourse Analysis, the textual analysis by Fairclough use the transitivity system to find out the representation (Eriyanto: 2005). Theories of subject-object and writer-readers positions derive from

Fairclough's text analysis. Meanwhile before findings the positions of writer-reader and subject-object to find the beauty construction within the articles the transitivity system is needed.

Analysing and breaking down the clauses using the system of transitivity involve determining the process types, participants and circumstances realized in each clause. The system of transitivity or the process type specifies the action, events or relationships between implicated participants and the processes may be situated circumstantially for time, place, cause, etc (Eggins: 2004, 249). The system of transitivity or underlies the differences in a paradigm such as material, mental, verbal, behavioural, existential, and relational processes. Based on Halliday (2004: 170) each process type provides its own model or schema for constructing a particular domain of experience as a figure of a particular kind.

Material process is the process of doing and happening that construes a quantum of change in the flows of events as taking place through some input of energy (Halliday: 2004, 179). The basic meaning of material process is that some entity does something and undertakes some action, for example *the boy kicks the ball*. The most frequent participants in material clauses are the Actor, the Goal and Range. The Actor is who does or performs the action. Meanwhile the Goal is the participant at whom the process is directed (Eggins: 2004, 216). Range in material process often calls the less independent participant and bounds to the Process (Halliday in Eggins: 2004).

Mental process is the process of sensing that may be construed either as flowing from a person's consciousness or as impinging on it (Halliday: 2004,

197). It is concerned with the person's experience of the world of consciousness which encode meanings of thinking or feeling. Halliday (2004: 210) divides mental process verbs into four classes: perceptive (verbs of seeing, such as perceive, sense, see, notice, etc.), cognitive (verbs of thinking, such as think, believe, suppose, expect, forget, etc.), desiderative (verbs of wishing, such as want, wish, desire, hope, etc.), and emotive (verbs of liking, such as like, love, adore, hate, etc.).

Verbal process is the process of saying that typically contains three participants: Sayer, Receiver, and Verbiage (Eggins: 2004, 235). The Sayer is the participant who is responsible for the verbal process and does not have to be conscious participant but anything capable of putting out a signal. The Receiver is the participant to whom the verbal process is directed and the Verbiage is a noun expressing some kind of verbal behaviour, such as statement, questions, say, etc.

Relational process is the process of being and having. The relational clauses serve to characterize and to identify (Halliday: 2004, 210). Relational process is classified by the basic structural difference between Attributive and Identifying process (Eggins: 2004, 239). In the Attributive sub-type of relational process, a quality, classification, or descriptive epithet is assigned to a participant called Carrier that is always realized by a noun or nominal group. On the other hand, the Identifying sub-type of relational process is assigned to define. The participants that involve in the process of defining or identifying are a Token (that which stands for what is being defined) and a Value (that which defines). Both the Token and the Value are always realized by nominal groups.

Existential process is the easiest to identify as the structure involves the use of word *there* (Eggins: 2004, 238). According to Halliday (2004: 256) existential process represents that something exists or happens. *There* has no representational meaning but it is merely a Subject in the existential clauses. The only obligatory participant in an existential process which receives a functional label is called the Existent (Eggins: 2004). The Existent is may be a phenomenon of any kind and often in fact an event or nominalized actions and usually follows the *there is/there are* sequence.

Behavioural process is the process of physiological and psychological behaviour of human. The participant who is ‘behaving’ is labelled Behavior that is conscious being and the usual unmarked present tense for behavioural process is present in present (Halliday: 2004, 250).

2.6 The Positions of Subject-object and Writer-reader in Media

Text

According to Fairclough (1995: 54) Critical Discourse Analysis (CDA) is one of the studies that often use to analyse and criticize the discourse around the society, both written and spoken. CDA sees the discourse as a form of social changes which brings ideology and message. The message contains meanings which come about through interaction between readers and receivers and linguistic features come about as a result of social processes, which are never arbitrary. In most interactions, users of language bring with them different dispositions toward language, which are closely related to social positioning

(Mills in Eriyanto: 2005). CDA concerns in many issues among the society, such as political power and feminism. Mills theories on how a certain party, group, person, idea or event is described in texts in a particular way that can affect the meaning and understanding of the reader towards the text concentrate in women and feminism (Darma: 2009). Therefore discourse analysis theories from Mills are mostly in feminist perspective. As quoted from Mills (1997) ‘feminist theorists are generally concerned to analyse power relations and the way that women as individuals and as members of groups negotiate relations of power’. The discourse analysis of feminist perspective discuss on how text is bias in telling about woman. In the media text, especially in news, woman tends to be showed as marginalized and inferior to man. Unfairness and inferiority in describing or talking about woman are the idea of Mills’ feminist perspective discourse analysis. The main point of feminist discourse perspective is to show on how woman being described and marginalized in the text, and on how the marginalization occurs among participants in the text (Eriyanto: 2005). Foucault’s analysis of power on discourse and ideology has been very influential with feminist theorists, since it seems to be possible to develop a model of power relations (Mills: 1997).

2.6.1 The Position of Subject-Object

Subject-object positioning is about to represent the participants in the text. It discusses on how the powerless party, person, idea, or event is being represented by the powerful one in a discourse that will eventually influence the

whole meaning of such discourse (Eriyanto: 2005). The powerful participant will determine the way he being represented and determine the powerless to be represented in the text. Media discourse is not a neutral place to build the representation and define an event in the text. However, it tends to construct particular powerful participant to be the subject and define the realities in the text (Eriyanto: 2005). The powerful participant is seems to be in charged on how he is being represented, on how other participant is being described, on how the realities constructed, and on how the readers catch the whole meaning of the text (Darma: 2009).

The analyses on subject and object positions will discover the ideology and dominance of the society (Eriyanto: 2005). In this case is the hierarchy between man and woman in the society. Commonly in most of the text woman is positioned as the object who always be represented by other powerful participant (man) in the text because females might always be interpreted as displaying submissiveness to males. As Palmer said in Mills (1997)

The notion of femininity as a social construct is so rigid that it does not allow for the possibility of change and instead portrays women as passive recipients. It is assumed in this type of theorizing that stereotypes of femininity . . . are constructs created by men.

The femininity ideology in most of texts put woman as a feminine way can only be interpreted as displaying weakness or deference and always be the object. Thus, the object position in text will marginalize woman in several ways (Eriyanto: 2005). First, it marginalize woman in contributing and determining the point of view of realities and events of such discourse. Woman is contrived to be

silent in constructing the reality and let the other powerful participant (man) to do so. So that readers will measure only from the subject point of view towards the text. Second, the powerful participant (man) as the subject has authority to determine the genuine facts happened in such events and to define meanings to be delivered to the readers. Thus readers will only measure from one dominant participant to find the truth. Third, due to the definition is subjective and authoritative; the powerless participant (woman) will be willingness to be represented from man's perspective.

2.6.2 The Position of Writer-Reader

Mills' second approach focuses on how the reader position represented in the text. Mills in Eriyanto (2005) says that reader's position is important and should be reckoned in constructing the context. Mills argues the conventional model of context delivered by Althusser that put the writer in the control position or dominated figure. Readers are only considered as passive consumers who have no involvement of the text. Within the traditional model of text, the author is in control of the material in making patterns and effects within the text which author decides upon (Toolan: 1992). As assured by Mills in Toolan (183: 1992) this kind of traditional model arises some problems because: (1) the writer is clearly not in complete control of his/her material because there is a range of literary conventions which structure the possibilities of expression at given time, (2) the model is based on the idea of hindsight so that it would be impossible to prove that the writer had intended the patterns and effects which the reader succeeded in

tracing, and (3) context does not include the process of interpretation than the traditional model will allow.

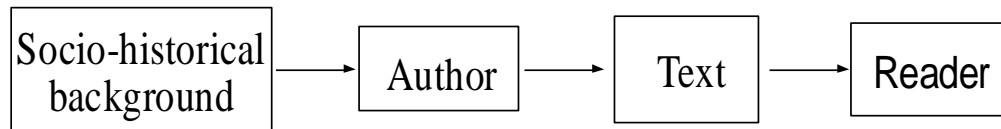


Figure 2.1 The model of context in traditional discourse

Text, as quoted from Mills (Eriyanto: 2005), is the result of negotiation between writer and readers. The positioning of reader-writer concerns on how the writer describes the position of the reader in a text and on how the readers place themselves in the text (Eriyanto: 2005). Mills in Eriyanto (2005) says that if the writer does not put any relationship with the reader, the text will be on the writer side only and this kind of text will put the reader only as the consumer of the text, not as a part of the reason why the text is made. On the other hand the writer also can communicate interactively with the reader through the text because the text has various kinds of pronoun towards the reader. For example, the use of 'we' in the text can make the reader either as one integral part of the text and with the writer or as the excluded party.

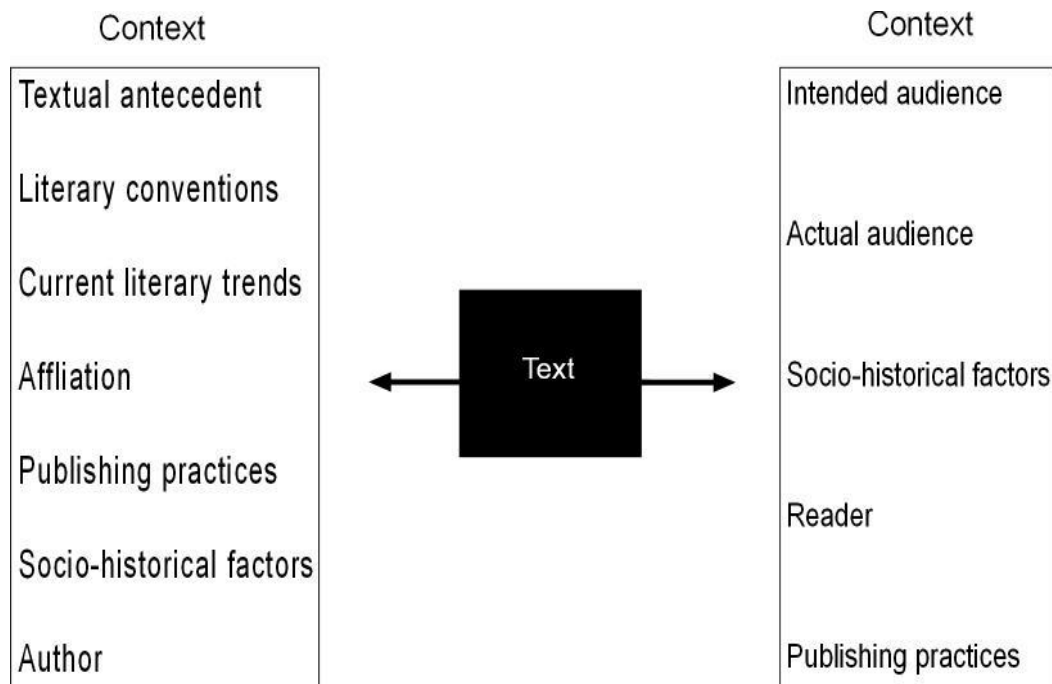


Figure 2.2 A revised model of context in discourse

By proposing the new model of context, Mills in Toolan (184: 1992) assures to avoid that it will give advantages in that (1) textual production and reception are consider to be part of the context, and not simply the context of production and (2) the reader's role is given more prominence. It is clear that the reader is addressed by the text and that s/he is affected by and can make an effect on the interpretation of the text. The readers are an active participant who can negotiate with the meanings which are being foisted onto them and resisting or questioning some of those meaning. This model takes into account the interactional nature of the relation between texts and their content. Thus, texts are determined by a wide range of pressures on their processes of production and reception, and also have an effect on their audience and on the processes of production of further texts (Mills in Toolan: 1992).

2.7 Studies on Magazine Fashion Column

Feature stories are defined as articles containing emotion and analysis as well as information, compared to hard news stories that are first and foremost about information (Ricketson: 2004). Their development is briefly charted. The relationship between news and features is explained by analysing which news values apply to features and in what circumstances. According to Ricketson (2004: 44) features play to the two advantages in a magazine: the ability to analyse and literary quality. The first means the print media is better equipped to drill down deep into complicated issues; the second means the reader is more likely to be moved, whether to outrage or sympathy or laughter.

A column is a recurring feature or article in a newspaper, magazine or other publication (retrieved from [http://en.wikipedia.org/wiki/Column_\(periodical\)](http://en.wikipedia.org/wiki/Column_(periodical)) on 29th November at 13.00 WIB). Columns are written by columnists. A column is not news, but it is news related. It usually answers the how and why of an event. The column is written like an open letter, often in first person. The purpose is to give the reader ideas about a subject (retrieved from [http://en.wikipedia.org/wiki/Column_\(periodical\)](http://en.wikipedia.org/wiki/Column_(periodical)) on 29th November at 13.00 WIB). What differentiates a column from other forms of journalism is that it meets each of these some criteria. First, it is a regular feature in a publication. Second, it is personality-driven by the author. And it explicitly contains an opinion or point of view.

The fashion column is one of lifestyle features or columns which probably the fastest growing kind of feature (Ricketson: 2004). Lifestyle features provide

entertaining information about life and how to live it more comfortably. Lifestyle features used to be the province of magazines but with the mushrooming growth of sections and supplements in newspapers, they are found in both print media. Subject matter ranges from the (literally) light and frothy, such as fashion (Ricketson: 2004).

The fashion column leading article of US *Vogue* magazine, named ‘*Vogue* point of view’, is written by the fashion director, Tonne Goodman. Although it is a sub-category of the magazine, the main theme of fashion and beauty of *Vogue* is in this column thus it has the authority to shape the idea and perspective through typical fun and persuasive language. They are some of the language strategies that the magazine uses to draw the individual reader into an enjoyment of language as part of a larger fashion community of readership and loyalty (Aitchison and Lewis: 2003). The first type of fashion feature is aimed at the reader as fashion consumer, the second picks up an issue in the news or issue and presents it in an unthreatening way (Ricketson: 2004). Thus in people’s everyday lives, the lifestyle features or columns deliver lifestyle ‘news’ in an entertaining way, and because they offer the simple pleasure of escapism.

2.8 U.S *Vogue* Magazines

Vogue is a fashion and lifestyle magazine published in 18 century in Latin America by Condé Nast Publication. *Vogue* publishes topics of fashions, life and design in each month. *Vogue* is considered to be the presenter of images of high fashion and high society and the ideas’ tank for women in writing on art, culture,

and politics. *Vogue* is also used by the celebrity and fashion model to enshrine their existence and career (retrieved from [http://en.wikipedia.org/wiki/Vogue_\(magazine\)](http://en.wikipedia.org/wiki/Vogue_(magazine)) on November 14th 2009). U.S. *Vogue* magazine is often considered as the bible of fashion and style because many couturiers who worshiping the luxury, fashion, and style follow the guidance and construction given by *Vogue*. And also *Vogue*'s role in catalysing its rise to the pre-eminence cannot be underestimated because *Vogue* dominates the fashion consumer culture today (retrieved from http://en.wikipedia.org/wiki/Anna_Wintour on November 18th 2009).

Vogue magazine was founded as a weekly publication by Arthur Baldwin Turnure in 1892. After Turnure's death in 1909, Condé Nast picked it up and slowly began growing the publication (retrieved from [http://en.wikipedia.org/wiki/Vogue_\(magazine\)](http://en.wikipedia.org/wiki/Vogue_(magazine)) on November 14th 2009). Nast's original "formula" for *Vogue* was based on service, which translates as disseminating fashion information to his readers as efficiently and clearly as possible (Steele: 2005, 405). Clarity did not exclude creativity, and the magazine became well known for its own stylish look.

The current editor-in-chief of American *Vogue* is Anna Wintour who is noted for her cynical and rough personality in criticizing fashion and beauty matters. Her famous personal depiction as fashion magazine's editor-in-chief is in the best-seller novel written by her ex-assistant then became box-office movie, entitled *The Devil Wears Prada*. Since taking over the editor of *Vogue* in 1988, Wintour has worked to protect the magazine's high status and reputation among

fashion publications. In order to do so, she has made the magazine focus on new and more accessible ideas of fashion for a wider audience (retrieved from http://en.wikipedia.org/wiki/Anna_Wintour on November 14th 2009). She has employed the foremost illustrators and photographers of times. Its glossy pages maintain the highest standards for the visual presentation of fashion. *Vogue* is still the stuff that many dreams are made of (Steele: 2005).

2.9 Theoretical Framework

The idea of beauty as one aspect of the way women are in control of male supremacist culture. It is the core idea of women abuse. The feminists reject the beauty practices and femininity on woman because it causes women to feel their bodies were inadequate and to engage in expensive, time-consuming practices. By seeing at these phenomena the beauty definition commonly arises on the three standpoints that mostly affect women life in searching out the beauty; they are body shape, fashion, and shoes.

Slimness come to exemplify unconventionality, happiness, success, freedom, youthfulness, social acceptability and was adopted to be the ideal body shape for woman by the society. Moreover the display of more skins, the use of skirts and bright colours are placing of the paradox of beauty on woman fashion to attract man's admiration and to arouse men's appetites. And the perfect footwear for women to be considered as beautiful and attractive is no more feminizing influence on appearance than high-heeled shoes. Because the attractions of the

high-heels are obvious that they are swivelling gait, well-turned ankle, elongated leg and the added inches make daintier and gorgeous feet.

The construction of beauty by patriarchal system is often transmitted by the fashion magazine through its language that can build the pseudo-reality of beautiful people to the society with purpose that they are trying hard to pursue it. And because it is often considered as the bible of fashion and style for many couturiers who worshiping the luxury, fashion, and style, U.S *Vogue* magazine as the leading woman and fashion magazine shows the tendency to do so.

This study used the *Hallidayan* transitivity system and critical discourse analysis on subject-object and writer-reader positions by Sara Mills to approach the beauty construction of U.S *Vogue* magazine through its fashion column's leading articles. The transitivity system is used to approach the construction beneath every process in the text and on how it will affect the whole construction of beauty in each standpoint. Meanwhile the position of subject-object is to represent the participants in the text. It discusses on how the powerless party, person, idea, or event is being represented by the powerful one in a discourse that will eventually influence the whole meaning of such discourse (Eriyanto: 2005). The position of reader-writer concerns on how the writer describes the position of the reader in a text and on how the readers place themselves in the text (Toolan: 1992). This study focuses on analyzing the clauses of fashion column's leading articles in U.S *Vogue* magazine.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Method

The study used the system of transitivity and critical discourse analysis on subject-object and writer-reader positions as primary theories to analyze the data. Descriptive analytic interpretative method is a method relates to or expressed in terms of qualitative research. According to Willis (2007: 19), qualitative research is based on a different paradigm or world view. It has different beliefs about what types of data are the most worthwhile to collect, and decidedly different approaches to analysing the data collected. This study is done by analysing clauses of fashion column's leading articles in U.S *Vogue* magazine that can be taken as construction of beauty in body shape, fashion, and shoes.

3.2 Data Sources

The writer collected the data from six leading articles of fashion column of U.S *Vogue* magazines from year 2009-2010 (April 2009, May 2009, June 2009, April 2010, October 2010, and December 2010) editions. The leading articles of fashion column of U.S *Vogue* magazine are named '*Vogue Point of View*'. These editions are chosen based on the beauty issues arise in each month. April is the month of body shape issue for the year. It explores more on how the ideal body

shape constructed. May edition is chosen because of its supermodels' fashion and characteristics issues while June edition is chosen because it emerges the summer trend of the year. Summer is considered to be the finest time to get more fashionable. The reason for choosing October and December editions are because the fashion trend for winter and the prediction of the next year fashion trend is usually published starts from these months.

