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**LINGUISTIC PECULIARITIES OF HEADLINES IN  
THE FASHION MAGAZINE *VOGUE***

**MODES ŽURNĀLA *VOGUE* VIRSRAKSTU LINGVISTISKĀS  
ĪPATNĪBAS**

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## ABSTRACT

Nowadays, the amount of informational exchange is enormous; therefore, mass media has become a part of our daily life. There exists a huge amount of different magazines, newspapers, tabloids, etc. writing about various topics. Mostly, these publications can be divided according to the topics, which they are covering. Fashion magazines are one of the most popular and widely spread around the world. *Fashion* has always been a topical theme, and people have always wanted to write about it. One of the oldest and most popular magazine writing about the fashion is *Vogue* known for its individual style. The present BA paper focuses on linguistic peculiarities of headlines in *Vogue* 2016 issues' rubric 'People Are Talking About'. Headlines in fashion magazines are very important, since their main function is to attract the attention of the reader. There exist various techniques, how to accomplish the attraction. The analysis of headlines was done on the basis of the theoretical materials about the headlines writing in magazines and fashion magazines in particular. The results obtained allowed to conclude that journalists in *Vogue* are using different techniques in headlines writing, e.g., using only the present tense, shorten sentences, 'play with words'- creating the new ones, etc.

**Key words:** headlines, headlines, *Vogue*, fashion journalism, publicistic style, linguistic peculiarities.

## ANOTĀCIJA

Mūsdienās, informācijas apmaiņas daudzums ir neizmērojams, līdz ar to, mēdiji ir kļuvuši par mūsu dzīves neatliekamam sastāvdaļu. Pastāv daudz un dažādu žurnālu, laikrakstu, „dzeltenās preses” izdevumu u.t.t., kuros tiek rakstīts par dažādām tēmām. Galvenokārt, visu presi var iedalīt pa grupām, attiecīgi pēc tēmām, par kurām tiek rakstīts. Vieni no pazīstamākajiem un iecienītākajiem, mūsdienās, ir modes žurnāli. *Mode* vienmēr ir bijusi aktuāla tēma, par kuru cilvēki ir gribējuši rakstīt. Žurnāls *Vogue* ir viens no vissenākajiem un pazīstamākajiem modes žurnāliem. Savu atpazīstamību sabiedrībā tas ir guvis ar īpašo rakstīšanas stilu un rakstu noformēšanas veidu. Šī darba mērķis bija izanalizēt žurnāla *Vogue* 2016. gada izdevumu rubrikas „Cilvēki runā par” virsrakstu valodas īpatnības. Modes žurnālos, virsrakstiem ir liela nozīme, jo, tiem ir jābūt uzmanību piesaistošiem. Pastāv dažādi rakstīšanas paņēmieni, kā to var panākt. Dotā darba autors izvēlējās analizēt virsrakstus no rubrikas „Cilvēki runā par”. Izvēlēto virsrakstu analīze tika veikta, balstoties uz teorētiskajiem materiāliem par virsrakstu rakstīšanu dažādos un arī modes žurnālos. No iegūtajiem rezultātiem varēja secināt, ka *Vogue* žurnālisti aktīvi izmanto savos virsrakstos dažādus teorijā aprakstītos rakstīšanas paņēmienus uzmanības pievēršanai, piemēram, teikumu rakstīšana vienkāršajā tagadnē, teikumu saīsināšana, ‘vārdu spēle’, veidojot jaunvārdus u.t.t..

**Atslēgas vārdi:** Virsraksti, „*hedlainēze*”, *Vogue*, modes žurnālistika, publicistikas stils, valodas īpatnības.

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## INTRODUCTION

The written language used in media is a specific variety of style that has a communicative purpose, besides it contains a specific system of the language means. Well written headlines are one of key-points in successful journalistic work, since the main aim of them is to be short, concise, but at the same time informative, and, obviously, attracting. Nowadays, the time is very valuable; therefore, many people are choosing carefully where and how to spend it. This concerns also the information they read; a professionally written headline is the chance to catch the attention of the reader, otherwise, the publication of an article can be considered as a failure. In other words, a well written headline is a key to success of the journalist.

Almost everyone nowadays one way or another is affected by media. Huge informational flows are covering us daily; therefore, the importance of media these days is immeasurable. A British academic and author Talbot (2007) claims that nowadays media for many people has substituted 'older institutions (such as the Church, or trade unions) as the primary source of understanding of the world' (Talbot, 2007:3). Nowadays People's understanding of reality and perception of life in a very significant way depends on media and the information it spreads. 'Moreover, in modern democracies the media serve a vital function as public forum' (ibid.). Thus, media is a powerful tool the purpose of which is communication and informational exchange.

Since magazines and newspapers are recognized as a noticeable intermediary in the informational flow, it is important to investigate the language that is used in the writing of articles. Writing in publicistic style, is the moment when certain grammatical, linguistic or lexical rules are allowed to be omitted; therefore, investigating this kind of language is difficult. Moreover, *headlines*- is a separate field in publicistic style that is interesting to examine.

The main goal in writing headlines is to create a balance between short, eye-catching, memorable, and informative. Many people before reading some article, start skimming the magazine he or she is holding in hands. Usually, headlines are the reason people start reading one or another article. In other words, the aim of headlines is to attract the attention of the reader. This can be completed by different linguistic features.

The **goal of the paper** is to investigate peculiarities of the fashion magazine's *Vogue* headlines.

The **enabling objectives** of the paper are as follows:

1. to collect and analyse theoretical materials about the language of magazines and specific manner of writing headlines in order to identify language's grammatical, syntactic and lexical features;
2. to investigate theory on functional styles, especially, publicistic style and *headlines* in order to evaluate, how this style is used in media discourse;
3. to create a corpus for the analysis by selecting headlines from fashion magazine *Vogue* 2016 issues' rubric 'People are Talking About';
4. to analyse headlines and find characteristic features of headlines, according to the theoretical material;
5. to draw relevant conclusions.

The **research question** of the present paper is:

Do fashion magazine headlines have specific grammatical, syntactical and lexical features? Are these features used in order to attract readers' attention?

In this paper is applied **theoretical research method**, which implies an investigation of relevant literature and analysis of headlines found in fashion magazine *Vogue* 2016 issues' rubric 'People are Talking About'.

The theoretical part of the research is based on works published by *O'Keeffe, A. (2006)*, *Talbot, M. (2007)*, *Berner, R.T. (2007)*, *McKay, J. (2000)*, *Bradford, J. (2015)*, *Berner, R.T. (2007)*, *Galperin, I.R. (1977)*, *Simpson, P. (2004)*, *Verdonk, P. (2000)*.

The thesis consists of 3 chapters. Chapter 1 deals with the analysis of the theory that is related to the media discourse, the language that is used in magazines, particularly, in fashion magazines. A separate sub-chapter is devoted to the description of fashion journalism and peculiarities that can be observed in this field of journalism. Also there is the analysis of theoretical materials about the *Headlines* or headlines writing techniques that are observed in fashion magazines, and magazines in general.

Chapter 2 deals with a general analysis of theoretical materials about the Stylistics, the Functional style and the Publicistic style in general. This Chapter outlines the theory regarding the specific language and other kind of peculiarities that are typical to the Publicistic style, including articles in the fashion magazine.

Chapter 3 is devoted to the discourse analysis of corpus; the analysis is done applying theoretical research method, therefore, it is based on the collected theoretical material regarding the headlines writing in fashion magazines. The corpus is a collection of headlines found in *Vogue's* 2016 issues' rubric 'People Are Talking About'. All in all, there are analysed 39 headlines. The Chapter provides with a detailed description about the procedure of how each headline is analysed.

All in all, this BA paper consists of - theoretical part, empirical part, and conclusions. At the end of the paper there is also a list of references, and one Appendix that consists of the corpus with the collected headlines from *Vogue's* 2016 rubric 'People Are Talking About'.

# 1. MEDIA DISCOURSE

Chapter 1 deals with the description of the power of mass media nowadays, media discourse and its peculiarities. It briefly outlines different views of such scholars like *O’Keeffe (2006)*, *Talbot (2007)*, *Berner (2007)*, *McKay (2000)*, *Bradford (2015)* on media discourse in general and fashion journalism in particular. It gives a definition of fashion journalism, discusses variation of fashion magazines and surveys the theory about writing headlines for fashion magazines.

## 1.1. The Power of Media Discourse in Fashion Industry

Nowadays, when the amount of news is huge and even immeasurable and the informational exchange is unremitting, a great role plays mass media. Mass media is a new kind of weapon that is being used now more than it is ever used. Do not underestimate the power of informational exchange. Media is all around us- it is a part of everyday life; it collects the information and spreads it further on. Mass media is now reachable everywhere- on TV, radio, on the internet, in our smartphones, etc.

According to O’ Keeffe’s (2006) main resolutions in her analysis of mass media discourse are following- the author claims that nowadays the power of mass media is very huge. The term *mass media* implies the idea of representation of reality on the television, radio, newspaper, and, finally, printed media. It is not a secret that the reason of considering mass media as a powerful weapon is the ability to control society and its opinion. No need to add that, unfortunately, this benefit of media is used not only in purpose to spread reliable information, but, on the contrary to mislead society. This fact only confirms that mass media nowadays is a very powerful intellectual weapon with a strong impact on people all over the world.