3.3 Data

The data are clauses of six leading articles of fashion column in U.S *Vogue* magazines from year 2009-2010 (April 2009, May 2009, June 2009, April 2010, October 2010, and December 2010) editions that discuss beauty on body shape, fashion, and shoes.

3.4 Data Collection Procedures

The steps of collecting data can be seen as follow:

1. Findings U.S *Vogue* magazines year 2009-2010 editions.
2. Selecting the magazines based on the theme of beauty in body shape, fashion, and shoes.
3. Findings U.S *Vogue* magazines April 2009, May 2009, June 2009, April 2010, October 2010, and December 2010 editions.
4. Identifying the leading articles of fashion column in April 2009, May 2009, June 2009, April 2010, October 2010, and December 2010 editions of U.S *Vogue* magazine.

5. Reading the six leading articles of fashion columns closely.
6. Identifying the clauses that represent beauty in body shape, fashion, and shoes in the six fashion column's leading articles and putting them into analysis tables.

3.5 Data Analysis Technique

The steps of analysing data can be seen as follow:

1. Categorizing the clauses based on three standpoints of beauty: body shape, fashion, and shoes.
2. Identifying the process of each clause in six fashion column's leading articles.
3. Making an interpretation on the findings of process use in each clause.
4. Drawing a pre-conclusion based on findings.
5. Identifying the positions of subject-object and writer-reader of each clause in six fashion column's leading articles.
6. Making an interpretation on the findings of positions of subject-object and writer-reader of each clause.
7. Drawing a pre-conclusion based on findings.
8. Making an interpretation on beauty construction in body shape, fashion, and shoes.
9. Drawing a final conclusion based on two pre-conclusions of system of transitivity and subject-object and writer-reader positions.

CHAPTER IV

DISCUSSION AND FINDINGS

4.1 Data Description

In this research the data to be analysed are clauses in six fashion column leading articles of U.S *Vogue* magazine. The researcher analysed ninety three clauses from six leading articles. The fashion column leading article of U.S *Vogue* magazine, named *Vogue point of view*, is written by the fashion director, Tonne Goodman. Although it is a sub-category of the magazine, the main theme of fashion and beauty of *Vogue* is in this column. Therefore it has the authority to shape the idea and perspective through typical fun and persuasive language.

To begin the analysis researcher analysed the experiential meaning of each clause using the system of transitivity or process type, with the choice of process implicating associated participant roles and configurations. The transitivity system helps researcher to discover the reason of process type choice and participants role seen as experiential reality which are the world of actions, relations, participants and circumstances that give content in each clause. The choice of process type and participants role in each clause determines the way of constructing beauty. The dominant process as well as words choice in talking about the content has figured out the construction from the writer on behalf U.S *Vogue* magazine to be delivered to the readers.

The construction from process type is supported by the analysis of participants' positions in some clauses which are the subject-object and writer-reader positions. The position analysis is aimed to discover more on how the writer as the writer put herself and how on she puts the readers on the article. The positions also indicate the role of the constructor or subject or the writer, to deliver 'indirect' commands and constructions to the object or the readers. This also emphasizes the power of the writer.

After analysing the data using transitivity system and writer-reader and subject-object positions the researcher came to interpret the beauty construction of U.S *Vogue* magazine through its fashion column leading articles. The beauty constructions are divided into three standpoints: body shape, fashion, and shoes.

4.2 The Analysis

This research analysed six leading articles of fashion column of U.S *Vogue* magazine, named *Vogue* point of view, from different edition and different theme of each edition to find out the beauty construction. *Vogue* point of view in April 2010 edition is represented for the body shape issue. The cover look is Gisele Bündchen, a Brazilian supermodel in red one-sleeved top and khaki shorts which perfectly show her athletic arms and an hourglass curvy waist. Bündchen who is chosen to be the cover look and represented the body shape issue edition 2010 seems like a perfect figure to celebrate the body shape issue. With the headline 'Fashion to Flatter Every Figure' *Vogue* embraces the diversity of women body

shape to flatter in fashion. The constructions of body shape and fashion of U.S *Vogue* magazine are embodied in this article.

Vogue point of view in April 2009 edition is also represented for the body shape issue. The cover look is Beyoncé Knowles, an Afro-American diva in blue ocean sophisticated silk dress with shoulders barely explored. Beyoncé is chosen to be the cover look because she represents the curvy hourglass body shape which considered being the perfect curvy body ever. With the headline ‘Shape Issue Fashion for Every Figure from Size 0 to Size 20’ *Vogue* embraces the diversity of women body shape by providing fashion for all women in all kinds of body type from size 0 to size 20. The size zero woman is woman who has measurement around 30-22-32 (30 inch bust, 22 inch waist, 32 inch hips) to 33-25-35 (33 inch bust, 25 inch waist, 35 inch hips) (retrieved from http://en.wikipedia.org/wiki/Size_zero_models on December 18th 2010 at 21.26 WIB). On the other hand the size 20 woman has measurement around more than 43.5-35-45.4 (43.5 inch bust, 35 inch waist and 45.4 inch hips) (retrieved from http://vogue.com/Size_matters on December 17th 2010 at 03.30 WIB). *Vogue* publishes this headline to cover all women from size 0 to size 20 to get involved in *Vogue* fashion at the issue. The constructions of body shape, fashion, and also shoes of US *Vogue* magazine are also embodied in this article. *Vogue point of view* in April 2009 edition entitled ‘The Illusionist’. The title reflects the content of article that discusses about the fashion dodges and bluffs to change the body shape instantly like an illusionist.

Vogue point of view in May 2009 edition is represented for supermodels. The cover look is the bevy of beauties: Liya Kebede, Natalia Vodianova, Anna Jagodzinska, Isabeli Fontana, Lara Stone, Jourdan Dunn, Raquel Zimmermann, Caroline Trentini, and Natasha Polly. *Vogue* chooses these nine top models to represent the supermodel issue and to define the beauty. With the headline ‘The Real Lives of Models’ *Vogue* invites the readers to get closer to the supermodels. *Vogue* wants to define the beauty of the models and delivers it to the readers. The title for *Vogue point of view* May 2009 edition is ‘**Say My Name**’. The writer uses verbal process ‘say’ to invite the readers in calling a name of somebody. The verbal process ‘say’ followed by the verbiage ‘my name’ which refers to the supermodel’s name. By this clause *Vogue* shows the pride of the top models because they portray the beauty that perfectly can sell. The writer embraces the readers to also admire the supermodels. And on that point the writer begins to construct the readers to be supermodels alike. The constructions exist in the edition are about the perfect body shape of the top models.

Vogue point of view in December 2010 edition is the year end edition. The cover look is an American actress Angelina Jolie poses in ivory silk dress and lace-up corset. She represents strong and seductive woman. The December Issue 2010 is about the ‘Holiday Fashion’. *Vogue* is ready to celebrate the New Year by giving some fashion prediction in 2011. The title for *Vogue point of view* December 2010 edition is ‘**Stardust**’. The writer chooses ‘Stardust’ to express the feeling romantic and dream-like. It personifies the fashion trends of 2011 that comes back to the elegant and romantic thirties mixed with passionate seventies.

By these feelings and euphoria the writer starts to embrace the readers with some attractive personification. These language styles are aimed to attract the readers to follow the construction of fashion in this article.

Vogue point of view in June edition is the summer edition of the year. The cover look is American actress Cameron Diaz in organic-cotton white blouse and pants. The Summer Issue 2009 is about the ‘Multitasking Summer Wardrobe’. *Vogue* is ready to celebrate the summer holiday to break free. The title for *Vogue point of view* June 2009 edition is ‘**Get Happy**’. The writer chooses material process ‘get’ to obtain or to reach the goal ‘happy’ and build the whole meaning of the pleasure feeling to start the summer holiday time. By this feeling and euphoria the writer starts to embrace the readers with the summer shoes style.

Vogue point of view in October 2010 edition is represented for the fall season fashion style. The cover look is Carey Mulligan an American rising gives a pose in sequin-embroidered top. The young actress is to represent the charming Hollywood. In October 2010 *Vogue* embrace the readers by headline ‘50+ Charming Looks for Fall’. The readers will absolutely look as fabulous and charming as the Hollywood rising stars throughout the fall in more than fifty fashion style offered by *Vogue*. This month *Vogue point of view* is entitled ‘**Charming**’. It is chosen to be the keyword of this month edition because it represents the fashion looks of fall season that is fun, fresh, and flippant. The constructions of fashion of U.S *Vogue* magazine are embodied in this article. These six editions of U.S *Vogue* magazine are contained some beauty constructions in three standpoints: body shape, fashion, and shoes.

4.3 The Body Shape Construction

The body shape construction of U.S *Vogue* magazine emerges in several clauses in some edition of analysed magazines, as followed:

4.3.1 Body shape construction in *Vogue point of view* April 2010 Edition

The leading article *Vogue point of view* in April 2010 edition, entitled ‘Whatever Works’, talking about the real and practical fashion advice for the special people with over height, short, and curvy body shape. The material process in the title ‘**Whatever Works**’ (see Clause 1a on Table a) existed in ‘works’ derives the meaning of to be effective or successful. It reflects the idea of giving practical fashion advices for the readers in body shape. The subject as well as actor ‘whatever’ gives the meaning of a certain participant involved in conducting certain kind of actions. The participant is in wider range of possibility because the writer dos not state it clearly. The subject ‘whatever’ probably addresses any fashion style that works in any kind of body shape. The process ‘works’ is in present form which used to express the fact or truth about a situation that is timeless. Therefore the meaning of the title ‘Whatever Works’ is something into the fashion that can be applied successfully anytime in any condition of body shape, either by making an effort or by making many small movements to be flattered.

The eye catching title ‘Whatever Works’ has different aim to the content of the article. It is captured by the sentence: ‘**Just because in today’s Fashion Republic all citizens are entitled to rock anything that takes their fancy,**

obviously that doesn't mean all trends flatter all woman' (clause 8a). This sentence becomes the focal point of the whole article.

The focal point sentence divided into two clauses. The first clause '**Just because in today's Fashion Republic all citizens are entitled to rock anything that takes their fancy'** (clause 8a). This clause is in material process with Actor 'all citizens' that is clearer by the circumstance 'in today's Fashion Republic'. So the Actor 'all citizens' and circumstance 'in today's Fashion Republic' means all practices in the fashion world, such as fashion designers, models, fashion magazine journalists, as well as fashion magazines readers. The material process 'are entitled' means to give someone the right to do something. Then the Range 'to rock *anything* that takes their fancy' expresses the extent of the process 'are entitled'. It explains the freedom in wearing and following any style to express their personality in fashion that can make them look fancy.

On the other hand, the second clause '**obviously that doesn't mean all trends flatter all woman'** (clause 9a) shows that there is a contradiction in expressing the fashion personality in *Vogue* perspective. Because *Vogue*, finally, declare that not all fashion trends is flatter to all woman which means not all woman can enjoy *Vogue* fashion. *Vogue*, by its fashion, segmented women. *Vogue* fashion trends are not created for everybody with various body shapes. However *Vogue* fashion eventually refers to one type of body shape which is ideally slim with the measurement around 34-34-34 (34 inch bust, 34 inch waist and 34 inch hips) and at least 1.73 m height. It can be seen by the fashion trends of *Vogue* in every issue of the magazine or in every season look flattered in slim-shaped

model. Moreover it is emphasized by the edition cover look Gisele Bündchen who represents the celebration of body shape falls into that category of slim with the bonus athletic arms and an hourglass waist. These indications emphasize that *Vogue* fashion is not for ‘all citizens of Fashion Republic’ because the female citizens who do not fall into the category of slim cannot ‘rock anything that takes their fancy’. They are bordered by *Vogue* fashion. Even if the female citizens of Fashion Republic want to look flatter in all fashion trends of *Vogue* they must be slim.

Unfolding the previous clause **‘obviously that doesn’t mean all trends flatter all woman’** (clause 9a), the word ‘obviously’ is chosen to be the conjunction to start the irony clause. ‘Obviously’ here is more polite than ‘but’ although the meaning is contradicted. On that point the writer puts the irony in polite manner seems like giving the statement of fashion freedom but in the end of the clause the writer denies it by saying ‘doesn’t mean all trends flatter all woman’. ‘Obviously’ is more to give a fact that *Vogue* fashion is only for special woman in special shape: slim. The process ‘doesn’t mean’ strengthen the mental effect to the reader because it is obviously that *Vogue* wants a contradiction from what it means before and from what the readers thought about.

The writer uses the words ‘Fashion Republic *all* citizens’ to represents the readers. Because the readers who checking on *Vogue* magazine as the leading fashion magazines, they will become the ‘citizens of Fashion Republic’ of *Vogue*. However, actually *Vogue* puts a hierarchy in calling the reader ‘Fashion Republic citizens’. Because by putting the readers in the position of citizens of ‘Fashion

Republic' *Vogue* eventually put itself in the ruler position in Fashion Republic who will always determine the style and fashion trends; and being followed by the 'Fashion Republic citizens'. Therefore target of the construction is the readers who also the 'Fashion Republic citizens' and unfortunately do not fall into the category of slim woman. By these typical fun and persuasive language, such as **'Whatever Works'** and **'Just because in today's Fashion Republic all citizens are entitled to rock anything that takes their fancy'** the writer on behalf *Vogue* makes them become the object. *Vogue* is the subject who has power to construct and indirectly order them. The readers are place in the position of no other choice to get flatter in fashion trends but get slimmer. That is the first body shape construction found in this article: slimness with size around 35-26.5-36, 57 kg weight and 180 cm height (Gisele Bündchen measurements).

The next construction is in these two sentences:

The mile-long skirts that, in our view, are such a fresh and confident day alternative? Frankly, yes, they work best on taller woman – or someone of average height who moves well in platforms. (clause 12a-14a)

The focal point of the first sentence is the term **'mile-long skirts'** which means a very long skirt. The words 'mile-long' sounds weird and awkward for the readers. The construction in the first focal point does not seem clearer without the second sentence's focal point **'they work best on taller woman'**.

According to *Vogue* 'the mile-long skirts' followed by the relational attributive process 'are' in present form means timeless and can be adjusted

anytime like it is patent rules of fashion. It followed by some attributes ‘such a fresh and confident day alternative’ which means ‘the mile-long skirts’ can emerge freshness and confidence in the wearer. These attributes are extended by the second sentence **‘frankly, yes, they work best on taller woman – or someone of average height who moves well in platforms’** (clause 13a-14a). The conjunction ‘frankly, yes’ shows the certainty of the fact given above. The Actor ‘they’ which refers to the ‘mile-long skirts’ in the previous clause is supported by the material process ‘work on’ chooses to firm the activity of persuading or influencing someone to become something either by making an effort or by making many small movements. The main point is in the circumstance (condition of) ‘taller woman’ which represents the undesirable body shape for woman. The comparative adjective ‘taller’ describes over height from the normal height in adjective ‘tall’. Over height is considered different by *Vogue* thus *Vogue* provides some constructive advices to hide the flaw of having taller body shape. However the construction is merely to make ‘the taller’ woman looks like a normally ‘tall’ woman.

There is another indicator to construct the ideally tall woman. It is indicated more on the next clause: **‘or someone of average height who moves well in platforms’** (clause 14a). ‘Someone of average height’ is a group of people in normal scale of being tall. A dash and a conjunction ‘or’ before the actor ‘someone of average height’ is the separation and exception made by *Vogue* magazine to differentiate the ideal height from ‘taller woman’. ‘Someone of average height’ is the people who have good posture in ideal height (height

around 1.73-1.85 m), not too tall and not too short so that they will flaunt walking in platform shoes and look good either to wear the long-mile skirts or not. On that point maybe they flatter in any kind of clothes and fashion styles. In contrast, the taller woman though they looking good in the long-mile skirts it does not mean they also look good in different style. Probably they do not move well in platform shoes. 'The mile-long skirt' is only a fashion suggestion to hide their flaw making them as if they have an average height. By this construction the writer puts the readers into object position because the readers are being constructed by 'the mile-long skirt' and 'taller woman'. It reflects the discrimination in fashion between 'taller woman' and 'average height woman'.

The actor 'someone' is a rather ambiguous because the writer does not clearly state who is he/she refers to. However this will make the readers begin to think and question whether they are the writer been talking about or their body shape the writer been concerning. This uncertainty is the target of writer to make the issue necessary for all readers. Thus it will make the readers (as if) they need to be that 'someone' who moves well in platforms. The situation of uncertainty on readers' side because of the actor 'someone' make the writer put them into object position. Because readers will need the writer to get helped to be that 'someone' who moves well in platforms. And the writer is in subject position who creates need for readers by replacing the main actor with unclear 'someone'.

From *Vogue point of view* April 2010 edition, the body constructions are slim and tall. They emerge in mostly material process, such as 'works', 'are entitled', and 'work best on'; a mental process 'doesn't mean'; and a relational

attributive process 'are'. These processes mostly deliver the persuasiveness in fun language to attract the readers and make them easy to trust the article. However the processes are keeping hidden construction to make the readers are willing to change them and becoming constructed. Supported by the analysis on positions of writer-reader and subject-object in the article, the construction of slim and tall body shape burst to appear.

4.3.2 Body shape construction in *Vogue point of view* April 2009 Edition

The body shape construction in this article is reflected in these two clauses

'Every few years, THE SHAPE WE DESIRE CHANGES; the gaze glances off one body zone to home in on another' (clause 10b) and **'See: the *BLADE RUNNER* – BOLD SHOULDER, which crosses the body like the slash of a capital T – yes, optically minimizing everything below'** (clause 14b).

The focal point in the first sentence is the clause **'THE SHAPE WE DESIRE CHANGES'** (clause 10b). The Actor 'the shape we desire' describes the body shape *Vogue* constructed for woman which is slim with 34-34-34 (34 inch bust, 34 inch waist and 34 inch hips) and at least 1.73 m height. The material process 'changes' brings the meaning of making different on the slim body shape. The different assumed by *Vogue* is not too significant. The ideal is still in the slim shape added by more athletic figure on the arms and shoulders. The pronoun 'we' in 'the shape we desire changes' addresses to the writer on behalf *Vogue* magazine, exclude the readers. The pronoun 'we' limits the relationship and participation of the readers in the article. The readers are out of this close

relationship because they are not involved in the unity. They readers got little room to position themselves in the article. Therefore the readers are being excluded overtime to merely accept the story and construction given by ‘we’: the writer and *Vogue* magazine through the article. In this clause the readers will understand the shape *Vogue* desires and the changes *Vogue* makes to the body shape. The readers who are excluded are expected to follow the construction of strong and bold shoulders without counter it.

The next clause **‘the gaze glances off one body zone to home in on another’** (clause 11b) explains the reason why *Vogue* should make a different on slim body shape. It is because the society gaze dynamically will search for one body shape to another in order to find the perfect one.

The second sentence **‘See: the *BLADE RUNNER – BOLD SHOULDER*, which crosses the body like the slash of a capital T – yes, optically minimizing everything below’** (clause 14b) consists of two focal point which are **‘the *BLADE RUNNER – BOLD SHOULDER*’** and **‘the body like the slash of a capital T’**. The first the body shape construction in this edition *Vogue point of view* is **‘*BLADE RUNNER – BOLD SHOULDER*’**. The word ‘bold’ itself means strong in shape and very noticeable to the eye. Therefore **‘the *BLADE RUNNER – BOLD SHOULDER*’** means the body shape with strong and noticeable shoulders. The bold shoulder is to create an image of fierce and strong woman which reflected by Beyoncé Knowles at the cover look. Although the strong and noticeable shoulders figure against the femininity image that uphold

the grace and gentle values *Vogue* believes that the athletic shoulders for woman will bring chic yet little masculine image on fashion.

The bold athletic shoulders also comes clearer by the material process ‘cross’ in the second clause ‘which **crosses** the body like the slash of a capital T’. The material process ‘crosses’ and the range ‘the body like the slash of a capital T’ the writer invites the readers to experience the athletic noticeable shoulders that can make the body looks like the figure of capital T. The capital T form strong shoulders at the torso and slim at waist and straight long legs. This body shape shows more masculine by putting the strength on torso body parts.

From *Vogue point of view* April 2009 edition, the body construction is bold athletic shoulders. It emerges in material processes ‘changes’ and ‘crosses’. These processes deliver the meaning of making changes and making the readers constructed by the changes. The writer delivers the construction by interesting language such as ‘**the body like the slash of a capital T**’ and ‘**the BLADE RUNNER**’ with the expectation the readers will get influenced and follow the construction.

4.3.3 Body Shape Construction in *Vogue point of view* May 2009 Edition

The constructions of body shape in this article are in these three sentences below:

‘As with fashion itself, reputations are built not on perfection but on the diamond-brightness of a woman’s (or a look’s) individuality’

(clause 2c)

'NATALIA.' (in clause 4c)

'GISELE.' (in clause 5c)

'TWIGGY.' (in clause 6c)

The first sentence contained body shape construction is **'As with fashion itself, reputations are built not on perfection but on the diamond-brightness of a woman's (or a look's) individuality'** (clause 2c). The writer uses passive material process 'are built' to dramatise the action of creating and developing something over a long period of time. The Actor 'reputation' means the social general respect as well as admiration towards one's achievements and behaviours. The reputation here is addressed to the supermodels who achieved people admiration and whose renown and activities stretch beyond the world of fashion. Supermodels are demanded to sell and show the finest performance of their beauty. The supermodel is the icon of representing fashion and a life around fashion and beauty. The extent circumstance 'As with fashion itself' means that fashion is still important in building the supermodel's reputation. Fashion for supermodels is the haute couture fashion which needs the high dedication. Therefore the supermodels will fight for and maintain their reputation in haute couture fashion by keeping the ideal body shape in order to wear any kind of fashion trend and to involve in fashion community.

The another extent circumstance **'not on perfection but on the diamond-brightness of a woman's (or a look's) individuality'** focuses on 'perfection' which means the state of being complete and correct in every way of a woman, such as being stunning in ideal body shape and flawless in fashion. However,

Vogue magazine denies it. *Vogue* says the supermodels' reputation is not merely because of their physical perfection 'but on the diamond-brightness of a woman's (or a look's) individuality'.

On that point the writer shows a contradictory from the previous clause. In this clause the writer tells about 'the diamond-brightness of a woman' means the look or appearance. The fine appearance of a woman refers to the physical perfection which supported by the fine fashion. This is an irony. Because the writer intends to deny the physical perfection and support the look but actually the look or performance is the physical perfection. Therefore the writer on behalf *Vogue* magazine still upholds the physical perfection to define the reputation of supermodels.

The first focal point to be analysed is 'NATALIA'. The first supermodel to be named is 'NATALIA' refers to Natalia Vodianova a Russian supermodel well known by her 'cinderella' story of life. She is remarked for her philanthropic organisation in providing a safe and inspiring environment for children in Russia. Vodianova also remarked as the one of world's sexiest supermodel by Victoria's Secret lingerie brand along with Gisele Bundchen and Heidi Klum and also became the cover story for September issue year 2002 US *Vogue* magazine (retrieved on http://en.wikipedia.org/wiki/Natalia_Vodionova on December 17th 2010 at 02.04 WIB).

The writer puts 'NATALIA' to become the first remarkable *Vogue* supermodel. She personifies the construction of sexy woman with her fine physical performance and best achievements in fashion world. Vodianova also

remarked as the one of world's sexiest supermodel by Victoria's Secret lingerie brand along with Gisele Bündchen and Heidi Klum and also became the cover story for September issue year 2002 US *Vogue* magazine (retrieved on http://en.wikipedia.org/wiki/Natalia_Vodionova on December 17th 2010 at 02.04 WIB). These are so called 'diamond-brightness of a woman' (referred to the previous clause '**As with fashion itself, reputations are built not on perfection but on the diamond-brightness of a woman's (or a look's) individuality**').

This name calling and the traits explained blurry, such as 'diamond-brightness of a woman' and 'a look's' will make the readers unconsciously follow the construction of 'NATALIA' if they wanted to remark as gorgeous as her. This makes the readers in object position if they follow the construction of *Vogue* through the name calling of some supermodel in this article. The body construction followed by the name of Natalia is curvy, sexy and feminine woman who always look flatter in any kind of chic fashion.

The second name calling is '**GISELE**.'. The first supermodel to be named is 'GISELE' refers to Gisele Bündchen a Brazilian supermodel noticed by her athletic arms-legs and sexy curvy body. Some of her greatest achievements in modelling are remarked the Victoria's Secret angels to be the sexiest woman alive, Forbes' the highest paid model in the world, has been on the covers of many top fashion magazines, and accomplished *Vogue* Model of the Year 1999. Bündchen, quoted from Anna Wintour current US *Vogue* magazine editor-in-chief, defines exuberance, radiance, optimism, and healthy body underpinning a really sexy and beautiful woman that make her irresistible (retrieved on

http://en.wikipedia.org/wiki/Gisele_Bündchen on December 17th 2010 at 03.26

WIB). The writer puts 'GISELE' to become the second remarkable *Vogue* supermodels. She personifies the construction of beautiful woman with her fine athletic, sexy and curvy body that most women dream of and best achievements in modelling and fashion world. These are so called 'diamond-brightness of a woman'. Relates to the supermodel name calling and the traits explained blurry, such as 'diamond-brightness of a woman' and 'a look's' will make the readers unconsciously follow the construction of 'GISELE' if they wanted to remark as gorgeous as her. This makes the readers in object position if they follow the construction of *Vogue* through the name calling of some supermodel in this article. Her grace persona and well shaped curvy body make her to be the second body shape constructions in the article.

The last name calling is **TWIGGY**. 'TWIGGY' is the nickname for Lesly Hornby a British supermodel in 1960s. She was known for her androgyny looks, large eyes, long eyelashes, and thin build. She became the fashion icon of the 1960s and 1970s. Twiggy is considered to be the role model of the ideal skinny shape for today's models. With her 91 lbs weight and 31-22-32 figure, the boyish and an impossibly slender Twiggy become the standard of fashion models. The writer puts 'TWIGGY' to become the third remarkable *Vogue* supermodels. She personifies the construction of beautiful woman with her skinny figure. Twiggy's skinny genes are her 'diamond-brightness of a woman'.

By naming 'Twiggy' the writer constructs the readers to follow the skinny body shape. It relates to the traits explained blurry, such as 'diamond-brightness

of a woman' and 'a look's' will make the readers unconsciously follow the construction of 'TWIGGY' if they wanted to remark as gorgeous as her skinny body shape. This makes the readers in object position if they follow the construction of *Vogue* through the name calling of some supermodel in this article.

Therefore the body shape constructions in *Vogue point of view* May 2009 edition are the three body shapes that admired *Vogue*: sexy, athletic, and skinny. The constructions emerge in the name calling of some supermodels: Natalia, Gisele and Twiggy who represent each type of the body shape.

4.4 The Fashion Construction

The fashion construction of U.S *Vogue* magazine emerges in several clauses in some edition of analysed magazines, as followed:

4.4.1 Fashion construction in *Vogue point of view* April 2010 Edition

The first fashion construction in *Vogue point of view* April 2010 edition is captured in the clause '**Nighttime's knockout-elegant minidresses are great news for petite party girls who drowned in grand, old-school "gowns"**' (clause 15a). The focal point is in the first clause '**Nighttime's knockout-elegant minidresses are great news for petite party girls**'. The minidress or minis is a very short dress with a hemline well above the knees - generally no longer than below the buttocks for night occasion (retrieved from <http://en.wikipedia.org/wiki/Minidress> on November 9th 2010 at 10.11 pm). The

construction of minidress construct in relational attributive process ‘are’ and the Attribute ‘great news’ which aimed to be attached to the Carrier ‘**nighttime’s knockout-elegant minidresses**’. Moreover in describing the ‘minidress’ the writer adds an eye catching adjective which is ‘knockout-elegant’ which means extremely attractive and graceful. On that point it means that the minidress is great news for all *fashionista*, especially for petite woman because the minidress can show the legs length more and make the petite woman look taller.

The writer through an eye catching adjective before the Carrier ‘minidresses’ and the Attribute ‘great news’ influences the readers to follow the construction of minis. The writer wants to say that the minidress will flatter the readers’ looks and expects the readers to be influenced by the construction and start following the trend of minis. On the other hand minis are form of body and sexuality explorations for woman. There is an unspoken rule of requirement of female fashion that women should display more skins to attract man’s admiration to arouse men's appetites which is still marked the western fashion culture. Minidress explores more on woman legs so that woman actually is packaged for men's sexual excitement that camouflaged by minis to be marketed to women to make them feel beautiful. Therefore the minis are created to uphold the construction of patriarchal system that puts woman in subordinate position.

The writer uses the Attribute ‘great news’ to convince the readers that minidress is clothes that can make them look stunning and sexy. The minidress also convinced to be effective to show and explore the beauty of woman’s body in order to attract the males. However on that point the writer begins to trap the

female readers into the construction of patriarchy culture in fashion for the sake of men's sexual appetites. Moreover by having the words like 'petite party girls' and 'in grand, old school gowns' the writer sets the conception of fashion culture for the readers that the readers who have a petite body shape if they want to perform gorgeously at the party and city social life they should wear minidress rather than an old school-long gowns. The necessity of wearing minidress for petite-shaped readers delivers them to the object position in this sentence.

The second clause **'who drowned in grand, old-school "gowns"'** is a criticism for an old fashioned fashion style. The material process 'drowned' is chosen to criticize the 'grand, old-school "gowns"' that make the wearer as if drowned in it. The writer through the adjectives 'grand' and 'old-school' express the rejections towards gowns as the old fashion style. Gown is a long woman's dress covered up to the feet especially worn on formal occasions or particular purposes. *Vogue* assumes that the old fashioned gown is not suitable for dynamic personality of modern women. It borders the freedom to express the personality of fashion to show off the beauty beneath woman body, especially legs. And also the 'grand old-school gowns' are against the fashion culture for petite woman to explore more legs and create a sense of more height. Therefore by giving a criticizing tone the gowns the writer wants to promote the minis. Because the minis are considered to represent the dynamic personality of today's woman fashion. And if the readers agree on the writer's perception towards the gowns and follow the minis fashion trend they are actually get constructed and put them in the object position.

The second fashion construction is in the clause '**Body-con accentuates curves**' (clause 18a). The focal point is '**Body-con**' which is a very short tight dress for woman that actually seems like a one-piece swimsuit. The writer uses the material process 'accentuates' to deliver the construction of body-con. Material process 'accentuates' to emphasize a particular thing to be more noticeable. Therefore the writer through the material process 'accentuates' constructs the body-con to be one of the fashion style that emphasize on woman body curves on hips, buttocks, breast, and legs to be more noticeable. Therefore in this clause the writer tries to influence the readers to wear the body con in order to be able to show the body curves more than others. The more curves on hips, buttocks, breast, and legs to be more noticeable the sexier the woman is. On the other hand, same as the minis, body-cons are form of body and sexuality explorations for woman. There is an unspoken rule of requirement of female fashion that women should display more skins to attract man's admiration to arouse men's appetites which is still marked the western fashion culture. Body-cons explore more on hips, buttocks, breast, and legs. On that point if the readers get constructed and follow the trend of body-cons they are actually in the packaged for men's sexual excitement yet it is camouflaged by the exciting fashion to make women feel beautiful. This position makes them as the object to be well constructed by the subject which is the writer and *Vogue* magazine.

From *Vogue point of view* April 2010 edition, the fashion constructions are minidress or minis and body-con. They emerge in two material process, such as 'drowned' and 'accentuates' and a relational attributive process 'are'. These

processes supported by various attractive languages, such as giving irony and facts are aimed to attract the readers and make them easy to trust the article. However the processes are keeping hidden construction to make the readers are willing to change them and becoming constructed. Supported by the analysis on positions of writer-reader and subject-object in the article, the construction of minidresses and body-cons in woman fashion burst to appear.

4.4.2 Fashion construction in *Vogue point of view* April 2009 Edition

The fashion construction in *Vogue point of view* April 2009 edition emerges in the clause '**Bone up on the latest shape-fitting bluffs and dodges**' (clause 3b). It relates to the title of this article 'The Illusionist' because 'bluffs and dodges' in fashion are aimed to camouflage the shape. Through the material process 'bone up' means learning hard about something for a special reason. In this clause the circumstance 'on the latest shape-fitting bluffs and dodges' makes the whole meaning to be knowing well shape-fitting by getting the bluffs and dodges on. The use of material process 'bone up' as the point of departure in this clause makes the readers as if being instructed. The writer instructs readers to bone up the latest shape-fitting. Thus the position of the readers is somewhat an object to accept instruction while the writer is a subject to give instruction. Although the writer and *Vogue* magazine do not set the finite subject to refer them, the readers are still put in the object position because the reader who is got to do the instruction by reading this clause. The shape-fitting bluffs and dodges become the next fashion construction for woman. *Vogue* emerges the body shape

modification by adding some materials in clothes to create such effect of changing shape and camouflage the imperfection of certain parts of the body, such as lower shoulders or bigger hips. After understanding in bluffs and dodges the readers are expected to believe that fashion is always got a whole new bag of tricks. However all tricks offer by the writer is merely to emphasize the discrimination for people who cannot wear any kind of fashion trend because not every fashion trends flatter to everybody. People with imperfect body shape will follow the beauty tricks merely to achieve the ideal figure of *Vogue* fashion. Therefore the readers are put in object position.

From *Vogue point of view* April 2009 edition, the fashion construction is getting on the fashion bluffs and dodges. It emerges in material processes ‘bone up’. This process delivers the meaning of learning hard about something for a special reason. In this clause the circumstance ‘on the latest shape-fitting bluffs and dodges’ makes the whole meaning to be knowing well shape-fitting by getting the bluffs and dodges on.

4.4.3 Fashion Construction in *Vogue point of view* December 2010 Edition

The first and second fashion constructions are in these sentences below:

‘In 2010 you dressed like a Ferrari – all body-con curves and Formula 1 engineering’ (clause 1d-2d)

‘Starting tonight, you dress like a Daimler. A Daimler Double-Six Corsica Coupé, to be exact; one of the most elegant automobiles ever to growl down Fifth Avenue’ (clause 3d)

There is a personification in the first sentence. The writer personifies the way of dressing with the automobiles. **‘In 2010 you dressed like a Ferrari’** is in material process ‘dressed’ which means the way to get fashioned in dressing. ‘Dressed like a Ferrari’ is a term given by the writer to define the sexy, bold, solid coloured fashion style like a Ferrari. Ferrari is well known by its fast, red solid color, bold, and curvy on the body car (retrieved from <http://en.wikipedia.org/wiki/Ferrari> on December 18th 2010 at 19.20 WIB). Most fashion couturier say that 2010 is the year of sexiest fashion style. It is 1980’s alike when all body bluffs and dodges invented to emerge the curvy effect. 2010 is also the year of the minis and body-con which aimed to explore more long legs, athletic arms, and straight belly. Thus the first fashion construction is about the way of sexy and short dressing.

Actor ‘you’ is addressed to the readers. Systemically the readers are the subject but seeing at the way writer directly pointed to the readers with pronoun ‘you’ in ‘you dressed like a Ferrari’ means that the writer has constructed and convinced them that they have been dressed like the way the writer wants (personified by a Ferrari) for a whole year. This put the readers as the object of the clause.

The second fashion construction is in the clause **‘Starting tonight, you dress like a Daimler’** (clause 3d). Through the material process ‘dress’ and the automobiles personification ‘dress like a Daimler’, like previous clause, the writer wants to relates the fashion prediction of 2011 which seems to be elegant, glamorous, graceful, and flaunted to the luxury automobile Daimler which is

remarked by its luxury and finest. Different from a Ferrari, a Daimler is built with large cabin, heavy engine, and big as well as shiny wheels (retrieved from <http://en.wikipedia.org/wiki/Daimler> on December 18th 2010 at 19.30 WIB).

Daimler is mostly owned by the wealthy because it signifies elegance and glamour. Thus the second fashion construction is about the way of elegant and glamorous dressing.

The pronoun ‘you’ addresses the readers. Systemically the readers are the subject of the material process ‘dress’ but seeing at the way writer directly pointed to the readers with pronoun ‘you’ in ‘you dressed like a Ferrari’ means that the writer has constructed and convinced them that they would dressed like the way the writer wants (personified by a Daimler) for a whole year. This put the readers as the object of the clause.

The elegant style also emphasizes in several others sentence, such as:

‘This month, you walk into the room like a leading lady from a blithe romance by Noël Coward.’ (clause 5d)

‘Where once there was sexier-than-thou provocation, now there is the smooth luster of silk lame and a grown-up, stripped-down sophistication.’ (clause 6d-7d)

‘Minis are fewer; wide, swinging trousers are in.’ (clause 8d-9d)

‘We’re feeling very thirties this holiday season.’ (clause 10d)

‘The line, now, is long. The mood is unadulterated – unembellished – glamour’ (clause 14d-15d)

In the sentence **‘This month, you walk into the room like a leading lady from a blithe romance by Noël Coward.’** (clause 5d) the writer uses the material process ‘walk into’ extended by the circumstance ‘like a leading lady’. It explains more on the effect of the simile. It will make the readers experience step through the party as if they were leading ladies from a blithe romance by Noël Coward. The writer describes the elegant fashion using a simile effect on how a glam movie star in her first step walking through a party and all eyes were on her.

In **‘Where once there was sexier-than-thou provocation, now there is the smooth luster of silk lame and a grown-up, stripped-down sophistication.’** (clause 6d-7d) the writer uses existential process to exist the sexy style of last year provocation. ‘Sexier-than-thou provocation’ is a term given by the writer to signify the fashion trend in 2010 that always competed for exploring more sexiness. Year 2010 is considered to be the year of body exploration done by the fashion designer and to celebrate the divine beauty of both slimness and curvy. Meanwhile ‘the smooth luster’ is the term for dress and couture. Therefore ‘the smooth luster of silk lame and a grown-up, stripped-down sophistication’ means the haute couture with a bright shiny surface silk fabric that can emerge the sense of elegant and sophisticated in the culture of fashion. This kind of fashion identifies the people of higher social class. The elegant style of fashion in 2011 prediction is existed by the existential process ‘there is’.

The existential processes in these two clauses make sense of the dynamic fashion trends that exist from time to time. The efforts of existing are done by the writer on behalf *Vogue* magazine. Therefore *Vogue* as the trends determiner has

the authority to shape and construct the world of fashion into the fashion trends existed and created by *Vogue*. This makes the readers of *Vogue* and others fashion magazine as well as fashion couturiers in the position of follower and object because they are constructed by the existent fashion trend of *Vogue*.