Nowadays, fashion journalism is a separate, rapidly developing branch in the sphere of media. The connection of fashion and journalism has always be strong, since it [fashion] helped a long time ago many early journals become popular and widely spread, due to always topical articles, ideas, and a lot of advertisements. (Bradford, 2015) Besides, Bradford (2015) uses in her book a quote by journalist and commentator Caryn Franklin, ‘Fashion is an industry that has cleverly created its own media to support it’ (Bradford, 2015: 35). The quotation mentioned previously, perfectly describes the current situation in magazines’ market. Indeed, if look closer to the branch of fashion industry and amount of different journals and magazines that are directly or in any other way connected with it, the number of

issues varieties surprises. Today people are able to choose their own, most reliable and beloved journal- *Vogue*, *ELLE*, *Fashion Magazine*, etc. This list can be continued at least with 10 more examples.

Moreover, it can be reasonably said that magazines writing about the fashion are the real mirrors that reflect the freshest, most topical and newest tendencies that are happening in the fashion industry. In other words, fashion magazines are those who are dictating and teaching society what and how to wear, where to go and what read or eat in order to be ‘*on fleek*’. Journalists have their own place in this giant system- they are working for fashion magazines as those who are telling people about these new fashion trends and, hat is most important, they are using their language as a tool, to make all these trends sound desirable. The main aim and, actually, the purpose of writing is to make people want to buy these clothes, attend separate events, and read particular literature. Nowadays, values of the society have changed noticeably. A noticeable significance has been devoted to the appearance; people are running for the latest fashion trends in order to be more fashionable than others. The great part of people has become very mercantile, therefore, the way they look at life and what they appreciate has changed. This desire of people has become their weakness, and it is very beneficial for fashion industry, and, therefore, fashion media. This only approves the fact that nowadays, magazines and media, in general, have a very powerful impact on society, since they dictate certain rules.

According to Bradford (2015), fashion and media are connected on the symbiotic level, because ‘fashion has to be written about and represented in some way to exist- otherwise it would just be a bunch of clothes with no backstory’ (ibid.). These relationships are mutual and double-sided, since, as it was discussed in the previous paragraph, fashion has helped early many early magazines to become popular.

Bradford (2015) writes and combines in her book *Fashion Journalism* opinions of many specialists working in this sphere, and the main issue that every journalist or editor has ever come across while writing for a fashion magazine, is that it is very hard to achieve a certain level of writing- ‘to make it tasteful, try to get the right voice and look and stories’ (Bradford, 2015:41). The language, apart from the well-established design and successfully chosen photos, is the main weapon in the writing for the fashion magazines. This leads to the conclusion that the wisely chosen headline, correctly picked words, and smartly and lightly written articles- this is the right key to the success.

## **1.2. Division and Peculiarities of Magazines**

As it was discussed in previous Chapter, mass media now is reaching society through all possible ways. One of the oldest and most reachable source is magazines. Magazine is a ‘periodical publication containing articles and illustrations, often on a particular subject or aimed at a particular readership’ (Online 1). There are plenty of magazines and newspapers nowadays that are speaking about different fields and topics. They contain enormous amount of information that is spread around the world. Journalists, writers, interviewers are filling these ‘papers’ with all kind of information. But ‘filling’ is definitely not enough to write decent publications and articles. There are certain writing criteria for each type of magazine or newspaper that should be complied.

According to Bradford (2015), broadly, newspapers can be divided into three main groups- local newspapers, national tabloids, and, so called, ‘quality’ newspapers that were used to be called *broadsheets*.

Due to the general development and the expansion of information space, magazines, newspapers, tabloids, etc., in order to stay as a competitive item in the market, should develop along with everyone. Therefore, such newspaper as *Daily Mirror* has started to devote one of their rubrics to fashion. With such a strategic move, this newspaper is now attracting also the mayor part of female readers. The director of *Daily Mirror’s* fashion rubric Amber Graafland believes that this way of newspaper’s development is very perspective. Besides this, she explains that in the field of news, the same as in other fields, it is very important to follow certain unwritten rules such as- decent language, creating informative content, following the style, etc. These rules are introduced not only to confine with the relatively basic division of telling what is beautiful and what is not, and what is fashionable or has already gone out of trends, but give the information in a very specific way. The information should be structured well, the language should be relatively simple, understandable, and containing certain terminology reliable to fashion language and industry as such. Still there is a crucial border that cannot be crossed, because, anyway, they are not a fashion magazine, such as *Vogue*, but a national tabloid that focuses more on a general reader.

Additionally, Bradford (2015) claims that another way how different national newspapers try to attract the broader part of their readers, is publicising their supplementary magazines on the weekends, e.g., *The Times* is releasing their additional issue in Saturdays, whereas, there are couple more newspaper’s giants additional issues being published during the weekends- *the Sun on Sunday’s Fabulous*, and *the Guardian Weekend* magazine is published. The main reason of publicising these issues, as stated before, is attracting more readers. A freelancer Polly Vernon who is writing for the Saturday *Times* says that

‘supplements have much greater freedom than stand-alone magazines’ (Bradford, 2015:5). In addition, the freelancer adds about the beneficial side of writing for such kind of magazines:

‘Selling a newspaper is hard but not as hard as a stand-alone magazine because you’ve got a very loyal contingent of readers who will pick you up regardless of the front cover. You can do whatever you want with the magazine within that, as weird or as fabulous as you want’ (Bradford, 2015:5).

According to Bradford (ibid.), magazines, generally, can be divided into three large groups:

- *Consumer magazines;*
- *Customer magazines;*
- *Trade magazines.*

The first group, so called, *consumers magazines*, ‘especially biannuals and monthlies (the ‘glossies’)’ (ibid.) are the most popular, when speaking about the fashion industry’s magazines. In particular magazines, such as *Vogue*, *Elle*, and *LOVE*, the fashion is the main target and they give us ‘the wit and sensuality of fashion’ (ibid.). The latest trends in fashion, various reports of catwalks, a bunch of advertisements, and some interviews or stories on different topics that touch upon fashion are what these magazines mainly consist of. Each department of the magazine or an editor has its own rubric, e.g.- the main fashion (the shooting, for instance), news, etc. Each is responsible for their page and the valuable content that implies a decent correlation between article and headline, the general design of page and photos added.

The second group is *customer magazines* that are more likely to be, so called, ‘women’s lifestyle magazines’ (Bradford, 2015: 6). According to Bradford (2015), ‘*customer magazines* are either produced in-house by the brand itself, like *Asos* magazines, or contacted out to a specialist company like John Brown Media’ (ibid.). Such kinds of magazines are usually available in stores, but, more often they are sent to customers or subscribers of a brand. Recently, *customer magazines* have started including in their issues some articles on various topics that focus not only on the brand’s advertising, but covers other fields of the fashion world. This is relatively new practice for customer magazines which they have not experienced before. However, many journalists claim that it is not that easy to write for this kind of magazine, because their policy of writing is strictly controlled and ‘regular columns for *customer magazine* [...] are protected from the advertising downturn by the brands’ marketing budget’ (ibid).

The third group of magazines according to Bradford (2015), is *Trade magazines*. This is a separate, very narrow field in magazines’ market. Since the niche in which they are

writing, is very specific target. Another way, or Bradford (ibid.), suggests to call them, is business-to-business magazines. The group of readers for this kind of magazine is a particular group of professionals; therefore, the information of magazines is specific and oriented on the target group of consumers.

To conclude, there exist a huge amount of different magazines, newspapers, tabloids, etc., which can be divided into large groups, according to the topic that are being covered. Besides, each magazine has its target audience, therefore, it is important to follow particular writing style, choose the right vocabulary and write according to the corresponding formality level.

### **1.3. The Style and Language of Consumer Magazines**

In magazines, articles should be written strictly according to the certain policy - there are certain requirements in terms of grammar, lexis, etc. that should be taken into account. There also exist many books and publications of advices how to develop the writing style and become a good journalist. The following paragraph will introduce to some of main suggestions that are proposed by McKay (2000) regarding the language usage in magazines.

According to McKay (2000), there is no one particular list of writing rules for every magazine. The amount of information magazines are covering is impressive and varied. Each magazine has its specific way of writing articles, using their own language, including some specific words, phrases or word combinations that are typical only to a particular magazine. This very much depends on the field of specialization, in which the magazine is working. Besides this, another factor that has an influence is readers, e.g., their gender, age group, interests, etc.

McKay (2000) suggests that magazines that are usually read by teenagers or young women tend to use and especially in their headlines the following semantic and lexical features:

1. *Alliteration*, e.g., ‘TV totty, fact files, plump up you pout, etc.’ (McKay, 2000: 57);
2. *Abandon of second syllables*, e.g., ‘sesh for session, fave for favourite, gorge for gorgeous, pash for passion, etc.’ (ibid.);
3. *Proliferate apostrophes*, e.g., ‘L’il cutie, chillin’, hoo-bloomin’ rah!, etc.’ (ibid.).

These were only some of the examples that are typical to magazines for young girls and women. McKay (ibid.) claims that the main reason for using such language features is simply to attract a particular group of readers. Readers who usually decide to read magazines of a

particular type, by seeing such kind of language and popular slang words, feel their affiliation, have 'a vicarious sense of being part of what is cool' (McKay, 2000: 57) or, on the contrary, they feel better or more popular than their mates, colleagues, parents, etc.