The others sentences such as ‘**Minis are fewer; wide, swinging trousers are in.**’ (clause 8d-9d); ‘**We’re feeling very thirties this holiday season.**’ (clause 10d); and ‘**The line, now, is long. The mood is unadulterated – unembellished – glamour**’ (clause 14d-15d) support the existent of 2011 fashion style prediction. They define more the elegant thirties and swinging hippie seventies styles. The writer uses present form relational attributive ‘are’ and ‘is’ and also a mental process ‘re feeling’ into the excitement atmosphere of having 30s fashion trend and get them attracted. By these clauses the writer influences the readers to change their late fashion styles to the new packaged of 30s vintage styles. Then the readers fall into the object position of being constructed and unconsciously ordered by the writer on behalf *Vogue* magazine. From the three clauses above, the writer builds the construction of fashion in 2011 starting from the mainstream of patterns, the tendency, and accessories. By these three clauses and the process the writer intends to also construct the readers. Therefore, the readers will follow every construction for the sake of getting a chic performance in the next year.

Therefore the fashion constructions in *Vogue point of view* December 2010 edition are elegant and glamour, thirties alike, fashion style. The constructions emerge in some personifications language styles.

4.4.4 Fashion Construction in *Vogue point of view* October 2010 Edition

The fashion construction in October 2010 edition is spread out over the article and started with this sentence to be the focal point: **‘CHARMING. That’s your word for the month – with so many fun, flippant, freshly fierce things happening in fashion this fall’** (clause 1f). The writer comes up with a relation identifying process ‘is’ for the Value ‘your word for the month’. This Value is identified the Token ‘That’ which referred to the title **‘CHARMING’**.

‘Charming’ is chosen to be the keyword because it relates to the fashion looks of this fall season that is described in ‘with so many fun, flippant, freshly fierce things’. The use of pronoun ‘you’ addresses the readers. The writer directly points at the readers to begin talk about the fashion fall with firm statement (showed by ‘that’s’). Therefore the readers are target in this sentence and also the object. Through the relational identifying ‘is’ and some energized adjectives such as ‘fun’, ‘flippant’, and ‘freshly fierce’ to identify the content the writer raises the mood of the readers to introduce fashion fall. When the mood rose the readers will be easier to get the fashion advice or even construction from the writer.

The first and second fashion construction is in these two sentences below

‘The midi length for skirts, a streamlined and sophisticated favourite that harks back to the post-Depression thirties.’ (clause 4f)

‘A slick, strong-shouldered blazer, worn with scrunched-up sleeves for a knockout balance of professionalism and pugnacity.’ (clause 5f)

‘A long, lean champagne flute of a cocktail dress that makes you feel like you’ve been knocking back Lafitte.’ (clause 8f)

A new posture – hands bracing hips, shoulders slightly slumped, like you're some smoldering Marlene Dietrich ready to set the screen on fire with your world-weary stare. (clause 10f)

These three sentences give the fashion construction of thirties style that will become the next year trend. The thirties style for next year is being introduced since October edition. Thirties fashion style is remarked with its elegant and flaunted feminine dress. In the first sentence the writer uses the personification in describing the midi length skirt. The midi length skirt is followed by verbal process 'hark' which means the action of telling something. The midi length skirt is described as a streamline and sophisticated favourite fashion in the post-Depression era in 1930s when the fashion awareness raised for both women and men.

In the second sentence '**A slick, strong-shouldered blazer, worn with scrunched-up sleeves for a knockout balance of professionalism and pugnacity.**' (clause 5f) the writer uses the material process 'worn' to address at the action of making a fashion style and then experiencing to wear it on. The idea of this clause is to match the 'slick strong-shouldered blazer' with 'scrunched-up sleeves'. The writer also adds other persuasive adjectives glued to the fashion style to convince the readers, such as 'knockout' 'balance of professionalism and pugnacity'. 'Knockout' which delivers the meaning of extremely attractive along with the 'balance of professionalism and pugnacity' possibly the blazer and sleeves will fit gorgeously on the readers. This is the writer aim in writing the

sentence. When the readers get influenced they will also get constructed and the readers will only play the role as followers and objects to the fashion style.

In third sentence **‘A long, lean champagne flute of a cocktail dress that makes you feel like you’ve been knocking back Lafitte.’** The writer uses material process ‘makes’ and the simile to influence the readers to get into the construction of what a cocktail dress should be. A long, lean champagne flute of a cocktail dress is an evening dress with a tall, long stem and straight posture like a champagne flute. The use of pronoun ‘you’ addresses the readers. The writer directly points out the readers to experience the analogy of bringing the French pirate to life and dressing in such cocktail dress. The aims of this analogy is merely to get readers fall into the construction of a cocktail dress and then makes readers place the object position. The writer says that the cocktail dress will make the readers feel like bringing back the France pirate to life. The analogy means a long lean champagne flute cocktail dress is sensational and as if when you wear it even the impossible thing would happen before your eyes.

By those all three sentence the main construction of thirties fashion style is being feminine with its sophisticated, knockout, and fierce. The feminine fashion is emphasized with the sentence talking about the crinoline which symbolizes feminine characteristic: **‘Crinolines that inflate your party frock into a hot-air balloon of high spirits’**. Crinoline is a stiff frame worn, especially in the 19th century, under a woman's skirt to give it a full appearance. Crinoline is one of body dodges and bluffs for woman. It can create a full appearance like an hourglass above a broad base of full skirts. Crinoline with the petticoat made the

waist look smaller and were thought to give women dignity and grace. The material process 'inflate' means to cause to increase something in size. In this clause something to inflate is the party frock. The writer uses possessive pronoun 'your' to target directly to the readers and the use of process 'inflate' and other persuasive words, such as 'high spirits' and 'hot-air balloon' aim to persuade the readers that they should choose the crinolines to raise the energy of their party dress and light up the party with high spirits. Because crinolines are aimed to create an hourglass figure in a woman with small waist and to give women dignity and grace. Therefore the readers fall easily to the object position because of all these tricky persuasive words. The writer uses the process 'inflate' and other persuasive words, such as 'high spirits' and 'hot-air balloon' to persuade the readers that they should choose the crinolines to raise the energy of their party dress and light up the party with high spirits of dignity and grace. The writer builds a fashion construction of using crinolines in grace and dignity through the use of possessive pronoun 'your' which target directly to the readers and the use of process 'inflate' and other persuasive words, such as 'high spirits' and 'hot-air balloon'.

In the last clause '**A new posture – hands bracing hips, shoulders slightly slumped, like you're some smoldering Marlene Dietrich ready to set the screen on fire with your world-weary stare.**' (clause 10f) the writer uses the pronoun 'you' to address the readers. Through the relational attributive process 're' and the attribute 'some smoldering' the writer involves readers to experience the analogy of being a gorgeous actress Marlene Dietrich with a new posture. The

writer intentionally aims to make the new posture introduction become more attractive by adding some interesting analogy. And if readers really get affected by the analogy and posture construction they are easily get constructed and fall into object position. Therefore the fashion construction in *Vogue point of view* October 2010 fall edition is the thirties style which is fun, flippant, and freshly fierce.

4.5 The Shoes Construction

The fashion construction of U.S *Vogue* magazine emerges in several clauses in some edition of analysed magazines, as followed:

4.5.1 Shoes construction in *Vogue point of view* April 2009 Edition

The construction of woman shoes in *Vogue point of view* April 2009 edition is in the sentence ‘**And: the amazing line-lengthening ploy of NUDE LEGS SHOD IN FLESH-TONED HEELS**’ (clause 16b). ‘Flesh-toned heels’ is a one of the high-heeled shoes which are seen as the ultimate fashion symbol of being a woman. High-heeled shoe is widely perceived as the sexiest, most feminine shoe a woman can wear. High heels have the ability to change radically the wearer’s posture and appearance. Heels make the leg look longer, slimming calves and ankles. Heeled shoes make a woman’s silhouette changes and breasts are thrust forward and her bottom pushed out to create a seductive S-shape that helps to create that sexy walk.

The material process ‘shod’ refers to the action of wearing the ‘flesh-toned heels’ which is the issue of this clause to create a line-lengthening ploy of legs. Therefore the writer by this clause delivers the construction to the readers in footwear wearing and urges the readers to wear the flesh-toned heels to get the amazing line-lengthening ploy of nude legs. The writer adds adjective ‘amazing’ to create such a dramatic effect to attract the readers. The writer constructs the reader to get the amazing nude legs by playing a trick or ploy in line-lengthening. In this clause, the readers are the object of the ‘flesh-toned heels’ construction given by the writer on behalf *Vogue* magazine. Because if the readers get the effect of material process ‘shod’ which directly address to the activity of putting shoes and adjectives ‘amazing’ and ‘nude legs’ they will follow the construction merely to get the amazing nude legs. In this clause the writer do not give the readers enough room to interpret more in getting the beautiful length of legs. The writer simply says that the fine line and length of sexy nude legs will be emerged after the readers shod in flesh-toned heels. Therefore the woman shoes construction in *Vogue point of view* April 2009 is **‘FLESH-TONED HEELS’**. The construction emerges in the material process ‘shod’ and some persuasive adjectives, such as ‘amazing’ and ‘nude legs’.

4.5.2 Shoes Construction in *Vogue point of view* June 2009 Edition

The woman shoes construction is in the sentence below

‘Boots and wedges are hitting the streets in POP-FIZZ LEMON and CANDY ORANGE as glossy and crave-your-sleeves pragmatism’

(clause 10e)

The modern definition of the term “boots” is loose footwear covering the entire foot and lower leg. Boots are usually made of leather, but have been made of many other materials, including silk, cotton, wool, felt, and furs. Boots are considered to be men wear. The exception to this was the vogue among women for knee-high leather Russian boots which featured relatively high heels and a side zipper for a close fit. Wedges are women's shoes with a heel all the way under the shoe. Both wedges and boots are informal footwear that can be worn during the summer holiday. The writer uses material process ‘are hitting’ to tell the readers that boots and wedges trends are back in the list.

Through the process unusual action ‘are hitting the streets’ and added description ‘**POP-FIZZ LEMON and CANDY ORANGE**’, the writer tries to persuade the readers that boots and wedges shoes in pop candy colour are really back in trends and will make their feet glossy and fashionable. Moreover the writer hides the possibility of rejection the shoes fashion style from the readers’ side because the writer feels confident that the readers will follow her construction on shoes. This makes the readers are put in object position with no further explanation on what they will act towards these candy boots and wedges.

The writer set this condition of readers throughout the processes ‘are hitting’ (which means into the trend) and ‘is actually plain fun’ and word choices

‘glossy’ and ‘playful’. By these things the writer wants to build a construction of summer fashion from head to toe to the readers.

4.6 Findings

After analysing ninety three clauses in six fashion column’s leading articles through the system of transitivity, the researcher came to the findings, see the chart 4.1 below:

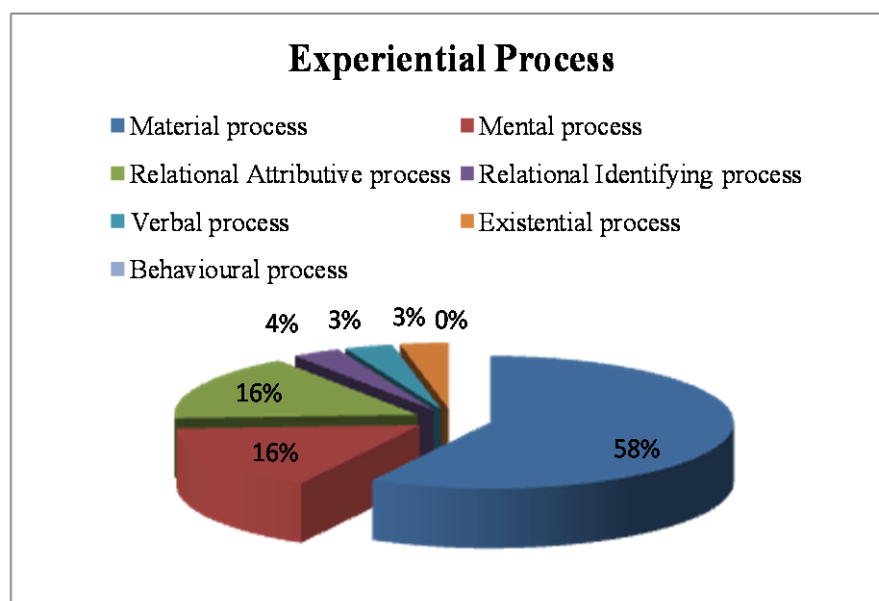


Chart 4.1 Experiential Process Chart

4.6.1 Construction represented in material process

The dominant process used by the writer to deliver the construction is material process with the percentage 58%. The material process is describing the process of doing and undertaking some actions. The material process dominates with process of dressing, wearing, offering, suggesting and undertaking action of

becoming more beautiful. Moreover in positioning the participants and building construction the material process emerges in some ways.

a. Readers positioned in single addressee

First in undertaking actions the readers are usually positioned in single addressee in some of these clauses below:

(Clause 1d) In 2010 you **dressed** like a Ferrari

(Clause 3d) Starting tonight, you **dress** like a Daimler.

(Clause 5d) This month, you **walk** into the room like a leading lady from a blithe romance by Noël Coward.

(Clause 8a) Just because in today's Fashion Republic *all* citizens **are entitled** to rock *anything* that takes their fancy, obviously that doesn't mean all trends flatter all woman

(Clause 14a) – or someone of average height who **moves** well in platforms.

(Clause 1b) **Give** thanks for what your mama gave you

(Clause 2b) **Bone up** on the latest shape-fitting bluffs and dodges

(Clause 4b) **Work** your magic

(Clause 6c) Or – if you'll **allow** – a twinkling sprite in a storybook.

TWIGGY.

In those clauses above the writer puts the readers as the subject who does all the actions. Nevertheless the readers are the object because they do something ordered and constructed by the writer. On that point the writer is in the position of determiner or dominated figure. The dominated figure reflects the interpellation

through the relationship between the writer and the readers (Mills in Toolan: 1992). Mills in Eriyanto (2005) says that if the writer does not put any relationship with the reader, the text will be on the writer side only and this kind of text will put the reader only as the consumer of the text, not as a part of the reason why the text is made. In these the position of readers are only passive consumers who have no involvement of the text. It happens in traditional model of text where the author is in control of the material in making patterns and effects within the text which author decides upon (Toolan: 1992). The writer does not give the chance for the readers to view both sides of the choice either to follow or not to follow the construction. Because the writer has prepared some tricks for the readers through some exciting similes to follow the process, such as ‘dress like a Ferrari’, ‘like a Daimler’, ‘like a leading lady’.

b. Readers integrated with the writer

Second, the writer positioned herself and the readers in one pronoun ‘we’ that makes the reader as one integral part of the text and with the writer in the following clauses.

(Clause 12d) We **escape** into realm of the movie palace

(Clause 16c) What **fires** our desire;

(Clause 17c) what **keeps** our eyes fixed to the pages of a magazine?

(Clause 6b) we **needed** clunk-heeled boots, chunky as toasters, to “balance out” the rest of our silhouette?

In those clauses the writer involves the readers in conducting actions as if they are in one entity. However it is just another way of construction process done

by the writer. The readers are forced to follow what the writer says because they are in one point of view. The writer limits the sight of the readers to see certain things because they are in the point of view of the writer. Therefore the position of the readers is an object and been dominated by the writer.

c. Readers excluded with the writer

Third is the writer is identified as herself on behalf *Vogue* magazine, as in these clauses below:

(Clause 10a) And so, this month, we're **going to keep** it real

(Clause 11a) (we're **going to**) and **offer** you a little practical advice

(Clause 19a) We're **never going back** to the days of the Rules...

(Clause 9b) Our eyes **were simply trained** to scan the figure in a different way.

(Clause 10b) Every few years, THE SHAPE WE DESIRE **CHANGES**;

(Clause 4c) when we **talk** about them, like a friend. NATALIA

(Clause 3c) We **use** just a first name

In those clauses above the writer conducts several actions that cannot be involved by the readers. The pronoun 'we' limits the relationship and participation of the readers in the article. The readers are out of this close relationship because they are not involved in the unity. They readers got little room to position themselves in the article. Therefore the readers are being excluded overtime to merely accept the story and construction given by 'we': the writer and *Vogue* magazine through the article.

4.6.2 Construction represented in mental and relational attributive processes

Both mental process and relational attributive processes emerge in percentage 16%. The mental process gives the readers effects of imagination in feeling, thinking, wishing, and seeing actions. For instance in these following clauses:

(Clause 9a) obviously that **doesn't mean** all trends flatter all woman

(Clause 5b) **Remember** how in the early 1990s we all – laughably – thought we needed clunk-heeled boots, chunky as toasters, to “balance out” the rest of our silhouette?

(Clause 20a) so **think** of our suggestions that follow as helpful hints from a friend.

(Clause 8c) Is it just because we **envy** them the circumstance of their waists, their legs up to their jawbones?

(Clause 10c) we **recognize** in them not just beauty but that which we all possess: uniqueness.

(Clause 10d) We're **feeling** very thirties this holiday season.

(Clause 13d) – **imagining** themselves starlets, armed for dinner at eight with a bon mot, a flute of bootleg champagne, and a black satin suit.

(Clause 2e) We **haven't felt** this energized in ages

Mostly the mental processes in *Vogue point of view* encode meanings of thinking or feeling. These processes affect the readers to experience some imagination imagery actions. To strengthen the mental effect on readers, the writer mostly uses pronoun 'we' and possessive pronoun 'our' to be integrated

with the readers. It is intentionally done to make readers feel more attached with the emotions and get constructed.

Most of the relational attributive processes in *Vogue point of view* are in present form. Because the writer wants Attributes that glued to the Carrier are aimed to be timeless, for example the following clauses below:

(Clause 2a) Anyone who reads fashion magazines **is** familiar with the old clichéd rules about who wears what when “no longer apply.”

(Clause 4a) And while that’s been true for, oh, decades now – Lord forbid anyone tell *you* never to wear a hat at home or that elbow gloves **are** a faux pas before noon.

(Clause 15a) Nighttime’s knockout-elegant minidresses **are** great news for petite party girls who drowned in grand, old-school “gowns”.

(Clause 14d) The line, now, **is** long.

(Clause 15d) The mood **is** unadulterated – unembellished – glamour.

(Clause 11e) it’s **actually plain fun** to take ONE PLAYFUL KEY PIECE – a walking short, say, or a sleeveless vest

The writer involves establishing a relationship between two terms where the relationship is expressed by *to be* or a synonym. Through relational attributive process the writer could give the influence to the readers towards certain things and get attracted by adding some eye catching adjectives or Attributes after the Carrier, such as ‘fun’, ‘great’, ‘familiar’, and ‘glamour’ and so on.

4.6.3 Construction represented in relational identifying, verbal, and existential processes

The rest of the processes: relational identifying, verbal, and existential process only get 4% and 3% of all clauses. For example in the clauses below:

(Clause 7a) Still, **there's** plenty of room in our closets for common sense.

(Clause 1c) **SAY MY NAME**

(Clause 4c) when we **talk** about them, like a friend. NATALIA.

(Clause 5c) Or that one girl who **was** a legend in high school. GISELE.

(Clause 9c) It's because we recognize in them not just beauty but that which we all possess: uniqueness.

(Clause 6d-7d) Where once **there was** sexier-than-thou provocation, now **there is** the smooth luster of silk lame and a grown-up, stripped-down sophistication.

Mostly the writer uses the pronoun 'our' and 'we' to get integrated with readers. It aims to attach more to the reader whether the writer put herself on the same position as the readers and belong to the same thing. However the writer wants to make the readers feel attached to the article then believe in what the writer says and at last follow the construction built by the *Vogue* magazine through the article. This makes the readers into the position of an object.

Meanwhile the existential processes in the two clauses make sense of the dynamic fashion trends that exist from time to time. The efforts of existing are done by the writer on behalf *Vogue* magazine. Therefore *Vogue* as the trends determiner has the authority to shape and construct the world of fashion into the fashion trends

existed and created by *Vogue*. This makes the readers of *Vogue* and others fashion magazine as well as fashion couturiers in the position of follower and object because they are constructed by the existent fashion trend of *Vogue*.