However, each magazine has its private writing style and the intention to use an individual writing style is explained by the desire to differentiate. It is understandable that in order to become a successful competitor in the market, the magazine has to have its own individuality and style. This is the reason why magazines are carefully working on the development of their own writing style. Indeed, this is a very tough process, since with time, the market of magazines, especially, writing for the fashion industry, has become too crowded. The hardest task in this case is for new magazines that are trying to find their niche, rather than for such fashion magazines giants like *Vogue*, *ELLE*, *BAZAAR*, etc.

However, the style just does not refer 'to the quirky use of language common to popular youth culture' (McKay, 2000: 59). According to McKay, not only magazines for teenagers and young women use their own style by creating various 'interesting' words or word combination, breaking the basic normative grammar or lexical rules. Every magazine has its own personal writing style and tone, e.g., '*Times* magazine is a good example of a news magazine with a recognisable style for its news pages, even if the opinion essays are allowed more variety' (ibid.). Still this is not the only tendency observed in news writing field. Many of news publicising magazines still keep their writing style very demure. It is done in order to 'nurture the individuality of their writers' (ibid.). These magazines are not interested in making their language or their writers personalised. In their interests it is to give the latest information, without adding any personal opinions, etc. These kind of magazines are 'bought precisely for the variety and literary quality of voices they offer' (ibid.).

However, McKay (2000) claims that supporting monotone writing style is more popular among newspapers rather than magazines; therefore, magazines keep working out their private writing style and improving their individual vocabulary. 'There is a strong metropolitan bias in almost all consumer magazines,' (McKay, 2000: 59) states McKay. Despite the fact that magazines are spread all over regions where the language may vary from standard norms and the usage of some particular words may differ, journalists are still likely to ignore this tendency.

All in all, McKay states, 'a skilful writer, with an observant eye and ear for language, can learn how to reproduce the style' (McKay, 2000: 59). The truth is that every magazine which is a competitive item in the market, has its own writing style and journalists working for the particular magazine have to 'feel' the style and have to be able to reproduce the same style in his or her articles. 'Points to watch for include rhythm, rhyme, length of sentences and

paragraphs, alliteration, rhyme, vocabulary’ (ibid.). A professional journalist has to be able to follow the previously mentioned ‘points’ and include them in the way the writing policy of the magazine obliges.

#### **1.4. Writing for Magazines: the Basic Rules**

Every job one is doing requires a certain set of skills. As soon as the job deals with writing for any kind of publication, the writer has to follow particular writing rules. In order to become a good writer, McKay (2000) suggests developing some general writing skills: *good spelling, decent punctuation, appropriate jargon usage*. Besides these, the author suggests other qualities that should be acquired and developed by every journalist in order to become a professional. The following subchapter outlines most important skills that should be acquired, according to McKay (2000).

According to McKay (2000), the first skill that should be developed is *spelling*. ‘Spelling is one technical aspect of writing that can’t be taught by someone else, but a writer [...]’ (ibid) . In other words, spelling is a precise knowledge of word writing. Although nowadays computer technology has developed so far that it automatically makes spell check and underlines an incorrectly written word or even re-writes it correctly, a good spelling skill is a sign of intellectuality which is very important for a journalist. McKay (2000) suggests that working on vocabulary can be something similar to learning a foreign language - it takes a lot of time, but it is worth it.

The second skill of a good writer is the ability to write with a correct *punctuation*. Similarly to spelling, punctuation is also very important in the work of a writer. The theory of ‘punctuation’ can be taught, but it should be trained by the person him or herself. It is true to say that the punctuation makes sense in the text, because it allows to feel the *mood* of each sentence and see the idea, but it can also completely change the meaning of the text, and therefore, it is crucial to have brilliant punctuation skills. McKay (2000) claims that the biggest disaster in terms of putting punctuation marks are usually not dots or commas, but apostrophes and hyphens. One of the most prominent example is misusing apostrophe with the pronoun ‘it’, e.g., “’It’s a girl” and “Its hair is black”” (McKay, 2000: 61) is only one case from many, where writers are likely to have trouble.

The third skill discussed by McKay (2000) is misusing *jargon words*. There exist basic rules for every magazine, journal, newspaper, etc. that cannot be ignored. The basic one is avoiding inappropriate lexis in publication. Still there are some cases, when journals might bypass this rule by using jargon. If the jargon is used correctly and in the right place, it can even make a text or a headline more ‘spicy’, scandalous or eye-catching. The problem appears

when the jargon is used inappropriately, in a wrong place or with wrong combination of words. There also can be a situation, when jargon words might sound offensive. According to McKay *jargon* should be used in the right place within the right context. As an example McKay (2000) mentions such widely known publications like *Rolling Stone*, *The Spectator* and *The New Yorker*. According to her, these magazines are ‘a long way, stylistically, from the mass-market consumer weeklies and monthlies[.]’ (McKay, 2000: 61), but they still have their target audience, who reads them. They are professionals who do their job excellently and *feel* the text on its *smallest levels*; therefore, they use these jargon words in their publications very skilfully.

The last and most important skill that should be acquired by every journalist according to McKay (2000) is *clarity, economy and simplicity*. These three are ‘the most important characteristics of journalistic writing and with good reason’ (ibid.). Ability to write with clarity, economy and simplicity are predominant skills of writing nowadays. The explanation to this is relatively simple - people have many things to do these days; therefore, they cannot afford to spend their time on reading inappropriately long and hard-to-understand publications. ‘Journalists have to learn to be brutally selective in what they try to include in their stories’ (McKay, 2000: 63). Sometimes all what they need is a short and light interpretation of news or freshest information about the latest trends in fashion. This concerns not only article, but also headlines that functions as a ‘representative face’ of the following article; titles of articles should be short, eye-catching, clear, and serving the mood of events that are described in the following article.

In her book, McKay also refers to *Orwell’s six rules* and suggests following them in order to make journalistic articles more qualitative, readable, and interesting. These six main rules were published in 1946 in George Orwell’s essay ‘Politics and the English language’. The first and most fundamental rule claims to avoid using ‘metaphors, or other figure of speech’ (McKay, 2000: 67), because sooner or later the over usage of metaphors can make metaphors overfamiliar and, therefore, metaphors can lose their originality and simply become clichés. However, this can be doubtful, because there are many cases when metaphors do not become clichés. The second rule overlaps with the suggestion of McKay, and it is about shortness, simplicity, and economy; it is suggested to ‘never use a long word where a short one will do’ (ibid.). Similarly to the previous point, in the third it is said that ‘if it is possible to cut a word out, always cut it out’ (ibid.) Orwell also suggests using the active form instead of the passive whenever it might be possible. The fifth point suggested by Orwell and which says ‘Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent’ (ibid.), can be doubtful, since nowadays writers tend to use

popular foreign phrases or words in order to seem more contemporary or even fashionable. The sixth point of Orwell reminds that each language, especially English, has its own rules, but still the language is pretty flexible, and not always the rules should be strictly followed.

All in all, it can be concluded that writing, especially for magazines, requires special skills that should be gained and developed throughout the whole professional life time. There are many techniques in order to write professionally, but still there are various nuances typical to separate magazine and these should be taken into account.

### 1.5. Publicistic Style

Since the present BA Paper focuses on the magazines and the language that is used in magazines, further on will be outlined a general theory on Publicistic Style provided by Gulperin (1977).

Publicistic Style became as a separate recognizable style in the middle of the 18<sup>th</sup> century. According to Gulperin (1977), it can be divided into four smaller varieties:

1. *Oratorical* - a spoken variety;
2. *Radio and TV commentary*- this oratory substyle developed due to the technical progress.
3. *Essay*- a substyle that concerns written language, particularly including: moral, philosophical, and literary.
4. *Journalistic articles*- on the political, social, economic topics published articles in newspapers and magazines.

According to Gulperin (1977),

‘the general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well’ (Gulperin, 1997: 287).

He claims that the particular style has a function of ‘brain–washing’ that is especially beneficial for oratory, however, also other substyles like *Journalistic articles* successfully use this function in published articles. Further on Gulperin (1977) claims that in terms of common features, *publicistic style* has some characteristic combinations with *scientific prose* and *emotive prose*- texts of these styles are coherent and logically structured, has particular group of connectives and, therefore, careful paragraphing. The emotional appeal is usually achieved by using words with emotive meaning, besides there may occur different stylistic devices.

Despite the fact that *journalistic article* is a separate substyle, within it still exist differentiations. E.g., ‘the language of political magazine articles differs little from that of newspaper articles [...]’ (Gulperin, 1977: 295). As it was discussed previously, magazines and journals vary in their target topics, writing styles, audience, etc., due to this there appear differences on the level of the language style.

To sum up, the language is the main tool in writing any kind of texts. Since there are many publications and vary in their language, grammar, word use, etc., they were started to be investigated. Due to this, during the time appeared separate linguistic branch- stylistics that analysis texts and allows distinguishing their writing styles and peculiarities. According to Guleprin (1977), in terms of stylistics, there exist functional styles of the English language that operate as independent structures, although they may change due to the changes in the Standard English. Publicistic style is a separate FS that directly deals with publications in newspapers and magazines; it has its peculiarities in term of the language use.

## **1.6.Headlines in Magazines**

In writing a good article for a magazine every nuance matters, since these small details create the whole picture of the publication. A very big role has a headline of the article, because a correctly formulated and written headline is a key to success of a writer. Well-written articles attract the reader; therefore, the writer has done a good job.