Therefore through those all processes and persuasive words chosen by the writer, the constructions are built. The beauty construction of US *Vogue* magazine through its fashion columns are mostly explored only on woman physical beauty. For the body shape, *Vogue* constructs its readers to be alike the supermodel grown up by *Vogue*. The writer names several famous names, such as Gisele, Twiggy, and Natalia. The writer puts 'NATALIA' to become the first remarkable *Vogue* supermodels. She personifies the construction of beautiful woman with her fine physical performance and best achievements in fashion world. The writer names 'GISELE' to personifies the construction of beautiful woman with her fine athletic, sexy and curvy body that most women dream of and best achievements in modelling and fashion world. Meanwhile 'TWIGGY' personifies the construction of beautiful woman with her skinny figure known well as Twiggy's skinny genes. These traits of beautiful are the 'diamond-brightness of a woman'. These supermodels represent particular body shapes, such as skinny, tall, and athletic. *Vogue* by mostly the material process 'use', 'allow', 'flatter'; and the mental processes that can affect the readers' imagination to imagine by 'perfection', 'recognize', and 'envy' and so on to deliver the construction of supermodel perfection on body shape. Through those ways the writer delivers the construction of slim, tall, and athletic body shape to the readers for the sake of beauty. Relates to the supermodel name calling and the traits explained blurry, such as 'diamond-

brightness of a woman' and 'a look's' will make the readers unconsciously follow the construction of 'NATALIA', 'GISELE' and 'TWIGGY' if they wanted to remark as gorgeous as them. It makes the readers in object position if they follow the construction of *Vogue* through the name calling of some supermodel in this article. Moreover the pronoun 'you' in mostly body shape construction clauses is to identify the readers and the material process to offer something politely to create a certainty as if the readers really want to allow the writer to arise the issue. This limits the position and participation of the readers in the article because all the action relates to the readers as actors is actually already been set and arranged by the writer. Therefore the writer is the subject and determiner of every action led in this article.

The minis and elegances are the constructions of *Vogue* fashion. The minis, such as body con and mindress, are aimed to arise more of male's affection and sexual attraction towards woman. Because the minis which are ways of fashion can explore more on woman body parts believed as the sex appeals, such as legs, arms, and breasts. The elegance dress alike thirties style is the ways of showing femininity and be more feminine. Through the mid-skirt and tailored blazer, the thirties is remarked with its elegant and flaunted feminine. The writer also adds some hyperbole and personification language styles to create such overrated meanings, such as 'the diamond-brightness of a woman's', 'knocked-out', 'Fashion Republic *all* citizens', 'you dressed like a Ferrari', 'you dress like a Daimler' and so on. In most of fashion construction clauses the writer sets up readers' condition in dressing. This arranged condition is merely to convince the

readers that every style guidelines in each year given by the writer really affected them. The writer manages the power towards readers' position. Therefore the readers will be easily constructed of anything the writer says.

In footwear high-heeled shoe is widely perceived as the sexiest, most feminine shoe a woman can wear. High heels have the ability to change radically the wearer's posture and appearance. Heels make the leg look longer, slimming calves and ankles. Heeled shoes make a woman's silhouette changes and breasts are thrust forward and her bottom pushed out to create a seductive S-shape that helps to create that sexy walk. In most of shoes construction clauses the writer does not give the readers enough room to interpret more in getting the beautiful length of legs. The writer simply says that the fine line and length of sexy nude legs will be emerged after the readers shod in high-heeled shoes.

CHAPTER V

CONCLUSION

5.1 Conclusion

U.S *Vogue* magazine is often considered as the bible of fashion and style since 1982 because many couturiers who worship the luxury, fashion, and style follow the guidance and construction given by *Vogue*. Moreover *Vogue*'s role in catalysing its rise to the pre-eminence cannot be underestimated because *Vogue* dominates the fashion consumer culture today. The fashion column leading article of U.S *Vogue* magazine is written by the fashion director, Tonne Goodman. Although it is a sub-category of the magazine, the main theme of fashion and beauty of *Vogue* is in this column. Thus it has the authority to shape the idea and perspective through typical fun and persuasive language. After analyzing the data through the system of transitivity and subject-object and writer-reader positions, it can be concluded that beauty constructions in body shape, fashion, and shoes are performed in several clauses in the each fashion column leading article.

The first body shape construction is represented in clause '**obviously that doesn't mean all trends flatter all woman**' which shows that all fashion trends is flatter to all woman which means not all woman can enjoy *Vogue* fashion or in other words *Vogue*, by its fashion, segmented women. *Vogue* fashion trends eventually refers to one type of body shape which is ideally slim with the

measurement around 34-34-34 (34 inch bust, 34 inch waist and 34 inch hips) and at least 1.73 m height. The second body shape construction is represented in clause **‘or someone of average height who moves well in platforms’**. ‘Someone of average height’ is the people who have good posture in ideal height (height around 1.73-1.85 m), not too tall and not too short so that they will flaunt walking in platform shoes and look good either to wear the long-mile skirts or not. On that point they flatter in any kind of clothes and fashion styles. The construction of slim and tall body emerge in mostly material process, such as ‘works’, ‘are entitled’, and ‘work best on’; a mental process ‘doesn’t mean’; and a relational attributive process ‘are’. These processes mostly deliver the persuasiveness in fun language to attract the readers and make them easy to trust the article. The third body shape construction is athletic. It appears in clause: **‘the *BLADE RUNNER* – BOLD SHOULDER’**. The word ‘bold’ means strong in shape and very noticeable to the eye. Therefore ‘the *BLADE RUNNER* – BOLD SHOULDER’ means the body shape with strong and noticeable shoulders. The bold shoulder is to create an image of fierce woman with athletic body shape which represented by Beyoncé Knowles at the cover look. Although the athletic figure is against the femininity values *Vogue* believes that the athletic body shape for woman brings *chic* and sexy. Moreover the ideal body shape also represented by name-calling some supermodel as appear in clause **‘NATALIA.’**, **‘GISELE.’**, and **‘TWIGGY.’**. The body construction followed by the name of Natalia is curvy, sexy and feminine woman who always look flatter in any kind of chic fashion. ‘GISELE’ refers to Gisele Bündchen a Brazilian supermodel noticed by her

athletic arms-legs and sexy curvy body. The last name calling is **TWIGGY**. She was known for her androgyny looks, large eyes, long eyelashes, and thin build. Twiggy is considered to be the role model of the ideal skinny shape for today's models. The writer builds the construction by placing the readers in less dominant participant in text because they are excluded from the text seen in pronoun 'we', as in '**We use just a first name when we talk about them, like a friend. NATALIA**'. Therefore the body shape constructions are slim, tall, and athletic.

The first fashion construction is represented in clause: '**Nighttime's knockout-elegant minidresses are great news for petite party girls**'. The minidress or minis is a very short dress with a hemline well above the knees - generally no longer than below the buttocks for night occasion. Through this clause the writer wants to construct the readers that minis are form of body and sexuality explorations for woman. The second fashion construction is in the sentence '**Body-con accentuates curves**'. The focal point is '**Body-con**' which is a very short tight dress for woman that actually seems like a one-piece swimsuit. On the other hand, same as the minis, body-cons are form of body and sexuality explorations for woman. There is an unspoken rule of requirement of female fashion that women should display more skins to attract man's admiration to arouse men's appetites which is still marked the western fashion culture. Therefore the minis are created to uphold the construction of patriarchal system that puts woman in subordinate position. The second fashion construction is to emerge the feeling romantic and dream-like. It personifies the elegant and glamorous fashion constructions, thirties alike.. The constructions emerge in some interesting

personifications language styles, such as **‘Starting tonight, you dress like a Daimler’**, **‘Minis are fewer; wide, swinging trousers are in.’**; **‘We’re feeling very thirties this holiday season.’**; and **‘The line, now, is long. The mood is unadulterated – unembellished – glamour’**. The construction of thirties fashion style is elegance and glamour. Therefore the fashion constructions appear in U.S *Vogue* magazine through its some fashion column’s leading article are minis, elegance, and glamour.

The shoes constructions are seen in clause: **‘LEGS SHOD IN FLESH-TONED HEELS’**. ‘Flesh-toned heels’ is a one of the high-heeled shoes which are seen as the ultimate fashion symbol of being a woman. High heels have the ability to change radically the wearer’s posture and appearance. They make a woman’s silhouette changes and breasts are thrust forward and her bottom pushed out to create a seductive S-shape that helps to create that sexy walk. Moreover by the euphoria of summer the writer starts to embrace the readers with the shoes style into this clause: **‘Boots and wedges are hitting the streets in POP-FIZZ LEMON and CANDY ORANGE as glossy and crave-your-sleeves pragmatism’**. Boots here are the knee-high leather Russian boots which featured relatively high heels and a side zipper for a close fit. Wedges are women's shoes with a heel all the way under the shoe. Through the process unusual action ‘are hitting the streets’ and added description **‘POP-FIZZ LEMON and CANDY ORANGE’**, the writer tries to persuade the readers that boots and wedges shoes in pop candy colour are really back in trends and will make their feet glossy and

fashionable. Thus the shoes construction appears in U.S *Vogue* magazine through its some fashion column's leading article are high heeled shoes.

5.2 Recommendation

Being beautiful and fashionable has become the need for woman. Following the beauty construction done by the media, especially fashion magazine here *Vogue* magazine, has been contributed to the formation of identity that linked to a general focusing on self-realization of a woman. Therefore most women are starting worried about keeping the ideal body shape sustained to be able to wear the latest fashionable dress and about to match the shoes to the style they follow. These results from the subjectivity of the writer on behalf *Vogue* magazine to construct the readers into the beauty construction on three standpoints: body shape, fashion, and shoes through the positions in the text and epic language styles to persuade readers.

The writer finds that the fashion magazine construction towards women is beneficial to be further analysed in the study of Media Discourse. Therefore it is recommended that there should be other research with different aspects. Finally for those who are willing to conduct such research might read this research as an entry point.

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APPENDICES

The Transitivity System

Vogue point of view April 2010

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possessive		
2a.		Anyone who reads fashion magazines	is		familiar	with the old clichéd rules about who wears what when “no longer apply.”
4a.	And while that’s been true for, oh, decades now –	Lord forbid anyone tell <i>you</i> never to wear a hat at home or that elbow gloves	are		a faux pas before noon.	
5a.	And while	that	’s been		true	for, oh, decades now –
12a.		The mile-long skirts	are		such a fresh and confident day alternative?	that, in our view,
15a.		Nighttime’s knockout-elegant minidresses	are		great news	for petite party girls who drowned in grand, old-school “gowns”.

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
1a.		WHATEVER	WORKS					
3a.	about	who	wears	what				when “no longer apply.”
6a.		Lord	forbid	anyone				tell <i>you</i> never to wear a hat at home or that elbow gloves are a faux pas before noon.
8a.		<i>all</i> citizens	are entitled					<ul style="list-style-type: none"> - Just because in today’s Fashion Republic - to rock <i>anything</i> that takes their fancy, obviously that doesn’t mean all trends flatter all woman.
		all trends	flatter	all woman				
10a.	And so,	we	’re going to keep		it real			this month,
11a.	and		offer	a little practical advice.		you		
13a.		they	work best					on taller woman

14a.	– or	someone of average height who	moves well					in platforms
	for	petite party girls who	drowned					in grand, old-school “gowns”.
16a.		A dress of floating romantic mousseline	could be		bliss			- topped by a tailored jacket - for someone
18a.		Body-con	accentuates		curves			
19a.		We	're never going back					to the days of the Rules...
		our suggestions that	follow					as helpful hints from a friend.

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
9a.	obviously	that	doesn't mean				all trends flatter all woman	
17a.	– and	we	know				to keep her upper arms covered.	
20a.	so		think				of our suggestions that follow as helpful hints from a friend.	

Verbal Process

No. of clause	Conj./Conj. Adverb	Sayer	Process Verbal	Receiver	Verbiage
		anyone	tell	you	never to wear a hat at home or that elbow gloves are a faux pas before noon.

Existential

No. of clause	Conj./Conj. Adverb		Existential	Existent	Circumstances
7a.	Still	there	's (is)	plenty of room in our closets for common sense.	

Vogue point of view April 2009

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possessive		
12b.		This spring	is		one of those times when our cultural lens is refocusing.	

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
1b.		(ellipsis)	Give		thanks			for what your mama gave you
2b.	for	your mama	gave (passive)	what		you		
3b.		(ellipsis)	Bone up					on the latest shape-fitting bluffs and dodges
4b.			Work		your magic			
6b.		we	needed	clunk-heeled boots, chunky as toasters, to “balance out”				

				the rest of our silhouette?				
7b.	And how,	back in the eighties, a T-shirt the size of a swimming-pool cover, together with leggings,	created		a sort of Spongebob effect, skinny sticks below and TORSO “SINS” CONCEALED?			
	and	(ellipsis)	CONCEALED (passive)	TORSO “SINS”				
		the Western world	had lost		its mind as well as its taste.			
9b.		Our eyes	were simply trained					to scan the figure in a different way.
10b.	Every few years	THE SHAPE WE DESIRE	CHANGES					
14b.		the <i>BLADE RUNNER</i> – BOLD SHOULDER,	which crosses		the body			like the slash of a capital T – yes, optically minimizing everything below.

16b.	And:	the amazing line-lengthening ploy of NUDE LEGS	SHOD					IN FLESH-TONED HEELS.
17b.	Or:	the body-definition sleight of hand that a recent trend, color-blocking,	brings					to traditional MALLOTS
18b.		Fashion in other words,	has got	a whole new bag of tricks.				

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
5b.			Remember				how in the early 1990s we all – laughably – thought we needed clunk-heeled boots, chunky as toasters, to “balance out” the rest of our silhouette?	
	– laughably –	we all	thought				we needed clunk-heeled boots, chunky as toasters, to “balance	in the early 1990s

							out” the rest of our silhouette?	
8b.	Looking back,	you	’d think				the Western world had lost its mind as well as its taste.	
11b.		the gaze	glances off				one body zone to home in on another.	
13b.	when	our cultural lens	is refocusing.					
16a.	yes,	(ellipsis)	optically minimizing				everything below.	

Vogue point of view May 2009

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possessive		
7c.		we	are		so persistently interested	in the tall, think young women with wide-set eyes who put on clothes for a living?
12c.		The best fashion, like the most sterling beauty,	isn't		about flawlessness.	

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
2c.	As with fashion itself,	reputations	are built					not on perfection but on the diamond-brightness of a woman's (or a look's) individuality.
3c.		We	use		just a first name			
6c.	Or – if –	you	'll allow	a twinkling sprite in a storybook. <u>TWIGGY</u> .				

		who	put on		clothes			for a living
11c.	In 2009,	our idea of <i>chic</i>	is moving					beyond conformity.
13c.		<u>LAKSHMI</u>	wearing		irresistibly exuberant prints			that feel at home amid the riotousness of a Goan market;
14c.		or elegant tomboy <u>DARIA</u>	bringing		joyful life			to a dress seemingly whipped from clouds through sheer force of personality;
15c.	or	Steven Meisel	launched (passive)	the snowflake score of no-two-alike megamannequins that				into the skies
16c.		What	fires		our desire;			
17c.		what	keeps	our eyes				fixed to the pages of a magazine?
18c.			To borrow	words				from the poet Gerard Manley Hopkins, “all things counter, original, spare, strange...”

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
8c.	Is it just because	we	envy				them	the circumstance of their waists, their legs up to their jawbones?
10c.		we	recognize in				them	not just beauty but that which we all possess: uniqueness.
		(ellipsis)			Witness		<u>LAKSHMI</u> wearing irresistibly exuberant prints that feel at home amid the riotousness of a Goan market;	

Relational Identifying Process

No. of clause	Conj./Conj. Adverb	Token	Process: Intensive	Value	Circumstances
5c.	Or	that one girl who	was	a legend in high school. <u>GISELE</u>	
9c.		It	's		because we recognize in them not just beauty but that

					which we all possess: uniqueness.
--	--	--	--	--	-----------------------------------

Verbal Process

No. of clause	Conj./Conj. Adverb	Sayer	Process Verbal	Receiver	Verbiage
1c.		(ellipsis)	SAY		MY NAME
4c.	when	we	talk		about them, like a friend. <u>NATALIA</u>

Vogue point of view December 2010

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possessive		
8d.		Minis	are		fewer;	
9d.		wide, swinging trousers	are		in.	
14d.		The line	is		long	now
15d.		The mood	is		unadulterated – unembellished – glamour.	

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
1d.		you	dressed					- In 2010 - like a Ferrari
2d.		all body-con	curves					and Formula 1 engineering.
3d.		you	dress					- Starting tonight - like a Daimler
4d.			rocked		a 1980s			- Last year

					look			- to 1.001 December parties.
5d.		you	walk					- This month - into the room like a leading lady from a blithe romance by Noël Coward.
11d.		so many designers	are spinning	it.				Or thirties by way of seventies, as
12d.		We	escape					into realm of the movie palace
16d.		The accessories	gleam	platinum				like starlight on chrome.

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
10d.		We	're feeling				very thirties	this holiday season.
13d.			– imagining				themselves starlets	armed for dinner at eight with a bon mot, a flute of bootleg champagne, and a black satin suit.

Existential

No. of clause	Conj./Conj. Adverb		Existential	Existent	Circumstances

6d.		there	was	sexier-than-thou provocation,	Where once
7d.		there	is	the smooth luster of silk lame and a grown-up, stripped-down sophistication.	now

Vogue point of view June 2009

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possessive		
5e.	So	it	's not		exactly cool	to skip around Times Square with a CHIRPY-CHEERFUL SMILE and a POLLYANNA PEP in our step
11e.		it	's		actually plain fun	to take ONE PLAYFUL KEY PIECE – a walking short, say, or a sleeveless vest

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
1e.		(ellipsis)	GET		HAPPY			
3e.		Summer	brings	a blaze of unclouded whites, punchy brights,				and all-around good vibrations.
4e.		It	could be		catching			
6e.		We	've caught	a galloping case of the Little Miss Sunshines.				
7e.		Fashion	has					- right now

			stepped out					- of the neutrals and INTO THE LIGHTS.
9e.		A jean	looks					hotter today not in dark indigo but immaculate white.
10e.		Boots and wedges	are hitting		the streets			in POP-FIZZ LEMON and CANDY ORANGE as glossy and crave-your- sleeves pragmatism,

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
2e.		We	haven't felt				this energized in ages	
8e.		We			're seeing		flashes of iridescences on reflective shirts and breezy- sheeny jackets.	

Vogue point of view June 2009

Relational attributive process

No. of clause	Conj./Conj. Adverb	Carrier	Process		Attribute	Circumstances
			Intensive	Possesive		
6f.	And if	it		has	a trainspotter's snorkel hood,	even better.
10f.	A new posture – hands bracing hips, shoulders slightly slumped, like ready to set the screen on fire with your world-weary stare.	you	're		some smoldering	<ul style="list-style-type: none"> - A new posture – hands bracing hips, shoulders slightly slumped, like - Marlene Dietrich ready to set the screen on fire with your world-weary stare.