Headline is like a ‘face’ of an article that is usually seen first. Many of us have been in the situation, when skimming through a magazine, the sight suddenly stops on one of many articles. The reason for it definitely is not the content of an article, but an eye-catching or interesting headline or pictures instead. The visual outlining of the article is another wide topic to discuss, but in this sub-chapter a ‘correct writing of headlines in magazines’ will be discussed.

In her book McKay (2000) devotes a separate chapter to discuss headlines writing for fashion magazines. According to her, in any kind of publication, headlines are very important, since ‘headlines are meant to draw the reader’s attention to the story and say succinctly what it’s about’ (McKay, 2000: 130). So far it is clear that for newspapers many kinds of tabloids, headlines should be very attractive. Usually it is gained through humour; sometimes, this humour can be even offensive. There are differences regarding the role of headlines in magazines. Since fashion magazines are considered as ‘picture-led magazines’ (ibid.), the way headlines should be written is very delicate. ‘Stylists, art-directors and magazine staff use the word story even for a fashion shoot which carries few words [...]’ (ibid.). Writers for a

fashion magazine have to think how to make a headline eye-catching and interesting, and, at the same time, adopt it to the following article. The tricky moment here is that sometimes articles that are published in fashion magazines contain only pictures from runways or the latest collection from some famous designer. Still, fashion journalists play with words, stylistic features and create corresponding headlines.

‘A headline should be informative within the constraints set by taste, legality and outline’ (ibid.), says McKay. Due to these basic principles of headline writing, sometimes, the job of a writer is a torture the right word should be found, but at the same time they should not ‘bust (the technical term for a headline which is too long for the allotted space)’ (McKay, 2000:131). Apart from the matter of length, the writer should think of many other features that make headlines valuable, e.g., words starting with the same letter, whether the whole headline sentence should be capitalised or only first letters, etc.

Apart from the matter of style or letter size, there is another issue, and that is *the outline of a headline*. According to McKay (2000), headlines can be written in various shapes and having several ‘decks’. In the outlining work, there are also basic rules how to design headlines. The first rule deals with the outlining of decks, e.g., if there are three decks, then it is not recommendable to put them into the form of a pyramid- one way or another. Another important rule regarding the context is to remember that closely linked words, e.g. ‘Mr.’ and ‘Smith’, cannot be divided into two separate lines, but should stand together instead.

McKay (2000) claims that ‘many of the things that make a good headline also make good journalistic writing’ (McKay, 2000: 132). As previously mentioned, a headline can be considered as a ‘face’ of the ‘body’ which is the following article. ‘Ideally a headline should contain an active verb to give the impression of action and, if appropriate, it should describe concrete things rather than abstractions, people not inanimate objects’ (ibid.).

To conclude, the main role of a headline is relatively simple-, firstly, it should be understandable and secondly, it should attract the attention of the reader. Still the crucial role here plays the magazine itself, because each magazine has its own style of writing, designing articles, etc.

### **1.6.1. General Headline Rules**

Headlines are one of the most important parts in the process of publication writing. There are several rules that should be followed, although there are still many newspapers and magazines that ignore these rules successfully and, therefore, writers depend on their ‘intuition’ instead. According to the professor emeritus of journalism and American studies R. Thomas Berner

(2007), 'intuition is best applied in unfamiliar situations, which is not the case confronting headline writers most of the time' (Berner, 2007: 228).

Despite the assumption that the best headlines are written following the 'inner voice', there are still rules that are suggested by Berner (2007). Firstly, it is recommended to write headlines in the present tense, due to the reason that writing in the present tense 'provides the reader with the sense of immediacy' (ibid.). This 'trick' makes readers feel present and involved in the situation as if it has happened on the spot. Berner (2007) also warns that there are exceptions to the rule of 'the present tense', because 'headlines containing time elements usually sound better in past tense' (ibid.). As an example he mentions that 'Personal income rises in October' would sound better if it was used in past tense- 'Personal income rose in October'.

Another rule concerns writing a headline corresponding to the style of an article. According to Berner (2007), articles can be generally divided into 'serious' and 'light', and, taking this into account, headlines should correspond either. This division is similar to the division regarding the levels of formality. Berner (2007) suggests to follow these rules, otherwise the quality of either 'light' or 'serious' falls. Journalism is the working sphere where the respect and attention towards formality should be taken into account.

The last general rule that Berner (2007) suggests deals with abbreviations. He suggests using abbreviations that are only widely known, otherwise there might be difficulties for readers to understand the text without looking up the explanation of symbols or, instead, the reader might misunderstand the abbreviation and the idea of the text can completely change, if look from the reader's perspective. All in all, abbreviations in headlines are welcomed, but only if they are generally used, otherwise it is suggested to replace them with other words.

To conclude, writing headlines for magazines is an essential and important part in the whole process of journalism. There exist particular rules that are suggested to be followed, however, Berner (2007) believes that not always it is necessary to blindly follow the theory, but it is better to rely on the intuition instead. A well written headline is a key to a successfully constructed article.

### **1.7. Headlines**

The role of a headline in fashion magazine articles and any other kind of publications is crucial, therefore, 'headline writers use a wide range of devices to create a very specific style, which is sometimes called "*headlines*"' (Verdonk, 2000: 4). This part discusses different writing techniques that are typical to *headlines*, e.g., how shorten the headline, make the headline recognisable, etc.

According to Peter Verdonk (2000), the main function of a headline is ‘*to put in a nutshell*’ the main idea of the article that it relates to, and at the same time to be interesting and eye-catching enough in order to attract the reader’s attention; therefore, ‘an essential feature of headlines is their typographical make-up’ (ibid.). In comparison to the rest of the article headlines are usually bigger, bolder, and they may differ in terms of style and colours. Due to the size of the print and the restricted area that is allocated to headlines, many writers choose to use the *ellipsis*- when some of words in the sentence are missing. Verdonk (2000) claims that ‘the result is a succinct, pungent style, which has a direct and powerful effect on the reader. Usually, the omissions can be recovered or guessed from the context’ (ibid.)

Despite the fact that headlines are usually meant to be read in silence, ‘they still have to carry the form of a ‘*screaming*’ sentence, the way their sounds and word-stresses are patterned often appeals to our inner ear’ (ibid.). Writers usually choose to use in their headlines words that are stylistically strong words, e.g., *war, love, peace, freedom, etc.* Besides, Verdonk (2000) states that apart from stylistically strong words, it might be worth using another literary stylistic device, such as *alliteration*. Alliteration is ‘the occurrence of the same letter or sound at the beginning of adjacent or closely connected words’ (Online 2). Besides the rhythm, this sound effect is also pleasant to the reader’s ear and it also helps to remember the headline better.

In the writing of headlines, a great part plays *intertextuality*, which is ‘an allusion to another text and, at the same time, an appeal to the reader’s awareness of the text’ (Verdonk, 2000: 5). According to him, during the long time span, in many cultures, there have been developed certain words or phrases that are familiar to the majority of society. Due to this, many writers use in their texts ,and headlines as well, widely known phrases that are ‘taken’ from another *work of art*, e.g., novel, poem , song, etc. , and still passes good in the current text. This is a good way how to attract the attention of the reader. Moreover, Verdonk (2000) claims that:

‘Stylistically, intertextuality appears to have the effect of giving the reader the pleasurable sense of satisfaction at having spotted the allusion, and it may often intensify the overall significance of a text’ (ibid.).

To conclude, writing headlines is a separately developing field in the sphere in journalism that even has earned its own name ‘*headlinese*’. It can be concluded that the role of language in headlines writing is very crucial. The language is a general tool and is used ‘for some purpose and to some effect’ (ibid.) in the process of writing. There are many ways how to improve headlines and make them visible in comparison to the whole article. Verdonk (2000) suggests, that the writer has to, firstly, ‘*play*’ with the style and the size of the

headline, and use different stylistic features then. In the result of correlation of these features, it is possible to create an outstanding, attention seeking headline.

All in all, there exist various types of newspapers and magazines, however, fashion magazines are one of the most demanded in the market; therefore, nowadays, fashion journalism is an actively developing field. There are certain rules that should be followed when writing and editing for fashion magazines. Separate attention is devoted to headlines writing; there also are several rules complied, e.g., using stylistic features, capitalisation, outlining correctly longer headlines into '*decks*' or lines. However, there still exists an opinion that rules should not always be blindly followed, and sometimes relying on the intuition is reasonable. Headlines are important, because they attract attention of readers and inform; besides, well written headlines is a sign of good journalist.

## 2. STYLISTICS

The following Chapter is devoted to the general analysis of theoretical literature on stylistics, functional styles of language, and a separately developing writing style of journalists-*headlines*. In the analysis of literature there are used views of such linguists as I.R. Galperin (1977), P. Simpson (2007), and P. Verdonk (2000).

### 2.1. Stylistics and the Analysis of the Language

According to the definition that is provided by Galperin (1977), '*stylistics*, sometimes called *linguo-stylistics*, is a branch of general linguistics' (Galperin, 1977:9). Whereas Simpson (2007) states that, '*stylistics* is a method of textual interpretation in which primacy of place is assigned to *language*' (Simpson, 2007: 2). Both linguists consider that stylistics as a branch has developed so rapidly and is still being investigated, due to the high importance of the language. Language consists of the linguistic structure that implies 'various forms, patterns and levels' (ibid.).

Galperin (1977) claims that stylistics, in general, deals with two tasks:

'a) The investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication' (ibid.).

Since stylistics directly deals with the analysis of the language that is used in the text, stylists are more interested in the analysis of longer discourses that is usually presented in 'Literature'. According to Simpson (2007), the notion of 'Literature' does not obligatory imply 'exclusive preserve of literary writing' (Simpson, 2007:3). There exist many forms of such discourses, e.g., advertising, journalism, lyrics, and everyday conversation. The main function of stylistics is not to understand the idea of the text, but have 'insights about linguistic structure and function as they are about understanding literary texts' (ibid.). On the basis of this, it can be concluded that stylistics gives answers about the literature in general and the language that is used.

The role of doing stylistics is important, because this branch of linguistics explore particularly peculiarities of the language and 'stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts' (ibid.). There are several ways of analysing the language.

According to Simpson (2007), the language consists of several levels and each level can be analysed separately; the levels of the language are following:

1. *Phonology; phonetics*- The sound of spoken language; the way words are pronounced.
2. *Graphology*- The patterns of written language; the shape of language on the page.
3. *Morphology*- The way words are constructed; words and their constituent structures.
4. *Syntax; grammar*- The way words combine with other words to form phrases and sentences.
5. *Lexical analysis; lexicology*- The words we use; the vocabulary of a language.
6. *Semantics*- The meaning of words and sentences.
7. *Pragmatics, discourse analysis*- The way words and sentences are used in everyday situations; the meaning of language in context.'(ibid.).

Apart from the analysis of the language's levels that are stated above, there are also other options how to analyse the language. Simpson (2007) suggests that, firstly, it is grammar. According to him, grammar is 'a hugely complex set of interlocking categories, units and structure: in effect, the *rules* of that language' (ibid.). In the branch of stylistics the 'traditional rules of the grammar' that are usually taught in schools disappears. Instead, the *real* structure of the language is investigated. Generally, grammatical units can be outlined in a *rank scale* according to their length:

1. Sentence (or a clause complex);
2. Clause;
3. Phrase (or a group of words);
4. Word;
5. Morpheme.

Besides, grammar, another feature that is worth to analyse, is rhythm and metre. Since literature is a written text, and, therefore, it cannot be analysed at the linguistic level of phonology or phonetics, however, 'sound pattering plays a pivotal role in literary discourse in general [...]' (Simpson, 2007: 14). Due to this, Simpson (2007) claims that it is worth it to analyse metre. Analysing metre corresponds more with poetry rather than texts publicised in magazines, newspapers and books. Since the present paper deals with the analysis of headlines and their language, the material on metre in poetry will not be discussed more detailed.

To conclude, stylistics is a separate branch of linguistics that analyse discourse and the language of the discourse. Stylistics allow linguists to investigate the language on separate

levels and, therefore, give a greater insight into the system according to which language functions.

## 2.2. The Functional Styles of the English Language

The English language has its language's functional styles (henceforth FS); there are many theoretical views and analysis on this topic, but one of the most popular is the one suggested by Gulperin (1977):

‘An FS is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units SPU, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication’ (Gulperin, 1977: 249).

Gulperin (1977) also emphasises that FS should not be mixed up with varieties of language. Moreover, it should be remembered that the language can be expressed in two ways- in the written form or orally, and ‘FSs are patterns of the written variety of language calculated to secure the desired purport of the communication’ (ibid.). Out of this it can be concluded that FSs are corresponding only written texts.

Each FS can be considered as a separate, relatively stable system that keeps changing and developing parallel with the literary language. Due to this, ‘functional style of language is historical category’ (ibid.). In prove to this, Gulperin (1977) mentions that during a particular period of time, FS of emotive prose began to function as an independent style; the oratorical style has changed rapidly, etc.

Gulperin (1977) divides FSs in the following five groups: *the belles-letter style, the publicistic style, the newspaper style, the scientific prose style, and the style of official documents*. Each style is independent and stable in terms of their functions, but, as explained previously, Gulperin (1977) warns that these styles may differ at some point due to changes in the norms of Standard English.

To sum up, there exist several FSs that, according to Gulperin (1977) are for understanding the text and to be able to distinguish to which style each text belongs. Each style is separate and independent, therefore, it develops constantly. The changes that happen within each FS are due to the constant changes in the literary English language.

### 3. ANALYSIS OF THE EMPIRICAL PART

The following Chapter deals with the analysis of syntax, grammar, vocabulary and other devices found in the headlines of articles. The analysis was done according to the theoretical information about the headlines writing that was discussed in the previous Chapters. Each headline was analysed separately, and then the full summary was given afterwards.

#### 3.1. Discourse Analysis of the Headlines in *Vogue* Issues 2016

In order to investigate headlines in fashion magazines and observe peculiarities of the language that is used in headlines, the author of the present Paper has chosen examples for the corpus from the fashion magazine *Vogue* 2016 issues. In particular were chosen headlines from the rubric *People Are Talking About*. It was interesting to choose the particular rubric, since headlines there were usually related to different topics, and, therefore, were more varied. Moreover, the wide range of different headlines allowed to observe more deeply, whether the arguments proposed by linguists regarding the headlines writing in fashion magazines and the specific language that is used were reasonable.

*Vogue* issues are usually thick and contain a wide range of articles, rubrics, interviews, etc. Due to this reason, the author of the present Paper decided to focus only on a particular rubric that is published in each monthly issue. The monthly rubric *People Are Talking About*, usually consists of several headlines regarding topics that in most cases appear in each issue. In order to make the analysis more reliable, the author decided to collect all the headlines of the rubric published during the year 2016 and obtain the results. The conclusions are drawn, according to the theoretical material provided in terms of the present Paper.

All in all, there was collected the corpus of 40 headlines. Topics that were discussed repeated almost every month; there are 11 themes discussed in the rubric, and they are as follows: design, travel, music, books, talent, theatre, up next, art, television, movies, and dance.

In the rubric *People Are Talking About* of the issue published in January 2016, there are discussed 5 topics: Talent, Movies, Television, Music, Books, and Theatre. The headlines were following:

##### 1. *Find Your Groove*

**Syntax:** This headline is an elliptical sentence; due to this, the presented headline is *catchier* and easier to read. Moreover, the headline is relatively short and clear as such.

**Grammar:** The first and most noticeable in this headline is the imperative mood used by the writer. As a result, the writer has short, but very attractive sentence that addresses the reader directly. This headline is also written in the present tense, which gives the feeling of the present moment and, therefore, the sense of reality (see Berner (2000)). All in all, the sentence is formed in a grammatically correct way.

**Vocabulary:** Words used in the given headline are short, which, definitely, is attractive. The stress is made on the word 'Groove', because it is a widely recognised word, especially, in the Music industry; therefore, the writer of the headline decided to use it.

**Stylistic Expressive Means:** The writer of the headline uses a very popular and widely recognised phrase, which can be considered as a slogan. 'Find your groove' is a case of intertextuality, because the author uses an already known and widely used phrase in order to attract his or her reader through the familiarity.

**Function:** The particular headline is written in the imperative mood, thus, and as such performs the function which Verdonk (2000) calls *screaming*.

## 2. Show Me The Money

**Syntax:** This headline is another example of elliptical sentence, in other words, the sentence is 'not complete', because it is omitting the second personal pronoun 'you'. The length of the sentence is very short, which corresponds the rule of *simplicity* and *clarity* suggested by McKay (2000).

**Grammar:** The particular headline is written in the present tense and the imperative mood. Similarly to the previous example, to this headline can be corresponded the rule suggested by Berner (2000), who claims that headlines should be written in the present tense, because it creates the mood of the present moment. Besides, here is used the active form, which was also recommended by Orwell (1946), because active form also gives the sense of the present moment and the reality.

**Vocabulary:** All the words that are used in the headline are short, therefore, the headline is eye-catching and easy to read.

**Stylistic Expressive Means:** In the given example of the headline, no stylistic expressive means are used.

**Function:** The function of the headline is to attract the reader's attention. It is done by using relatively short words, and, in general, creating short headline, which is eye-catching and easy to read. Moreover, the headline is written in the imperative mood, therefore, it sounds as a *screaming* for the reader. According to Verdonk (2000), one of the main functions of the headline is to sound with the exclamation, because this attracts the attention.

## 3. Talk The Talk

**Syntax:** The given headline has an uncompleted sentence's structure. It is an elliptical sentence, because the second personal pronoun is omitted. Similarly to the previous headlines, this one is also short. It is suggested that headlines should be exactly like this- simple, clear, and short, which allows reader to understand the headline better and faster.

**Grammar:** The headline is written in the present tense and active form. Both- Berner (2000) and Orwell (1946) suggests writers to write their headlines in the present active form, because it is, firstly, gives the sense of the immediately and the present, real moment, and, secondly, it is always easier to read such kind of sentences.

**Vocabulary:** The author of the headline uses two exact words in a short sentence, which is a word play. This also attracts the attention of the reader.

**Stylistic Expressive Means:** The author of the headline uses alliteration, which appears when words in a row start with the same consonant. This also creates a certain rhythm, therefore, the headline is not only easier to read, but also easier to remember and recognize. McKay (2000) also suggests using alliteration in the headlines.

**Function:** The main function of the present headline is to be eye-catching and recognisable for the reader. Besides, the usage of alliteration creates a certain rhythm that also helps reader to recognize the headline better. Moreover, the headline is written in the imperative mood, therefore, again, it give the *mood* to the sentence.