Material process

No. of clause	Conj./Conj. Adverb	Actor	Process	Goal	Range	Beneficiary		Circumstances
						Recipient	Client	
2f.		Flared pants that	flower					below the knee
3f.		(Flared pants)	enfolding	shoes				in their tulip-like bell.
5f.		A slick, strong-shouldered blazer,	worn					<ul style="list-style-type: none"> - with scrunched-up sleeves - for a knockout balance of

								professionalism and pugnacity.
7f.		A camouflage print,	preferably splashed					across an otherwise highly haute piece.
8f.		A long, lean champagne flute of a cocktail dress that	makes			you		feel like you've been knocking back Lafitte.
		you	've been knocking back	Lafitte				
9f.		Crinolines that	inflate	your party frock				into a hot-air balloon of high spirits.

Mental Process

No. of clause	Conj./Conj. Adverb	Senser	Process				Phenomenon	Circumstances
			Cognitive	Affective	Perceptive	Desiderative		
		you	feel				like you've been knocking back Lafitte.	

Relational Identifying Process

No. of clause	Conj./Conj. Adverb	Token	Process: Intensive	Value	Circumstances
1f.		That	's	your word	for the month – with so many fun, flippant, freshly fierce things happening in fashion this fall.

Verbal Process

No. of clause	Conj./Conj. Adverb	Sayer	Process Verbal	Receiver	Verbiage	Circumstances
4f.		The midi length for skirts, a streamlined and sophisticated favourite that	harks			back to the post-Depression thirties.

Systematic Structure of Experiential Process

Vogue point of view April 2010 (a)

No. of clause	Clauses	Experiential Process	Explanation
1a.	WHATEVER WORKS	Material	<ul style="list-style-type: none"> • The subject as well as actor ‘whatever’ gives the meaning of a certain participant involved in conducting certain kind of action. The participant is in wider range of possibility because the writer does not state it clearly. In this clause probably is any fashion that works in any kind of body shape. • The material process ‘works’ which means to be successful or effective is in present form in order to deliver meaning of something into fashion that can be applied anytime to succeed in becoming something or to cause a person to become something, either by making an effort or by making many small movements. • Moreover, the present tense process ‘works’ is used to express the fact or truth about a situation that is timeless.
2a.	Anyone who reads fashion magazines is familiar with the old clichéd rules about who wears	Relational attributive	<ul style="list-style-type: none"> • ‘Anyone who reads fashion magazines’ plays a role as the subject and carrier. Their main carrier is ‘anyone’ while ‘who reads fashion magazines’ is the minor clause that also contains a different process. The

	<p>what when “no longer apply.”</p>		<p>carrier ‘anyone’ gives the meaning of wider range of possibility on the reader side. ‘Anyone’ can be referred to anyone and anyhow as long as they read the fashion magazines.</p> <ul style="list-style-type: none"> • Meanwhile the process of intensive attributive ‘is’ brings the meaning of timeless because it represents in present form to express the fact or truth about a situation and can adjust whenever the issue rises. • The attribute ‘familiar’ is chosen to represent the meaning of easy to recognize because of being seen, met, and heard before. The chosen diction of ‘familiar’ is also to strengthen the meaning of readership and loyalty of the magazine because it seems friendlier. • The phenomenon ‘old clichéd rules’ shows the criticizing tone to the issue ‘who wears what when “no longer apply.”’. The criticizing tone of ‘old clichéd rules’ and “no longer apply.” are used to strengthen the authority of <i>Vogue</i> in determining its own perception towards particular rules in fashion.
3a.	<p>about who wears what when “no longer apply.”</p>	<p>Material</p>	<ul style="list-style-type: none"> • This is the minor clause of the previous clause. It is the circumstance of what is being talked about on the previous clause. This clause is in material process ‘wears’ with ‘who’ as the actor, ‘what’ as the goal and ‘when “no longer apply.”’ as an extent circumstance. The actor ‘who’ and the goal ‘what’ are indescribable. It can be anyone and anything in whenever it being talked about. The writer continuously sets the timeless

			<p>function for the participants and process in the clause that probably the writer desires the clause to be timeless.</p> <ul style="list-style-type: none"> • The material process ‘wears’ which is in present is the verb of being clothed, jewelled, etc. on a person body. The choice of put ‘wears’ in the process is probably because of the degree of necessity of being clothed which is highly important for civilized human being. Thus the diction ‘wears’ chosen because the meaning is to capture the necessity of being clothed so it can make ‘wears’ be important to be discussed further and also it can make the issue timeless.
4a.	<p>And while that’s been true for, oh, decades now – Lord forbid anyone tell <i>you</i> never to wear a hat at home or that elbow gloves are a faux pas before noon.</p>	<p>Relational attributive</p>	<ul style="list-style-type: none"> • The main point of this clause is the Carrier, ‘Lord forbid anyone tell <i>you</i> never to wear a hat at home or that elbow gloves’ and the Attribute, ‘a faux pas before noon.’ • The Carrier explains about how the fashion determiner, so-called ‘Lord’, forbids anyone or other fashion practices to tell ‘<i>you</i>’, the reader to follow the old fashion manner concerning wearing a hat at home and the gloves. • The process ‘are’ is in present time so whenever the clause is read the determination of fashion still can be available. • The ‘Lord’ in this clause is representing the ruler who has a lot of power in a particular area of activity. Moreover, ‘Lord often uses to represent a male power holder. The writer on behalf <i>Vogue</i> magazine rejects it by saying on what the Lord constructed in fashion is just ‘a faux pas before

			<p>noon’.</p> <ul style="list-style-type: none"> • ‘a faux pas’ means the words or behaviors that are a social mistake or impolite but it negates by ‘before noon’ that means the faux pas is only affected people in old times. In the recent time (‘noon’) the faux pas is no longer applied. Moreover, it is clearer by the circumstances ‘And while that’s been true for, oh, decades now’ that explains the time when the ‘Lord’ determination on fashion begins.
5a.	And while that’s been true for, oh, decades now –	Relational attributive	<ul style="list-style-type: none"> • The carrier ‘that’ refers to ‘who wears what when “no longer apply.”’ • The intensive process ‘s been’ is in present continuous tense and expresses an action or state that began in the past and is still going up to now without interruption. In this clause, the ‘who wears what when “no longer apply.”’ or ‘that’ is been true for about a decade now. • The attribute ‘true’ uses to express the existed being that have all the characteristics necessary to be accurately described as something. ‘True’ sharpens the reader’s trust to the writer in describing the fact.
6a.	Lord forbid anyone tell <i>you</i> never to wear a hat at home or that elbow gloves are a faux pas before noon.	Material	<ul style="list-style-type: none"> • ‘Lord’ is the ruler who has a lot of power in a particular area of activity. ‘Lord’ in this context is a person who has authority to demand on what to wear and not to wear for other people. The material process ‘forbid’ delivers the meaning of strongly refuse to allow something, especially, or to prevent a particular plan of action by making it impossible that closely related to the authority to shape and construct something, in this case is

			<p>fashion.</p> <ul style="list-style-type: none"> • ‘Anyone’ as the goal is forbade by the Lord to do the action ‘tell’ to the Client ‘<i>you</i>’ or the readers. • ‘Anyone’ here is also referred to another party whom probably will tell the reader to follow something different from the ‘Lord’. • ‘Anyone’ here is probably the representation of <i>Vogue</i> and its rejection in the past time. However in the recent time <i>Vogue</i> succeeded take over the ‘Lord’ authority by saying the rules ‘are a faux pas before noon’.
7a.	Still, there’s plenty of room in our closets for common sense.	Existential	<ul style="list-style-type: none"> • The existent (‘plenty of room’) and the circumstance (‘in our closets for common sense’) mean there is still plenty room in the reader’s closet for clothes that make more sense. • The existential process is used to bring the issue of common sense fashion is still upheld in the practises of fashion.
8a.	Just because in today’s Fashion Republic <i>all</i> citizens are entitled to rock <i>anything</i> that takes their fancy, obviously that doesn’t mean all trends flatter all woman.	Material	<ul style="list-style-type: none"> • This clause explains more on the reason why the readers should save plenty room in the closet for some common sense clothes. It is in material process. • The material process ‘are entitled’ means to give someone the right to do or have something. And it also defines every Fashion Republic’s citizen has the courage to identify herself in fashion. • The Actor ‘all citizens’ is clearer by the conjunction ‘in today’s Fashion Republic’. So the Actor (‘all citizens in today’s Fashion Republic’) means

			<p>all practices of fashion industry or fashion world, such as fashion designers, models, fashion magazine journalists, as well as fashion magazines readers.</p> <ul style="list-style-type: none"> • The Range expresses the extent of the process. It explains the freedom for fashion citizens to express their personality in fashion that can make them look fancy. • On the other hand, the minor clause (‘obviously that doesn’t mean all trends flatter all woman.’) shows that there is a contradiction in expressing the woman fashion personality in <i>Vogue</i> perspective. Because <i>Vogue</i>, itself, declare that not all fashion trends is flatter to all woman means not all woman can enjoy <i>Vogue</i> fashion. • <i>Vogue</i>, by its fashion, segments and categorizes woman. <i>Vogue</i> fashion trends are created for one category of women which is women in ideal body shape. <i>Vogue</i> fashion eventually refers to one type of body shape which is ideally slim. It can be seen by the fashion trends of <i>Vogue</i> in every issue of the magazine or in every season that often will look flattered in slim shape woman. This phenomenon indicates that <i>Vogue</i> fashion is not general; it is specialized in body shape for slim and slender woman.
9a.	obviously that doesn’t mean all trends flatter all woman	Mental	<ul style="list-style-type: none"> • Unfolding to the previous clause, ‘obviously’ is chosen to be the conjunction to start the irony that can be seen clearly. ‘Obviously’ here is

			<p>more polite than ‘but’ although the meaning that the writer delivers in a contradiction.</p> <ul style="list-style-type: none"> • However, the writer puts the irony in polite manner by seeming to give the preferences in fashion freedom attitude but in the end of the clause the writer says ‘doesn’t mean all trends flatter all woman’. ‘Obviously’ is more to give a fact or seems a fate that <i>Vogue</i> fashion is only for special woman in special shape. • The process ‘doesn’t mean’ strengthen the mental effect to the reader because it is obviously that <i>Vogue</i> wants a contradiction from what it means before.
10a.	And so, this month, we’re going to keep it real	Material	<ul style="list-style-type: none"> • By a material process ‘re going to keep real’ the writer promises to help the readers who have problems in fashion by making real and offering solution in fashion problems to overcome ‘undesired’ body shape.
11a.	(we’re going to) and offer you a little practical advice.	Material	By a material process ‘offer’ and the client ‘you’ the writer tries to be more engaged to the readers. The whole sentence is in persuasive tone. Therefore the readers will feel safe to trust ‘little practical advice’ in the article and for sure <i>Vogue</i> magazine to overcome their ‘undesired’ body shape.
12a.	The mile-long skirts that, in our view, are such a fresh and confident day alternative?	Relational attributive	<ul style="list-style-type: none"> • ‘The mile-long skirts’ is words to describe the long skirt for taller woman. The words ‘mile-long’ sounds weird and awkward for the readers. • ‘Are’ is a present intensive process which means it is timeless in supporting the issue. It can adjust anytime and timelessly.

			<ul style="list-style-type: none"> • ‘Such a fresh and confident day alternative’ is the attribute of the clause which means that ‘the mile-long skirts’ is can be adjusted in fashion but only for the alternative. • Relational attributive is used to describe and attach some adjectives to the carrier they belong to. In this clause the adjective fresh and confident that attached to the carrier ‘long-mile skirts’ supported by the present intensive process ‘are’ make the adjectives belong to the carrier timelessly.
13a.	they work best on taller woman	Material	<ul style="list-style-type: none"> • The actor ‘they’ which refers to the ‘mile-long skirts’ in the previous clause is supported by the material process ‘work’ to create a fact and to convince people that the advice is really worked. • The process ‘work on’ chooses to firm the activity of persuading or influencing someone to become something either by making an effort or by making many small movements. • Moreover the process ‘work on’ is added by adjective ‘best’ which can make the meaning of the best persuasion for the circumstance (‘taller woman’) to support the actor (‘they’ or ‘long-mile skirts’). • The goal (‘taller woman’) is the representation of the undesirable body shape in woman. The circumstance ‘taller woman’ uses the comparative word ‘taller’ which has the meaning of over in height from the normal height so-called tall. This over height is considered different by <i>Vogue</i> magazine thus <i>Vogue</i> provides some constructive advices to hide the flaw

			of having taller body shape.
14a.	– or someone of average height who moves well in platforms.	Material	<ul style="list-style-type: none"> • ‘Someone of average height’, the actor of the clause, is the people in the standard level of normal or typical height. • The word ‘average’ is used to represent the people in normal height based on <i>Vogue</i> magazine, but without states clearly the number to be in a normal height. • A dash and a conjunction ‘or’ before the actor ‘someone of average height’ is the separation and exception made by <i>Vogue</i> magazine to differentiate the ideal height from ‘taller woman’. ‘Someone of average height’ is the people who have good posture in ideal height, not too tall and not too short so that they flaunt walking in platform shoes and look good to wear the long-mile skirts, or maybe in any kind of clothes and fashion styles. In contrast, the taller woman though they looking good in the long-mile skirts, it is just a fashion suggestion to hide their flaw of having more-height. It reflects the discrimination in fashion for ‘taller woman’ and ‘average height woman’. • The present material process ‘moves well’ expresses the action of walking beautifully in platform shoes for people who have an ideal height. • Platform shoes are shoes with extremely thick soles which raise the feet from the ground more than usual. It is one of the high-heeled shoes kinds. Seeing at this clause, the writer uses the words ‘moves well in platforms’

			<p>to determine the standard of people either will look gorgeous and beautiful or not when they wear platform shoes because the platform shoes is a matter of importance in fashion. Moreover for women to be considered as beautiful and attractive there is no more feminizing influence on appearance than high-heeled shoes. High-heels have been a temptation of style and beauty for men and women. The attractions of the high-heels are obvious that they are swivelling gait, well-turned ankle, elongated leg and the added inches to make daintier and gorgeous feet.</p>
15a.	Nighttime’s knockout-elegant minidresses are great news for petite party girls who drowned in grand, old-school “gowns”.	Relational attributive	<ul style="list-style-type: none"> • Nighttime’s minidresses is a very short dress with a hemline well above the knees - generally no longer than below the buttocks for night occasion (retrieved from http://en.wikipedia.org/wiki/Minidress on November 9th 2010 at 10.11 pm). • The adjective ‘knockout-elegant’ which means extremely attractive and graceful is glued to the nighttime minidress. • ‘Are’ is a present tense relational attributive process. the function of relational attributive process is to attach the particular attribute to the carrier while in this clause the carrier ‘minidress’ is attached by the attribute ‘great news’. It means the minidress is an incredible fashion solution for short woman. • ‘Petite party girls’ represents the readers who have less height, so-called petite, yet they are so fashionable and have a city night life to go out at

			<p>night for partying.</p> <ul style="list-style-type: none"> • ‘In grand, old school ‘gowns’.’ is a criticism for an old fashioned fashion style that shows a long woman's dress covered up to the feet especially worn on formal occasions or particular purposes.
16a.	A dress of floating romantic mousseline, topped by a tailored jacket, could be bliss for someone	Material	<ul style="list-style-type: none"> • ‘A dress of floating romantic mousseline’ is used to create an exciting and mysterious feeling by having a strong effect on your emotions to wear the dress. With an accessories that can maintain the top look by ‘tailored jacket’ that describes a piece of clothing that is shaped to fit a person's body closely. • The material process ‘could be’ is in the past form of modality ‘could’ and a stem ‘be’. ‘Could be’ uses to express possibility, especially slight or uncertain possibility to make anything is possibly become. The writer uses the modality ‘could’ to express that there is an uncertainty of this fashion advice to be applied to anyone. However, this gives the reader more space to interpret into the fashion suggestion. • The combination is a form of guidance for the readers to hide the imperfection in their body. Wearing a jacket may camouflage the flaw of bigger arms or wider chest in woman. • So that it will create ‘bliss for someone’. ‘Bliss’ means perfect happiness that refers to the fashion solution <i>Vogue</i> magazine offers to the readers. The word choice ‘bliss’ is to touch the mental or feeling and to create the

			mental effect of a great happiness in convincing the readers.
17a.	– and we know to keep her upper arms covered.	Mental	<ul style="list-style-type: none"> • The process ‘know’ affects in mental cognition which means the person in first participant has information in the mind to be delivered to the person in the second participant. In this clause, person who has information is ‘we’ or the writer and <i>Vogue</i> magazine as a unity and the second participant who will get the information is the readers of <i>Vogue</i> magazine. Therefore the mental cognition effect is aimed to the readers to be realized that <i>Vogue</i> magazine has some information to be delivered. • The information is in the previous clause of wearing tailored jacket. And it is clearer in this clause that the tailored jacket is to keep the upper arms covered.
18a.	Body-con accentuates curves.)	Material	<ul style="list-style-type: none"> • ‘Body-con’ is a very short tight dress for woman that actually seems like a one-piece swimsuit. Body-con emphasizes the curves of woman especially in legs and tights. • The material process ‘accentuates’ means to emphasize a particular feature of something or to make something more noticeable. In this clause, the body-con accentuates woman body curves in hips, buttocks, breast, and legs.
19a.	We’re never going back to the days of the Rules...	Material	<ul style="list-style-type: none"> • The writer uses ‘we’ to represent <i>Vogue</i> magazine. • The material process ‘re never going back’ to the circumstance ‘to the days of the Rules’ shows the power of <i>Vogue</i> magazine to determine an

			<p>action of not going back to the Rules.</p> <ul style="list-style-type: none"> • ‘The Rules’ here is the old era of fashion when the freedom of creation of fashion was limited by norms and dominated by the patriarchy culture to burden females in expressing herself in every elements of life, one of them is in fashion.
20a.	so think of our suggestions that follow as helpful hints from a friend.	Mental	<ul style="list-style-type: none"> • In this clause, it seems that <i>Vogue</i> magazine wants to make a change in fashion trends by refusing to go back to the Rules and also by convincing the readers to think of their suggestions and hints of fashion that come from the heart as friends. The language used by the writer to convince the readers is in the mental cognition process ‘think’. • ‘Think of our suggestions’ actually is an order delivered by <i>Vogue</i> magazine to its readers to consider on the fashion suggestions or hints and also is managed to make the readers believe them.