#### 4. Hold Your Ground

**Syntax:** The given headline is an elliptical sentence, because the author has omitted the second personal pronoun at the beginning. The sentence is short, therefore, it is easy to read and understand.

**Grammar:** The headline is written in the present active form in order to make it sound simple, clear and understandable. The writer uses imperative mood, because like this, he or she addresses the reader.

**Vocabulary:** The sentence consists only from three short words. The writer uses these words in order to make the headline shorter, but at the same time sight- attracting. There are no specific words or terminology used.

**Stylistic Expressive Means:** In this headline the expression 'Hold Your Ground' has an indirect meaning and is always used in this combination of words; therefore, it is an idiom. Idiom makes this headline individual and attractive. Due to this, the headline is also well recognized by the reader.

**Function:** The aim of the headline, the same as with previous one, is to be eye-catching and to attract the reader's attention. It should intrigue the reader. The author of the headline writes it in the imperative mood, therefore, he or she addresses the reader like this.

## 5. *Run With It*

**Syntax:** This headline is an elliptical sentence, because it has an uncompleted structure. The author of the headline omits the second personal pronoun ‘you’ at the beginning of the sentence. According to McKay (2000), such kind of sentences is easier to read and understand.

**Grammar:** The given headline is written in the present tense and active form. As it is suggested by many linguists, e.g., McKay (2000) and Orwell (1946), such kind of headlines are usually easier for the reader to perceive, and it also gives the sense of the present moment, and, therefore, is seen as an address. In terms of normative grammar, this sentence is written correctly.

**Vocabulary:** In order to make the sentence short and prominent, the author uses relatively short words, as well. There is no terminology used or any other ‘interesting’ cases in terms of vocabulary.

**Stylistic Expressive Means:** In the particular headline is used another idiom- Run with it. Usually, authors used idiom in their headlines in order to attract the attention of the reader. Idioms also have their meaning, and, in order to avoid longish sentences, it is easier for the author to use a short idiom in the headline and keep the idea, rather than write a long sentence. Apart from this, there are no other stylistic means used in the present headline.

**Function:** The same as in previous example, the main function of this headline is to address the reader. It is neither informative nor represents the personal opinion of the writer.

All in all, in the January 2016 issue’s rubric *People Are Talking About* are 5 headlines. The analysis shows that, generally, all headlines are written in terms of the rules that are suggested by linguists McKay (2000), Orwell (1946), and Verdonk (2000) for headlines writing in fashion magazines. All headlines are not long and contain short words. All headlines are written in the present active form, moreover, all are written in the imperative mood. The main difference appears in the usage of various stylistic expressive means. In three headlines out of six are used idioms. None of the headline contains any terminology or key words. All headlines are in common one peculiarity- they are written without any final punctuation mark, therefore, the *screaming* expression is gained by using imperative mood.

In the issue that was published in February, all together are 4 headlines. Headlines of February issue are analysed in the same way as it is done with the January issue’s headlines.

### 1. *Rhapsody in Blues*

**Syntax:** The given headline is an elliptical sentence that omits the predicate. The headline is short; there are no prepositional or attributive clauses.

**Grammar:** The direct article ‘the’ is omitted at the beginning of the sentence. This is typical example, when the author of the headline skips articles in order to make it sound shorter and more simply.

**Vocabulary:** In this headline no peculiarities regarding the vocabulary are observed.

**Stylistic Expressive Means:** In general, there are not any kind of stylistic expressive means. Partially, there can be observed intertextuality, because there exist widely known song, called ‘Rhapsody in Blue’, but, since the author of this headline has added a final ‘s’ at the end, this intertextuality cannot be perceived as complete. Probably, the writer had an intention to use already familiar expression in order to attract readers, but still he or she decided to make small changes in the headline.

**Function:** The function of the particular headline is similar as in previous example- it is attractive and intriguing, but does not carry any information, it only makes a clue about the paragraph that is written, but no particularities.

## 2. Clock Work

**Syntax:** The given headline cannot be considered as a complete sentence, because the only part of speech that it consists of is subject. The given example also lacks any punctuation marks.

**Grammar:** Since this headline lack predicate, it is impossible to distinguish in which tense these combination of words are written. Moreover, it is impossible to determine the mood of the headline. The same as previous examples, this headline lacks any punctuation mark.

**Vocabulary:** The given headline is an interesting example of a word play, because, traditionally, ‘clock work’ is written together and refers to the mechanism of a clock. In the case of this headline, the author decided to split it. This could be done in order to change the meaning of the original word and refer to the work of the clock or, probably, mean it as working hours. The correct meaning of this headline can be understood only when the article is read. This headline also is an example of how writers are playing with widely known words, in order to attract the attention and make the reader think about the headline and its peculiarity.

**Stylistic Expressive Means:** In the present example, no particular stylistic expressive means can be found.

**Function:** This headline’s main function is to attract reader’s attention. The writer has gained it through the play of words. This is a good example of how journalists are doing their job and with various ways try to get the reader’s attention and make readers want to read the article. However, the headline does not carry the function of the informativity.

### 3.The Shape of Things

**Syntax:** This headline's structure is incomplete, because it lacks predicate. The same as in previous examples, this headline is also relatively short.

**Grammar:** It is impossible to determine the tense and the mood of the sentence, since it lacks the predicate. At the beginning of the headline stands an article 'the' which shows that the word 'shape' is a concrete thing used in singular. This headline also lacks any punctuation marks.

**Vocabulary:** There are no specific words or word phrases in this example.

**Stylistic Expressive Means:** The given example does not contain any specific stylistic expressive means or examples of intertextuality.

**Function:** The main function of this example is to attract readers, and arise an interest in them. This headline neither contains any information nor expresses the writer's attitude.

### 4.Look now

**Syntax:** The given headline is another example of an incomplete sentence, because, here, it lacks the first personal pronoun. Since it consists only of two words, this headline can be considered as a short sentence.

**Grammar:** The given example is written in the present tense, active form. The writer of the headline writes it in the imperative mood, therefore, it addresses the reader. This headline also lacks any kind of punctuation, but still it is clear, how to read it, due to the imperative mood that is used.

**Vocabulary:** This headline does not contain any specific words or terminology. Although there are no peculiarities regarding the vocabulary, it is still worth it to mention, that the particular phrase is pretty popular and it can be found in many places, e.g., in commercials, on signs, etc. therefore, the reader might be aware of this inscription.

**Stylistic Expressive Means:** The given example does not contain any examples of stylistic expressive means.

**Function:** Similarly to the previous examples, in this case the writer does not inform the reader about the topic; the journalist also does not show his or her personal attitude; therefore, the main function of this headline is just to attract the attention of the reader.

To sum up, February's issue contain four headlines that have been analysed. Similarly to the previous analysis and drawn conclusions, in this issue the journalists also use the same writing techniques that are described in the theoretical part of the present paper. All the headlines are very short, only one is written in the present active form, for the rest three headlines, it is impossible to determine the tense, mood, and form. In none of this headlines

are observed specific terminology, whereas, in two headlines are observed cases of intertextuality.

The next issue of *Vogue 2016* contains 4 headlines; they are analysed similarly to the previous cases.

### 1. Love At First Sight

**Syntax:** The given headline is another case of incomplete sentence, since this example lacks predicate. Already typical feature is an omission of any kind of punctuation.

**Grammar:** Since the given example lacks the predicate, thus, it is impossible to define the tense and the form of the headline. It is also impossible to set the mood of the headline. This sentence is an elliptical, since it is incomplete.

**Vocabulary:** In the given headline is used a stylistically strong word 'love'. According to the linguists, writers use such kind of words in their headlines in order to attract the attention of the reader.

**Stylistic Expressive Means:** It is worth to mention that the given phrase is widely spread and known; therefore, this can be considered to as the case of intertextuality. There are no other stylistic devices used in the sentence.

**Function:** This headline is also an example of the case, when it does not contain information about the following article, but attracts the reader by its familiarity. Here, the writer also does not express his or her opinion.

### 2. Table for two

**Syntax:** The present example is a case of an incomplete sentence. It is very short and lacks any punctuation mark.

**Grammar:** The given example is an elliptical sentence due to its incomplete structure as a sentence. There are not any articles, although, from the grammatical point of view, it should be at the beginning of the sentence. However, omission of articles in headlines, according to the theory, is quite a regular practice. Since there are no predicate in the sentence, it is impossible to define the thence, form, and the mood of the sentence.

**Vocabulary:** The given example does not contain any specific words or terminology.

**Stylistic Expressive Means:** In the given example are not observed any stylistic or phonetic devices. However, this example, similarly to the previous one, is a widely recognized and often used phrase; therefore, this headline can be considered as an example of intertextuality.

**Function:** The function of the present example is only one- to attract the attention of the reader, besides, there is used the word 'love', which is stylistically strong words. As

previously mentioned, this expression is widely used and, therefore, recognized. The writer uses this combination of words purposefully, in order to catch the attention.

### 3. Tomorrow Land

**Syntax:** The given example is an incomplete sentence that consists only from one object. There is also omission of punctuation marks.

**Grammar:** Since the sentence consists only from the object, in this case, it is also impossible to define the tense of the sentence, the same as, form and the mood. The given example also lacks any article, although it should be at the beginning of the sentence.

**Vocabulary:** There are no peculiarities regarding the given example.

**Stylistic Expressive Means:** In the given example is observed a case of metaphor, besides, this is an example of intertextuality. This combination of words is relatively popular and widely spread, therefore, it is familiar to the reader.

**Function:** The main function of this headline is to attract the readers by the expression's familiarity. The writer does not express the personal opinion and does not provide with any kind of detailed information about the article, it just gives an overall impression.

### 4. Hide & Seek

**Syntax:** The headline is another example of the incomplete sentence, because it lacks subject and object. Similarly to previous sentences, this example also lacks any punctuation mark. This sentence is short, as it is suggested by McKay (2000).

**Grammar:** This example contains two verbs of an infinitive type, therefore, this example is written in the present active form, and has an imperative mood. Although the omission of punctuation marks, it is still possible 'to feel' the mood of the sentence, since the writer uses an imperative mood.

**Vocabulary:** There are peculiarities observed regarding the words' choice. The author uses the symbol '&' instead of the word 'and', thus it looks more fashionable and attractive. According to Berner (2007), only known symbols and abbreviations should be used, otherwise, there reader might get confused.

**Stylistic Expressive Means:** Although there are no peculiarities regarding the word choice, there can be observed another case of intertextuality. This phrase is familiar to every English speaking person, because it is widely used on the daily basis and, moreover, this is the name of popular children's game.

**Function:** The function of the given example is to attract the reader and make him or her want to read the whole article. The author of the headline does not express personal opinion and does not give any information about the article.

To sum up, headlines used in the March issue, according to the analysis, are very similar in terms of linguistic peculiarities. All of the headlines are incomplete sentences. Only in the example of the last case it is possible to define the tense, form, and the mood of the sentence. There is one case of metaphor, one case of abbreviation, and one case of the use of the stylistically strong word *love*. All four cases contain intertextuality.

From the April issue of *Vogue* are taken three headlines.

### 1. The Beat Goes On

**Syntax:** This headline is the first case, when can be observed a full declarative sentence. However, the writer does not use any kind of punctuation mark. The structure of the sentence is simple and it is relatively short, as suggested by linguists.

**Grammar:** Since this is a complete sentence with a predicate, it is possible to define that the sentence is written in the present active form. Although there is no exclamation mark at the end, it is possible to define that this is an exclamatory sentence.

**Vocabulary:** Although there are no peculiarities regarding the word choice, still the writer uses relatively strong word- beat. According to Verdonk (2000) this is a good way how to attract the attention of the reader.

**Stylistic Expressive Means:** In this example is observed a case of metaphor of direction. Besides, this expression is widely known and seen in many other places, therefore, this is also a case of intertextuality. According to Verdonk (2000), this is another great way how to attract the attention of the reader.

**Function:** Similarly, as in previous examples, this headline does not contain any information about the article, but only gives a clue. In this case the author does not give any personal attitude. On the basis of this it can be concluded that also in this case this headline is used only to attract the attention of the reader.

### 2. Noteworthy

**Syntax:** This headline consists only from one word, therefore, it can be called a sentence word. Due to this reason this headline is very short and does not contain any punctuation mark.

**Grammar:** Since the headline consists only from one word and there is no verb, it is impossible to define the tense and the mood of the sentence. It is also impossible to state, whether this statement is written in the active or passive form.

**Vocabulary:** The headline is an interesting example of words compounding. It can be clearly seen that the particular word consists of two separate words- 'note' and 'worthy'. Due to the reason to attract the attention of the reader and make the headline look more interesting, the journalist puts these two words together. Many linguists who focus their studies on the

headlines writing, suggests journalists to invent their own ‘special words’ (in this case- the word of compounding), in order to attract the attention of the reader. Otherwise, there are no other cases, when terminology or specific phrases are used.

**Stylistic Expressive Means:** In the given example no cases of stylistic expressive means are observed.

**Function:** The main function of the given headline, the same as in previous headlines, is just to attract the attention of the reader. Due to its specific feature (word compounding), this headline is really eye-catching. It can also be concluded that here the author partially gives the personal point of view, because the word ‘noteworthy’, definitely, can be considered as an advice. However, the headline does not give detailed information about the article.

### 3. Do or Die

**Syntax:** The structure of the sentence is incomplete, because it lacks the subject and the object. There are no punctuation marks the same as in previous examples.

**Grammar:** From the grammatical point of view, it is possible to state that this sentence is written in the present active form, besides, the mood of the headline is imperative, or can be defined as a command. Such linguists as Verdonk (2000), Berner (2007), etc. claim that using imperative mood in headlines is a good choice, because it, apparently, attracts the attention of the reader. Moreover, all the words, except the word ‘or’, are written with the capital letters, thus, it is a Title case.

**Vocabulary:** There are no specific words, terminology or word phrases in this sentence.

**Stylistic Expressive Means:** This headline is an example of alliteration, when words standing in the row, start with the same consonant. This method is recommended to use by McKay (2000), because it is eye-catching sentence and also recognizable.

**Function:** The function of the headline is to attract the attention of the reader by using alliteration, and make the sentence as short as it is possible, without losing the main idea. This technique is also suggested by Orwell (1946). The author also shares the personal point of view in this headline, because the headline means ‘either you do it, or everything is lost’.

To sum up, in the rubric ‘People are Talking About’ all together are three headlines; all headlines are written following the similar techniques that are suggested by linguists. One example, the first so far, is a complete sentence, although it is still very short. There is one example of word compounding, which is another way how to ‘play’ with words and, therefore, attract the attention of the reader. The last headline ‘Do or Die’ is a case of alliteration.

The May issue’s headlines in the rubric ‘People Are Talking About’ are analysed the same as in previous examples. All together there are five headlines.

### 1. Homecoming

**Syntax:** This headline consists only from one word; therefore, it is an incomplete sentence.

**Grammar:** Since the sentence is incomplete and it lacks a predicate, it is impossible to define the tense and the form of the sentence. Also it is impossible to define the mood of the sentence. From the grammatical point of view, the sentence is correct, as it is admissible that sentence consists only form one word.

**Vocabulary:** This headline does not contains any specific terminology, although there is observed another interesting case. Although this word is not invented by the author, this example is a word compounding case. Again a good way this is a good way, how to attract the reader.

**Stylistic Expressive Means:** This headline does not contain any peculiar cases of stylistic expressive means.

**Function:** The only function of this headline is to attract the reader, because the headline consists only of one word and, therefore, it is noticeable. The headline does not provide wit any specific information about the article, but just give a 'clue' about the topic that is discussed in the article.

### 2. Shape Shifter

**Syntax:** The given headline is a sentence with an incomplete sentence structure.

**Grammar:** From the grammatical point of view, in the given case, it is impossible to define the tense and the form of the sentence. Besides, since it lacks the verb, it is also impossible to define the mood of the sentence.

**Vocabulary:** This headline does not contain any specific words, terminology or word phrases. Besides, there are no abbreviations or stylistically strong words.

**Stylistic Expressive Means:** In the given two words that are standing in the row start with the same consonant, therefore, this is the case of alliteration. Another peculiarity regarding this headline is the way of writing it. Generally, this word is written together, but here, the author is dividing the word into two separate words. This could be done in order to attract the attention by the familiarity of this words combination.

**Function:** The aim of this headline is to give an overall impression about the article, but not inform very detailed. Due to its specific way of writing, this also attracts the attention of the reader.

### 3. Into the Woods

**Syntax:** Syntactically, this sentence is incomplete, because it lacks the subject and predicate. This sentence is relatively short. This sentence lacks any punctuation, as well.

**Grammar:** Since the sentence lacks verb, it is impossible to define the tense of the sentence. For the same reason it is impossible to define, whether it is active or passive form. The writer uses the definite article, by this indicating that woods is a particular, well known place, although 'woods' is used in plural, and, according to the English normative grammar, there should not be any article before plural forms.

**Vocabulary:** This sentence does not contain any peculiar words or typical terminology.

**Stylistic Expressive Means:** For many readers, this sentence should sound familiar due to the name of film that was released relatively recently. Due to this fact, here can be observed the case of intertextuality, because the writer, knowing that this phrase might be familiar for many readers, uses it in the headline.

**Function:** The aim of the particular headline is to attract the reader by its familiarity. There are no personal views expressed; Moreover, there is no detailed information about the article; it just gives a clue, that the topic discussed in some way might be related to the film.

#### 4. Perfect Pour

**Syntax:** This headline is an incomplete sentence, because it lacks at least a verb. The headline is also relatively short and lacks any punctuation.

**Grammar:** This sentence has no tense, active or passive form, and the mood, because it lacks the verb. The sentence also lacks a definite or indefinite article at the beginning, depending on what the author of the article has meant. Some of linguists whose theory is summarised in terms of this Paper also claim that dropping articles is quite a regular method in headlines writing technique.

**Vocabulary:** There are no peculiarities observed in terms of the vocabulary.

**Stylistic Expressive Means:** In the given example is observed the case of an epithet, because the first word describes the best quality of the following noun. Besides, this is quite a regular expression that is widely known, therefore, this can also be a partial case of intertextuality, because the majority of readers are adults and are most likely to be familiar with this phrase.

**Function:** The aim of this headline to address the reader by its familiarity, besides, this phrase gives a certain 'party' mood of the article, because, usually, people are associating the phrase 'Perfect Pour' with beverages for adults, therefore, the whole article might be regarding the party topic or a discussion of beverages.