Vogue point of view April 2009 (b)

No. of clause	Clauses	Experiential Process	Explanation
1b.	Give thanks for what your mama gave you	Material	<ul style="list-style-type: none"> • The material process ‘give’ means an action to offer something to someone, or to provide them with it. • The process ‘give’ and the range ‘thanks’ mean the thankful attitude to the condition whatever it takes. • ‘What your mama gave you’ is the present condition of the body and beauty of a woman that is inherited from mother.
2b.	for what your mama gave you	Material	<p>The material process ‘gave’ explains the action of offering or providing something to someone.</p> <p>‘Gave’ here means inherited something related to beauty from mother to daughter.</p>
3b.	Bone up on the latest shape-fitting bluffs and dodges	Material	<p>The material process ‘bone up’ means learning hard about something for a special reason. In this clause the circumstance is ‘on the latest shape-fitting bluffs and dodges’ so the whole meaning of his clause is learning hard about shape-fitting by getting the bluffs and dodges on.</p>
4b.	Work your magic	Material	<p>‘Work your magic’ means to put on some tricks to camouflage the imperfection on body shape by following the latest shape-fitting bluffs and dodges.</p>
5b.	Remember how in the early 1990s we all –	Mental	<ul style="list-style-type: none"> • The writer uses ‘remember’ to give mental experience of

	<p>laughably – thought we needed clunk-heeled boots, chunky as toasters, to “balance out” the rest of our silhouette?</p>		<p>flashing back to the year 1990s.</p> <ul style="list-style-type: none"> • ‘Remember’ as the point of departure guide the readers to have the same experience of flashback and hopefully the same idea towards something being issued in this clause which is 1990s style. • The writer puts adverb ‘laughably’ and simile ‘chunky as toasters’, to make the readers get the mental experience of flashing back. Those phrases give the readers kind of perception the writer wants them to remember in the same point of view.
6b.	<p>we needed clunk-heeled boots, chunky as toasters, to “balance out” the rest of our silhouette?</p>	Material	<ul style="list-style-type: none"> • The material process ‘needed’ means have to have something, or to want something very much. • The use of process ‘needed’ is to create a necessity experience to the readers because if you say that someone or something needs something else, you mean that they should have it, or would get an advantage from having it. • ‘Clunk-heeled boots’ is a kind of boots with thick heels. The writer adds the simile to describe the boots ‘chunky as toasters’. ‘Chucky as toaster’ means to describe clothes that are thick and heavy, or jewellery made of large pieces or even describe a person who is short and heavy. • ‘Clunk-heeled boots’ and ‘chunky as toasters’ > justification to

			<p>certain style of fashion in the past. Create the perception to the readers.</p> <ul style="list-style-type: none"> • ‘to “balance out” the rest of our silhouette’ seems like a mockery for clunk-heeled boots. Clunk-heeled boots are used to get taller and hopefully to balance the posture of the wearer. However, as the age changes, the cluck-heeled boots do not seem like a solution to raise height and seem awkward to wear.
7b.	<p>And how, back in the eighties, a T-shirt the size of a swimming-pool cover, together with leggings, created a sort of Spongebob effect, skinny sticks below and TORSO “SINS” CONCEALED?</p>	Material	<ul style="list-style-type: none"> • ‘a T-shirt the size of a swimming pool cover, together with leggings’ is the actor of process ‘created’. • These are mockeries for old trend in eighties where the loose and big T-shirts were chic and trendy. The writer delivers her own justification mocking it with: ‘the size of a swimming pool cover’ and ‘a sort of Spongebob effect, skinny sticks below’ to describe T-shirt and leggings trend in the eighties. • The writer on behalf <i>Vogue</i> magazine rejects the big T-shirt because it hides the body silhouette of woman. This is a contradiction with the femininity fashion that should emerge the beauty of woman body silhouette and curves to create a sexy performance. • ‘TORSO “SINS” CONCEALED’ means the big eighties T-shirt can conceal the flaw on torso shape of a woman. The eighties T-

			<p>shirt which hide almost upper part of woman's body considered to be the solution of hiding the imperfect torso or so-called 'sin'. However, <i>Vogue</i> rejects it. <i>Vogue</i> magazine sees this as a mockery for woman body beauty emerging because by hiding the imperfect torso wearing eighties T-shirt it will show the manhood and hide the femininity. Moreover <i>Vogue</i> believes that the torso 'sin' can be concealed by more different feminine ways.</p>
8b.	Looking back, you'd think the Western world had lost its mind as well as its taste.	Mental	<ul style="list-style-type: none"> • 'Looking back' means a flashback to the ages back of fashion which <i>Vogue</i> shows its rejections to. • The writer uses 'd think' to create a mental experience of using the brain to believe something or have an opinion or idea relating to the fashion taste in Western society.
9b.	Our eyes were simply trained to scan the figure in a different way.	Material	<ul style="list-style-type: none"> • 'were simply trained' is the material process to emerge the experience of having been prepared for a particular activity, by learning skills and getting qualifications. The adjective 'simply' explains the easiness to get trained. Therefore through the writer <i>Vogue</i> magazine here strengthen its role in determining the fashion and beauty for woman.
10b.	Every few years, THE SHAPE WE DESIRE CHANGES;	Material	<ul style="list-style-type: none"> • 'THE SHAPE WE DESIRE' here refers to the ideal body shape of woman constructed by <i>Vogue</i> magazine in every few years.

			<ul style="list-style-type: none"> • ‘THE SHAPE WE DESIRE’ also strengthens the role and determination of <i>Vogue</i> magazine in deciding the ideal body shape of woman. • The material process ‘changes’ emerge to give the experience of making or becoming different, or to exchange one thing for another thing, especially of a similar type of body shape from time to time. Therefore by using the effect of this material process the writer convinces the readers that the ideal body shape is different from time to time and the readers should be ready to follow every update give by <i>Vogue</i>.
11b.	the gaze glances off one body zone to home in on another.	Mental	<ul style="list-style-type: none"> • ‘the gaze’ represents the eyes of people who enjoy and determine the body shape of woman which is men. It shows that the changing of body shape is based on man’s appetite and desire. <i>Vogue</i> magazine is the media to deliver it. • The writer uses mental process ‘glances off’ to emerge the mental experience to hit or touch something quickly and lightly at an angle and move away in another direction. • Something that quickly moves away is ‘one body zone to home in on another.’ which refers to certain body parts that become the centre of attention in certain clothes and pattern.
12b.	This spring is one of those times when our	Relational	<ul style="list-style-type: none"> • Spring is the season when the trendiest and most fashionable

	cultural lens is refocusing.	attributive	trends and designs show up.
13b.	when our cultural lens is refocusing .	Mental	<ul style="list-style-type: none"> • ‘cultural lens’ means the sight of society tendency in fashion. • The writer uses mental process ‘is refocusing’ to emerge the mental experience of re-focus at the society tendency in fashion and predict the upcoming fashion trend. • The process ‘refocusing’ is in present continuous tense which means the activity is being conducting when the clause is read. This also means never stop which refers to <i>Vogue</i>’s role in searching and creating fashion trends from time to time.
14b.	See: the <i>BLADE RUNNER – BOLD SHOULDER</i> , which crosses the body like the slash of a capital T – yes, optically minimizing everything below.	Material	<ul style="list-style-type: none"> • ‘the <i>BLADE RUNNER – BOLD SHOULDER</i>’ is the name of body shape trend constructed by <i>Vogue</i> magazine for year 2009. The word ‘bold’ itself means strong in colour or shape, and very noticeable to the eye. Therefore ‘the <i>BLADE RUNNER – BOLD SHOULDER</i>’ means the body shape with strong and noticeable shoulders is on the trend right now. The bold shoulder is to create an image of fierce and strong woman. It against the femininity image that uphold the grace and gentle values. However as <i>Vogue</i> said earlier the body shape trend changes and this year the change brings the readers to side of little bit masculine in a woman. • ‘crosses the body like the slash of a capital T’ is the description

			<p>the writer adds to ‘the <i>BLADE RUNNER – BOLD SHOULDER</i>’. By using the material process ‘crosses’ and the range ‘the body like the slash of a capital T’ the writer invites the readers to experience the action of crossing form one body side to the other with the figure of capital T.</p> <ul style="list-style-type: none"> • The figure of capital T means body shape with strong shoulder and skinny hips. This body shape shoes more masculinity by putting the strength on torso and minimizing the lower parts of the body which often become concentration on woman body, esp. hips and curves.
15b.	yes, optically minimizing everything below.	Mental	<ul style="list-style-type: none"> • The writer employ mental process ‘optically minimizing’ to create an experience of reducing the sight of body lower parts to the least possible level or amount and to emerge the skinny hips and less curves. • ‘everything below’ is the lower body parts of a woman, such as hips and legs.
16b.	And: the amazing line-lengthening ploy of NUDE LEGS SHOD IN FLESH-TONED HEELS.	Material	<ul style="list-style-type: none"> • ‘the amazing NUDE LEGS’ is the effect emerged after get shod in heels. The writer uses the adjective ‘amazing’ to create such a dramatic effect to attract the readers. The writer constructs the reader to get the amazing nude legs by playing a trick or ploy in line-lengthening.

			<ul style="list-style-type: none"> • The material process ‘shod’ refers to the action of wearing the ‘flesh-toned heels’ which is the issue of this clause to create a line-lengthening ploy of legs. Therefore the writer by this clause delivers the construction to the readers in footwear wearing and urges the readers to wear the flesh-toned heels to get the amazing line-lengthening ploy of nude legs. • ‘flesh-toned heels’ is a one of the high-heeled shoes which are seen as the ultimate fashion symbol of being a woman.
17b.	Or: the body-definition sleight of hand that a recent trend, color-blocking, brings to traditional MALLOTS.	Material	<ul style="list-style-type: none"> • ‘the body-definition’ is the standard body image for woman. In this clause ‘the body definition sleight of hand’ refers to tricks to hide the imperfection body shape. • Colour-blocking or using solid colour for fashion wear is the sleight of hand in body shape <i>Vogue</i> magazine offers to the readers to hide the imperfection body parts, esp. shorter tight and legs. • ‘brings to traditional MALLOTS’
18b.	Fashion in other words, has got a whole new bag of tricks.	Material	<p>In this clause, the writer tries to convince the readers that fashion which upheld by <i>Vogue</i> magazine has lots of tricks in colour combination and figure building to achieve the ideal beauty in <i>Vogue</i> definition.</p> <p>Nevertheless all tricks offer by the writer is merely to emphasize the discrimination for people who cannot wear any kind of fashion trend</p>

			because not every fashion trends flatter to everybody. People with imperfect body shape will follow the beauty tricks merely to achieve the ideal figure of <i>Vogue</i> .
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Vogue point of view May 2009 (c)

No. of clause	Clauses	Experiential Process	Explanation
1c.	SAY MY NAME	Verbal	<ul style="list-style-type: none"> • The verbal process ‘say’ is used to involve the readers in an action of pronouncing words or sounds in expressing a thought, opinion, or suggestion, or in stating a fact or instruction. In this clause the process ‘say’ is followed by the verbiage ‘my name’ which refers to <i>Vogue</i> supermodel name. • ‘say my name’ here relates to the relationship between <i>Vogue</i> magazine with its models. <i>Vogue</i> is proud of its supermodels that fulfilled the standard of beauty by <i>Vogue</i>. • The possessive pronoun ‘my’ refers to the <i>Vogue</i> supermodels.
2c.	As with fashion itself, reputations are built not on perfection but on the diamond-brightness of a woman’s (or a look’s) individuality.	Material	<ul style="list-style-type: none"> • ‘Reputation’ here means society opinion in general and respect as well as reputation of supermodels based on the achievement and past behavior or character. • Supermodels are people whose renown and activities stretch beyond the world of fashion. Supermodels are demanded to sell and show the finest performance of their beauty. Because the supermodels are used as a placeholder, a distraction, a way to keep the attention of the audience focused on fashion. The supermodel is the icon of representing fashion and a life around fashion and beauty. • ‘As with fashion itself’ means that fashion is still important in building the

			<p>supermodel's reputation. Fashion for supermodels is the haute couture fashion which needs the high dedication. Therefore the supermodels will fight for and maintain their reputation in haute couture fashion by keeping the ideal body shape in order to wear any kind of fashion trend and to involve in fashion community.</p> <ul style="list-style-type: none">• The writer uses passive material process 'are built' to give an effect the actor 'reputation'. The writer chooses the process 'are built' to refer at the action of creating and developing something (reputation) over a long period of time.• 'As with fashion itself, reputations are built not on perfection'. The 'perfection' here means the state of being complete and correct in every way of a woman, such as being stunning in ideal body shape and flawless in fashion. However, <i>Vogue</i> magazine denies it. <i>Vogue</i> says the supermodels' reputation is not merely because of their physical perfection.• 'but on the diamond-brightness of a woman's (or a look's) individuality.' shows the contradictory from the previous clause. In this clause the writer tells about 'the diamond-brightness of a woman' which means the look or appearance. The fine appearance of a woman refers to the physical perfection which supported by the fine fashion. This is an irony. Because the writer intends to deny the physical perfection and support the look but actually the look or performance is the physical perfection. Therefore can be concluded that the writer on behalf <i>Vogue</i> magazine still upholds the physical perfection
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			to define the reputation of supermodels.
3c.	We use just a first name	Material	<ul style="list-style-type: none"> The material process ‘use’ is to explain the way of name call the supermodels by only using their first name because of the close relationship between <i>Vogue</i> magazine and the supermodels.
4c.	when we talk about them, like a friend. <u>NATALIA</u>	Verbal	<ul style="list-style-type: none"> The writer employs verbal process ‘talk’ to begin the process of discussing about the supermodels. And because of their closeness and tight relationship, <i>Vogue</i> magazine when talking about their supermodel can only use the first name of supermodels. They are like friends. ‘NATALIA’ refers to Natalia Vodianova a Russian supermodel well known by her ‘cinderella’ story of life. She is remarked for her philanthropic organisation in providing a safe and inspiring environment for children in Russia. Vodianova also remarked as the one of world’s sexiest supermodel by Victoria’s Secret lingerie brand along with Gisele Bundchen and Heidi Klum and also became the cover story for September issue year 2002 US <i>Vogue</i> magazine (retrieved on http://en.wikipedia.org/wiki/Natalia_Vodionova on December 17th 2010 at 02.04 WIB).
5c.	Or that one girl who was a legend in high school. <u>GISELE</u> .	Relational identifying	<ul style="list-style-type: none"> ‘that one girl’ refers to name call a special person. ‘was’ is relational attributive process to explain the identity in the past owned by the supermodel. ‘a legend in high school’ this refers to past time requirement to become a

			<p>supermodel. A supermodel must be remarked by her beauty now and then.</p> <ul style="list-style-type: none"> • ‘GISELE’ refers to Gisele Bündchen a Brazilian supermodel noticed by her athletic arms-legs and sexy curvy body. Some of her greatest achievements in modelling are remarked the Victoria’s Secret angels to be the sexiest woman alive, Forbes’ the highest paid model in the world, has been on the covers of many top fashion magazines, and accomplished <i>Vogue</i> Model of the Year 1999. Bündchen, quoted from Anna Wintour current US <i>Vogue</i> magazine editor-in-chief, defines exuberance, radiance, optimism, and healthy body underpinning a really sexy and beautiful woman that make her irresistible (retrieved on http://en.wikipedia.org/wiki/Gisele_Bündchen on December 17th 2010 at 03.26 WIB).
6c.	Or – if you’ll allow – a twinkling sprite in a storybook. <u>TWIGGY</u> .	Material	<ul style="list-style-type: none"> • ‘a twinkling sprite in a storybook’ > description for Twiggy, the next figure that named by <i>Vogue</i>. • ‘TWIGGY’ is the nickname for Lesly Hornby a British supermodel in 1960s. She was known for her androgyny looks, large eyes, long eyelashes, and thin build. She became the fashion icon of the 1960s and 1970s. Twiggy is considered to be the role model of the ideal skinny shape for today’s models. With her 91 lbs weight and 31-22-32 figure, the boyish and an impossibly slender Twiggy become the standard of fashion models.
7c.	Why are we so persistently interested in the tall, think	Relational attributive	<ul style="list-style-type: none"> • In this clause by questioning, the writer actually wants to strengthen the idea of common point of view towards the supermodels which described as tall,

	<p>young women with wide-set eyes who put on clothes for a living?</p>		<p>young, wide eyed woman who makes living in fashion industry.</p> <ul style="list-style-type: none"> • The relational attributive process ‘are’ which in present form is aimed to emerge the truth about particular condition explained in the attribute ‘so persistently interested’. This means the society is timelessly so persistent or difficult to get rid of being interested in tall, young, wide eyed supermodels.
8c.	<p>Is it just because we envy them the circumstance of their waists, their legs up to their jawbones?</p>	Mental	<ul style="list-style-type: none"> • The second question is also the rhetorical question. It needs no answer but it will give another construction of what a supermodel is. • The pronoun as well as the actor ‘we’ is used once more to guide the readers to have the same point of view as the writer and get affected by the construction of supermodel. • The construction that emerges in this rhetorical question is the supermodels who undoubtedly considered as beautiful people are having curvy sexy waist like an eight, beautiful long legs, and strong shape jawbones to make good shape of face. And these affect the readers. These make the readers in object position because the readers are the target to get affected by the construction. • The mental process ‘envy’ means to wish having something that another person has. In this clause mental process ‘envy’ is chosen to create a mental stimulation of wishing something that does not belong to the readers. • By offering a rhetorical question the writer sets the condition that the supermodels by their waist, legs, and jawbones are worth to envy. • This can be seen as the construction that supermodels must have curvy sexy

			<p>waist like an eight, beautiful long legs, and strong shape jawbones to make good shape of face. By having all of these constructions the supermodels are worth to make the readers envy. And also the curvy sexy waist like an eight, beautiful long legs, and strong shape jawbones are the requirement of one to become a model or even supermodels like Natalia, Gisele, and Twiggy.</p>
9c.	<p>It's because we recognize in them not just beauty but that which we all possess: uniqueness.</p>	<p>Relational identifying</p>	<ul style="list-style-type: none"> • 'Uniqueness' is the keyword of this clause. Here the writer denies that what makes a supermodels are being recognized is not their beauty but their uniqueness. And each person has uniqueness so everybody has the same chance to be gorgeous as the supermodel because of his/her uniqueness. But the hidden message is not that simple. • 'Uniqueness' here is less-explained by the writer but relating to the supermodels name above: Natalia, Gisele, and Twiggy each of them has different characteristics of body shape. Natalia has sexy curvy body shape, Gisele has athletic strong figure, while Twiggy is skinny. They are unique in one certain reason. On the other hand actually the three of them fall into one construction which is all of them is slim and tall. They also have long legs, proportional waist, and strong jawbones. • It will make the readers appreciate the different uniqueness of each supermodel but makes them measure that the uniqueness is only the addition. The main reason why the readers adore the supermodels is still merely because of their perfect beauty. This main reason is the construction of a

			<p>perfect body shape: slim and tall.</p> <ul style="list-style-type: none"> • The relational identifying process ‘is’ is to identify why ‘we’ envy and so persistently interested in the supermodels.
10c.	we recognize in them not just beauty but that which we all possess: uniqueness.	Mental	<ul style="list-style-type: none"> • The mental process ‘recognize’ means to know someone or something because you have seen, heard or experienced them before. The writer chooses ‘recognize’ to emerge the conscious experience of knowing the supermodels by their physical recognition.
11c.	In 2009, our idea of <i>chic</i> is moving beyond conformity.	Material	<ul style="list-style-type: none"> • ‘Our idea’ represents <i>Vogue</i> fashion signature • ‘Idea of chic’ chic means stylish and fashionable and commonly used for female traits. • The material process ‘is moving’ is to attach to the circumstance ‘moving beyond conformity’ which means that the chic trend in 2009 is moving away from the usual standards which are expected by the society.
12c.	The best fashion, like the most sterling beauty, isn’t about flawlessness.	Relational attributive	<ul style="list-style-type: none"> • In this clause the writer convinces the readers that the best fashion is not always flawlessly stylish and all things are in order. Fashion is experimental action that the trend setter like <i>Vogue</i> can create something new out of the rules.
13c.	Witness LAKSHMI wearing irresistibly exuberant prints that feel at home amid the riotousness of a Goan market;	Material	<ul style="list-style-type: none"> • The material process ‘wearing’ is aimed to attach in the trend <i>Vogue</i> constructs to the readers which is the prints. The prints is any type of pattern produced using ink on a piece of clothing, like tie dye clothes. • In explaining about the prints, the writer adds description ‘irresistibly

			exuberant’ to persuade the readers in order to be able to experience the very energetic and chic prints.
14c.	or elegant tomboy DARIA bringing joyful life to a dress seemingly whipped from clouds through sheer force of personality;	Material	<ul style="list-style-type: none"> • ‘Elegant tomboy DARIA’ refers to the young Ukrainian model Daria Werbowy who has the figure like Twiggy, tall and skinny. Daria in this <i>Vogue</i> edition is chosen to introduce several apparels from various designers from the idea of feminine uptown elegance to tomboy sport-chic. Daria as the representation of both chic ideas introduced by <i>Vogue</i>, elegant and tomboy. Probably this also the fashion trend that is not about flawlessness. Elegant tomboy combines two different things that against one to another. The idea of chic in elegant tomboy combines the feminine dress into some joyful feeling like a tomboy. • The material process ‘bringing’ is chosen to be attached to the range ‘joyful life’ and also the actor ‘elegant tomboy DARIA’. By this process, the writer explained on the model characteristic of both elegant and tomboy and the joyfulness of becoming that way.
15c.	or the snowflake score of no-two-alike megamannequins that Steven Meisel launched into the skies.	Material	<ul style="list-style-type: none"> • ‘no-two-alike megamannequins’ refers to the supermodels. • Steven Meisel is a phenomenal photographer who commonly known as the model-maker. All world supermodels were in his camera lens. • The material process ‘launched’ has the idea of making a new coming model to be a supermodel because the actor Steven Meisel developed an extraordinary body of work and uncanny knack for finding fashion’s

			<p>favourite faces.</p> <ul style="list-style-type: none"> • The supermodels are an object in this clause because they are signified ‘megamannequins’. Mannequins are the doll to display clothes. Therefore the supermodels are alike not more than mannequins.
16c.	What fires our desire;	Material	<ul style="list-style-type: none"> • The material process ‘fires’ uses to emerge the experience of excitement. • The possessive pronoun ‘our’ refers to the writer and the readers as one entity. The writer wants to make the readers to experience the same excitement.
17c.	what keeps our eyes fixed to the pages of a magazine?	Material	<ul style="list-style-type: none"> • Material process ‘keeps’ uses to emerge the experience of keeping the interest on the pages of the magazine of the readers. • These two questions have the same answer which is the supermodels. According to the writer the supermodel will fire the desire and keep the readers eyes fixed to the pages of the magazine because they are stunning.
18c.	To borrow words from the poet Gerard Manley Hopkins, “all things counter, original, spare, strange...”	Material	<ul style="list-style-type: none"> • The material process ‘borrow’ and the goal ‘words’ use to strengthen the idea of existent for the supermodels and the chic trends by borrowing words of the poetry. • By using the words from the poet Gerard Manley Hopkins “all things counter, original, spare, strange...” the writer wants to describe the supermodel and the chic trends to be the things that are sometimes counter to the mainstream yet original, spare, and strange.

Vogue point of view December 2010 (d)

No. of clause	Clauses	Experiential Process	Explanation
1d.	In 2010 you dressed like a Ferrari	Material	<ul style="list-style-type: none"> • The material process ‘dressed’ means the way to get fashioned in clothing. • ‘dressed like a Ferrari’ is a personfication made by the writer to define the fashion style in year 2010. Ferrari is well known by its fast, red solid color, bold, and curvy on the body car (retrieved from http://en.wikipedia.org/wiki/Ferrari on December 18th 2010 at 19.20 WIB). Fashion as Ferrari defines the brave, bold, and straight fashion style. Most fashion couturier say that 2010 is the year of sexiest fashion style. It is 1980’s alike when all body bluffs and dodges invented to emerge the curvy effect. 2010 is also the year of the minis and body-con which aimed to explore more long legs, athletic arms, and straight belly.
2d.	– all body-con curves and Formula 1 engineering.	Material	<ul style="list-style-type: none"> • The material process ‘curves’ means to form a curve or move in the shape of a curve. ‘Curves’ is intended to identify the body-con which makes the curvy effect clearer. • The body-con is a very short dress, more alike one-piece woman swimwear. Body-con is usually known as best legs-showed-off fashion of all.
3d.	Starting tonight, you dress like a Daimler.	Material	<ul style="list-style-type: none"> • The material process ‘dress’ means the way to get fashioned in clothing. • ‘dress like a Daimler’ is an another personfication made by the writer to predict the fashion style in 2011. Daimler which took over by Jaguar is

			<p>remarked with its luxury and fine cars. Different from a Ferrari, a Daimler is built with large cabin, heavy engine, and big as well as shiny wheels (retrieved from http://en.wikipedia.org/wiki/Daimler on December 18th 2010 at 19.30 WIB). Daimler is mostly owned by the wealthy because it signifies elegance and glamour. The writer with the personification with a Daimler car constructs the fashion trend 2011 to be the elegant, glamorous, and flaunted fashion.</p>
4d.	Last year rocked a 1980s look to 1.001 December parties.	Material	<ul style="list-style-type: none"> • The material process ‘rocked’ drives the meaning of showing excitement and lively approving something that you really like. • The material process ‘rocked’ as well as the range ‘a 1980’s look’ and the circumstance ‘last year’ build the perception the style alike 1980s were back to trends in 2010 and it outstandingly rocked the year.
5d.	This month, you walk into the room like a leading lady from a blithe romance by Noël Coward.	Material	<ul style="list-style-type: none"> • The material process ‘walk into’ comes along with ‘like a leading lady’. It explains more on the effect of the simile. It will make the readers experience step through the party as if they were ‘leading lady’. • ‘like a leading lady from a blithe romance by Noël Coward’ is the simile made by the writer to describe the elegant fashion like a glam movie star in her first step walking through a party and all eyes were on her.
6d.	Where once there was sexier-than-thou provocation,	Existential	<ul style="list-style-type: none"> • ‘sexier-than-thou provocation’ is a term given by the writer to signify the fashion trend in 2010 that always competed for exploring more sexiness. 2010 is considered to be the year of body exploration done by the fashion

			<p>designer and to celebrate the divine beauty of both slimness and curvy.</p> <ul style="list-style-type: none"> • The ‘sexy’ trend is existed by the existential process ‘there was’.
7d.	now there is the smooth luster of silk lame and a grown-up, stripped-down sophistication.	Existential	<ul style="list-style-type: none"> • ‘the smooth luster’ is the term for dress and couture. Therefore ‘the smooth luster of silk lame and a grown-up, stripped-down sophistication’ means the haute couture with a bright shiny surface silk fabric that can emerge the sense of elegant and sophisticated in the culture of fashion. This kind of fashion identifies the people of higher social class. • The elegant style of fashion in 2011 prediction is existed by the existential process ‘there is’. • The existential processes in these two clauses make sense of the dynamic fashion trends that exist from time to time. The efforts of existing are done by the writer on behalf <i>Vogue</i> magazine. Therefore <i>Vogue</i> as the trends determiner has the authority to shape and construct the world of fashion into the fashion trends existed and created by <i>Vogue</i>. This makes the readers of <i>Vogue</i> and others fashion magazine as well as fashion couturiers in the position of follower and object because they are constructed by the existent fashion trend of <i>Vogue</i>.
8d.	Minis are fewer;	Relational attributive	<ul style="list-style-type: none"> • ‘Minis’ represents the miniskirt, minidress, and body-con. • Relational attributive ‘are’ contributes the attribute ‘fewer’ explains the decreasing of minis trend.
9d.	wide, swinging trousers are in.	Relational	<ul style="list-style-type: none"> • The next clause signifies the upcoming trend for year 2011. ‘Wide, swinging

		attributive	<p>trousers’ replaces the ‘minis. It is a wide straight cut trouser which covers well legs. It shows the sense of elegant, classy, and fair for a woman.</p> <ul style="list-style-type: none"> • Relational attributive ‘are’ which contributes to the attribute ‘in’ means that the wide straight cut trousers are back in the fashion trends.
10d.	We’re feeling very thirties this holiday season.	Mental	<ul style="list-style-type: none"> • The pronoun ‘we’ addresses to the writer as well as <i>Vogue</i> magazine. This unity, exclude the readers, is aimed to invite the readers to the get mentally experienced towards 30s fashion trends offered by the writer. • The mental process ‘re feeling’ used by the writer to invite the readers into the excitement atmosphere of having 30s fashion trend.
11d.	(Or thirties by way of seventies, as so many designers are spinning it.)	Material	<ul style="list-style-type: none"> • ‘thirties by way of seventies’ is a term made by the writer to signify the trend that combines the thirties and the seventies. The combined trend identifies the elegant, classy, and comfort look for fashion. • the actor ‘many designer’ and the process action ‘are spinning’ mean the fashion designers excites in making and experimenting fashion back into the 30s and 70s glamorous.
12d.	We escape into realm of the movie palace	Material	<ul style="list-style-type: none"> • The writer uses pronoun ‘we’ to address herself and <i>Vogue</i> magazine and also invite the readers to get into the same situation and to experience the same thing. • The material process ‘escape’ means to get free from something. It is clearer by ‘into realm of movie palace’ which means after escaping then they get involved into the condition of movie stars party.

13d.	– imagining themselves starlets, armed for dinner at eight with a bon mot, a flute of bootleg champagne, and a black satin suit.	Mental	<ul style="list-style-type: none"> • The mental process ‘imagining’ starts the action of getting into imagination after escaping into the realm of the movie palace. • The writer set the readers imagination started from being a young female actor who hopes to be or is thought likely to be famous in the future were having dinner wearing ‘a bon mot, a flute of bootleg champagne, and a black satin suit’. • ‘A bon mot’ is a signature for classy aristocrat looks. Bon mot description is clearer by ‘a flute of bootleg champagne and a black satin suit’.
14d.	The line, now, is long.	Relational attributive	The relational process ‘is’ defines the attribute ‘long’ then gives meaning to ‘the line’ which is fashion trend mainstream. Therefore the fashion stream is in the long patterns. The ‘minis’ of last year is no longer chic.
15d.	The mood is unadulterated – unembellished – glamour.	Relational attributive	<ul style="list-style-type: none"> • ‘The mood’ here addresses the fashion tendency of next year • The relational process ‘is’ is to attach with the attributes ‘unadulterated – unembellished – glamour’ to invite the readers to get involved in next year’s fashion tendency which is pure and original, more beautiful and elegant, plus glamour and classy.
16d.	The accessories gleam platinum like starlight on chrome.	Material	<ul style="list-style-type: none"> • The actor and subject ‘the accessories’ is attached by the action process ‘gleam’ which means the accessories of 2011 will be full of glow and bright colours like starlight on chrome. • The idea is well delivered by the writer through the material process ‘gleam’ which means to produce or reflect a small, bright light.

Vogue point of view June 2009 (e)

No. of clause	Clauses	Experiential Process	Explanation
1e.	GET HAPPY	Material	<ul style="list-style-type: none"> Material process ‘get’ is used to obtain or to reach the goal ‘happy’. The writer chooses ‘get happy’ to be the title of this article to build the pleasure feeling mood of starting the summer time (in this article is for <i>Vogue</i> magazine June edition)
2e.	We haven’t felt this energized in ages	Mental	<ul style="list-style-type: none"> The mental process ‘haven’t felt’ is chosen to feel and experience the great feeling of happiness and bright spirit back in the time. The pronoun ‘we’ addresses to the writer and the readers who feels energized by this summer.
3e.	Summer brings a blaze of unclouded whites, punchy brights, and all-around good vibrations.	Material	<ul style="list-style-type: none"> The writer describes summer time as the season with full of bright colour, clear sky, and all-around brings a good mood.
4e.	It could be catching	Material	<ul style="list-style-type: none"> By the material process ‘could be catching’ the writer wants to delivers the idea of summer time that is always exciting. The excitement of summer is spread out to everybody and influences the mood.
5e.	So it’s not exactly cool to skip around Times Square with a CHIRPY-CHEERFUL SMILE and a	Relational attributive	<ul style="list-style-type: none"> In this clause the writer adds the idea of spending the exciting summer by not to skip walking around the Times Square with the happy smile and high spirit.

	POLLYANNA PEP in our step		<ul style="list-style-type: none"> The idea of summer mood is well delivered in relational attributive 'is' and the attribute 'not exactly cool'. 'Cool' here refers to the fashionable attitude and being attractive.
6e.	We've caught a galloping case of the Little Miss Sunshines.	Material	<ul style="list-style-type: none"> The pronoun 'we' addresses the writer and <i>Vogue</i> that do the material process 've caught' towards the fast increasing of the Little Miss Sunshines case. Little Miss Sunshines is a name calling of a woman who is very happy during the summer, as if her face is shining like a sun.
7e.	Fashion right now has stepped out of the neutrals and INTO THE LIGHTS.	Material	<ul style="list-style-type: none"> The material process 'has stepped out' brings the meaning of moving in unsuitable way. In this clause the writer assumes that fashion in summer has been moving away from the neutrals and enlightened by the new idea.
8e.	We're seeing flashes of iridescences on reflective shirts and breezy-sheeny jackets.	Mental	<ul style="list-style-type: none"> The mental process 're seeing' which means the action of experience something by sight support phenomenon 'flashes of iridescences on reflective shirts and breezy-sheeny jackets.' 'Flashes of iridescences on reflective shirts' and 'breezy-sheeny jackets' are the fashion construction for summer 2009. 'Flashes of iridescences on reflective shirt' is the loose and reflective shirt with many bright colours and 'breezy-sheeny jacket' is tailored and colourful jacket with light fabric.
9e.	A jean looks hotter today not in dark	Material	<ul style="list-style-type: none"> By the material process 'looks' the writer invites the readers to see

	indigo but immaculate white.		<p>and then agree that jeans are better in bright immaculate white colour.</p> <ul style="list-style-type: none"> • In determining a new stream of fashion the writer set the exclusive condition without a single space for the readers to get involved. This makes the readers are merely the party who sincerely accept the construction from the writer. • A jean which identifies informal apparel is trousers made of denim (strong blue cotton cloth). Summer is a holiday season when people usually want to look informal but chic and according to the writer a jean trouser is the solution. However the fashion has steeped out of the neutrals and common habit as well as jeans colour has changed in trend from dark colour to clean white.
10e.	Boots and wedges are hitting the streets in POP-FIZZ LEMON and CANDY ORANGE as glossy and crave-your-sleeves pragmatism,	Material	<ul style="list-style-type: none"> • The modern definition of the term “boots” is loose footwear covering the entire foot and lower leg. Boots are usually made of leather, but have been made of many other materials, including silk, cotton, wool, felt, and furs. Boots are considered to be men wear. The exception to this was the vogue among women for knee-high leather Russian boots which featured relatively high heels and a side zipper for a close fit. • Wedges are women's shoes with a heel all the way under the shoe. Both wedges and boots are informal footwear that can be worn during the summer holiday. • The material process ‘are hitting’ means boots and wedges are in the

			fashion trends where everybody wear them.
11e.	it's actually plain fun to take ONE PLAYFUL KEY PIECE – a walking short, say, or a sleeveless vest.	Relational attributive	<ul style="list-style-type: none"> • The relational process ‘s’ and followed by the attribute ‘actually plain fun’ are aimed to attach to the ‘a walking short or a sleeveless vest’. • ‘a walking short or a sleeveless vest’ is considered to be playful pieces to wear in summer.

Vogue point of view October 2010 (f)

No. of clause	Clauses	Experiential Process	Explanation
1f.	CHARMING. That's your word for the month – with so many fun, flippant, freshly fierce things happening in fashion this fall.	Relational identifying	<ul style="list-style-type: none"> • The Token of this clause is 'that' refers to 'charming' and the relational identifying process 'is' for the Value 'your word for the month'. • 'Charming' is chosen to be the keyword because it relates to the fashion looks of this fall season that is described in 'with so many fun, flippant, freshly fierce things'.
2f.	Flared pants that flower below the knee,	Material	<ul style="list-style-type: none"> • 'Flared pants' is a wider at end with high waist pants. Flared pants are usually worn for formal occasion. • The material process 'flower' means become wider at the end and develop the legs and height completely and become obvious.
3f.	enfolding shoes in their tulip-like bell.	Material	<ul style="list-style-type: none"> • The flared pants are over-length so that it can closely hold or completely cover the shoes. • The material process 'enfolding' chosen to describe the over-length and wider ends of flared pants that sweep on the floor and hide the shoes in their tulip-like bell.
4f.	The midi length for skirts, a streamlined	Verbal	<ul style="list-style-type: none"> • The writer uses the personification in describing the midi length

	and sophisticated favourite that harks back to the post-Depression thirties.		<p>skirt. The midi length skirt is followed by verbal process ‘hark’ which means the action of telling something.</p> <ul style="list-style-type: none"> • The midi length skirt is described as a streamline and sophisticated favourite apparel in the post-Depression era in 1930s.
5f.	A slick, strong-shouldered blazer, worn with scrunched-up sleeves for a knockout balance of professionalism and pugnacity.	Material	<ul style="list-style-type: none"> • The writer uses the material process ‘worn’ to delivers the idea of matching the slick, strong-shouldered blazer with scrunched-up sleeves. • The material process ‘worn’ is addressed to the action of making a fashion style and then experiencing to wear it on. • The writer adds other persuasive adjectives glued to the fashion style to convince the readers, such as ‘knockout’ ‘balance of professionalism and pugnacity’. • ‘knockout’ which delivers the meaning of extremely attractive along with the ‘balance of professionalism and pugnacity’ possibly the blazer and sleeves will fit gorgeously on the readers. • This is the writer aim in writing the sentence. When the readers get influenced they will also get constructed and the readers will only play the role as followers and objects to the fashion style.
6f.	A power parka. And if it has a trainspotter’s snorkel hood, even better.	Relational attributive	<ul style="list-style-type: none"> • A parka is a long jacket that comes down to the knees, often waterproof, with a head cover.

			<ul style="list-style-type: none"> The writer uses a conditional sentence to deliver the idea of more chic parka in hood. With the possessive attributive relational process ‘has’ the writer adds her opinion ‘even better’ for a parka which owns a hood.
7f.	A camouflage print, preferably splashed across an otherwise highly haute piece.	Material	<ul style="list-style-type: none"> A camouflage print is a pattern of natural fabrics and colours, such as warm brown and green of the trees. In the clause the use of material process ‘splashed across’ means if possibly the camouflage print emerges to against the highly haute piece. The writer predicts the fashion trend to change a direction and give chances to the camouflage print to compete to the haute couture piece, such as silk and fur.
8f.	A long, lean champagne flute of a cocktail dress that makes you feel like you’ve been knocking back Lafitte.	Material	<ul style="list-style-type: none"> A long, lean champagne flute of a cocktail dress is an evening dress with a tall, long stem and straight posture like a champagne flute. The writer says that the cocktail dress will make the readers feel like bringing back the France pirate to life. The analogy means a long lean champagne flute cocktail dress is sensational and as if when you wear it even the impossible thing would happen before your eyes. With the material process ‘makes’ and the connotation, the writer

			influences the readers to get into the construction of what a cocktail dress should be.
9f.	Crinolines that inflate your party frock into a hot-air balloon of high spirits.	Material	<ul style="list-style-type: none"> • Crinoline is a stiff frame worn, especially in the 19th century, under a woman's skirt to give it a full appearance. Crinoline is one of body dodges and bluffs for woman. It can create a full appearance like an hourglass above a broad base of full skirts. Crinoline with the petticoat made the waist look smaller and were thought to give women dignity and grace. • The material process ‘inflate’ means to cause to increase something in size. In this clause something to inflate is the party frock.
10f.	A new posture – hands bracing hips, shoulders slightly slumped, like you’re some smoldering Marlene Dietrich ready to set the screen on fire with your world-weary stare.	Relational Attributive	<ul style="list-style-type: none"> • ‘A new posture – hands bracing hips, shoulders slightly slumped’ is a gentleman’s posture of giving a bow to a fair lady. • The relational attributive ‘‘re’ and the attribute ‘some smoldering’ relates to the analogy of being such smoldering in a new posture. And the writer intentionally aims to make readers experience the feeling of being admired just like a smoldering 1930s actress Marlene Dietrich and then finally to make readers get constructed.