All in all, there are four headlines analysed. All headlines' structures are incomplete, besides they lack verb. The main goal of these headlines is to attract the readers by the familiarity of phrases that are used in headlines. All sentences are very short, but attractive and intriguingly. There is also one case where the epithet is used, therefore, it can be

concluded that some not always writers are using stylistically neutral language in their publications.

In June issue, there are two headlines from the rubric 'People Are Talking About'. The analysis of headlines is done in the same way.

### 1. Game Changer

**Syntax:** This headline similarly to previous examples has an incomplete sentence structure; there is also omission of the verb.

**Grammar:** Since there is no verb in the sentence, thus, it is impossible to define the tense, form, and the mood. Besides, the writes has not used neither definite nor indefinite article, which is grammatically incorrect, but, still, typical to headlines. As it was previously mentioned, this method is recommended by many linguists, e.g., Berner (2007).

**Vocabulary:** From the perspective of vocabulary, there are no peculiarities observed.

**Stylistic Expressive Means:** The given example can be considered as a case of metaphor, because it carries the indirect meaning. Here, it is not meant that something or someone changes the real game, but, most probably, the particular situation. This is very provocative headline; therefore, many readers might become interested to read the whole article. This is also widely known expression, therefore, for many readers it could be familiar.

**Function:** The main function of this headline is to attract the attention and make the reader interested in the article. As McKay (2000) suggests, the shorter the headline is, the better.

### 2. On the Line

**Syntax:** Syntactically this sentence is simple and incomplete. There are no punctuation marks. As suggested by many linguists, the headline is very short.

**Grammar:** There is no verb in the sentence; therefore, it is impossible to state the tense, form, and the mood of the sentence. This is also a Title case, when more 'important' words in the headline are capitalised.

**Vocabulary:** There is no special vocabulary or terminology in the sentence.

**Stylistic Expressive Means:** This phrase is very popular and have many meanings- either it is about 'being on the phone' or 'or be risked', etc. The meaning that is used here by the author depends on the article. This is an example, how the writer attracts the attention of the reader by providing with a doubtful phrase so that the one who is holding the magazine in her or his hands, become interested in reading the whole article.

**Function:** The function of this headline is to attract the attention of the reader. It is is provocative due to its several meaning, therefore, the one who sees this headline might be

interested to investigate whole article. This headline is also short, but 'catchy', again, this is attractive.

Although in June issue are analysed only two headlines, it allows to draw relevant conclusion. The journalists of articles are following the rules that are also suggested by the linguists- headlines are short, eye-catching, and provocative. This definitely makes reader to be interested in articles.

In July issue are three headlines, all analysed the same way as previous examples.

### 1. Bed of Roses

**Syntax:** The sentence is incomplete and very short, consists only from the subject.

**Grammar:** As it was observed in the previous examples, in this case also the verb is omitted; therefore, it is impossible state the tense, form, and the mood. The author also does not use the article at the beginning of the sentence, which is also grammatically incorrect. The Title case is observed, when only the most 'important' words are capitalised.

**Vocabulary:** There are no specific words or terminology observed.

**Stylistic Expressive Means:** In this headline is observed metaphor, because there is 'hidden' the idea of the bed that is made of roses. This is very colourful expression and, definitely, is eye-catching. Especially, *Vogue* is more women's rather than men's magazine, therefore, the particular phrase definitely should sound attractive.

**Function:** The main goal of the headline is to attract the reader by its picturesque expression. The writer does not share the personal point of view here.

### 2. Piece by Piece

**Syntax:** The sentence is short with an incomplete structure.

**Grammar:** Similarly to previous examples, this sentence omits several parts of speeches, therefore, there cannot be many comment about the grammatical feature. In the particular case is observed the Title case.

**Vocabulary:** No special cases regarding the vocabulary are observed.

**Stylistic Expressive Means:** In the particular headline, the author uses alliteration, as it is suggested by various linguists, e.g. McKay (2000). Moreover, in the particular case is observer repetition in order to make a stress on the meaning of the word 'piece', it is also eye-catching and easier to recognize.

**Function:** The main goal of this headline is to attract the reader by its peculiar format in terms of words outlining. The writer of the particular headline neither provides with any information about the article's topic nor shares the personal opinion.

### 3. Great Escapes

**Syntax:** The given sentence is short and is of an incomplete structure.

**Grammar:** The sentence consists only from the subject, and, therefore there is no tense or active/passive form. Neither there is a mood. According to the English grammar rules, there are exceptions, when the definite article can be used with plural forms in order to indicate a particular group. In this case, typically to other cases, the article is omitted.

**Vocabulary:** The headline contains such stylistically strong word as 'great'; by this the writer wants to stress the *greatness* of escapes about which is being described in the article.

**Stylistic Expressive Means:** This headline is an example of epithet, because this phrase is widely known, and usually, used in the particular 'combination'; the word 'great' is stylistically strong and describes the following noun.

All in all, there are three headlines in July issue. None of headlines are complete and does not contain the verb; therefore, it is impossible to define many grammatical features, e.g., tense, form, etc. In one headline is used metaphor, which is a good way how to attract the reader, although not every linguist suggests doing this, e.g., McKay (2000). In one headline is a case of alliteration, which makes it recognizable. In the last headline is used epithet, which creates a more picturesque impression.

The next issue contains four headlines, which are analysed, according the same method.

### 1. Portrait of America

**Syntax:** This is a short sentence with an incomplete structure.

**Grammar:** From the grammatical perspective, there is a mistake, because the writer has omitted the definite article at the beginning of the sentence. There is also observed the Title case, when not all words in the headline are capitalized, but the most 'important'.

**Vocabulary:** In terms of vocabulary, there is one proper name- America- which is always written with the capitalised first letter.

**Stylistic Expressive Means:** This phrase is a metaphor, because it carries the indirect meaning that implies an idea of imaginary 'portrait' not the real one. This is very 'strong' expression in which many might be interested.

**Function:** The function of the particular headline is to attract the attention of the reader. Many readers might be interested to read the article with such a 'strong' headline. This headline does not the personal point of view of the writer, although the personal point of view might be outlined in the article.

### 2. Outside In

**Syntax:** This headline is another example of short, incomplete sentence. In consists only from adjective.

**Grammar:** The sentence consists of an adjective, which is grammatically possible. In this headline are capitalised both letters; in comparison to previous examples this is different.

**Vocabulary:** The first words in a compound word, but it is not invented by the writer, since it is widely used and correct.

**Expressive Stylistic Means:** Although there are no specific stylistic devices used, for many readers this headline might sound familiar. Besides, there are many places, where this phrase is used, e.g., the name of the film or the song, in the book's title, etc.

**Function:** The function of the headline is to attract the attention of the reader and intrigue her or him. However, this headline does not contain the information about the article.

### 3. Folk Tales

**Syntax:** The sentence consists only from the subject, therefore it is incomplete,

**Grammar:** There is no verb in the sentence, therefore, it lacks the tense, the form, and the mood. The headline lacks any article, which is possible, because from the English grammar perspective, articles are not used with plural forms, although there are still exceptional cases.

**Vocabulary:** There are no peculiarities regarding the vocabulary.

**Stylistic Expressive Means:** This headline is stylistically neutral, because it does not contain any stylistic device.

**Function:** This headline does not contain any linguistic peculiarities; therefore, it has just an informative function.

### 4. Mother's Day

**Syntax:** This is an example of an incomplete sentence; this headline consists of subject.

**Grammar:** It is impossible to set the tense of the sentence, because it does not contain the verb. The apostrophe is used correctly, because it shows the possessive of the noun. McKay (2000) claims that many journalists have a struggle with this punctuation mark, although here it is used correctly. This notion is usually used without article.

**Vocabulary:** No peculiarities regarding the vocabulary can be found.

**Stylistic Expressive Means:** This words combination is widely known and recognized phrase, although there are no stylistic devices used.

**Function:** Since this phrase is familiar to everyone, it is the way how the writer attracts the reader.

All in all, there are four headlines. None of these are complete, therefore nothing much about the grammar can be commented. One headline does not contain any peculiarities in terms of vocabulary or stylistic devices, therefore, it has just an informative function.

From the September 2016 issue are taken four headlines for the analysis.

### 1. Alexander the Great

**Syntax:** The sentence has an incomplete structure, since it consists only from the subject.

**Grammar:** From the grammatical perspective, there is a mistake in word order, because it would be correct to say 'The Great Alexander', although in this case this phrase is widely known and the particular word order is adopted on a large scale.

**Vocabulary:** 'Alexander the Great' is a widely known name of a historical person; therefore, the headline with the familiar name is eye-catching and recognisable.

**Stylistic Expressive Means:** Firstly, in the headline is observed intertextuality – every reader is familiar with this name, because it appears in many other places- historical books, films, etc. Secondly, in the headline is used epithet- a very expressive and meaningful adjective that describes *Alexander*, besides this name is used already in such combination.

**Function:** The function of this headline is to attract the attention of the reader by the famous name of the historical person. It also gives a clue about the topic that is discussed in the article.

### 2. Picture, Picture

**Syntax:** The particular sentence is incomplete, which consists of two nouns. Both are separated by the comma, as equal parts of speech.

**Grammar:** Both nouns are separated with the comma, which is grammatically correct.

**Vocabulary:** No peculiarities regarding this example can be found.

**Stylistic Expressive Means:** This headline is a good example of repetition, because two identical words are repeating; besides they have parallel structures. This is done in order to make a greater stress on this headline. Headlines of such kind are also eye-catching.

**Function:** The only goal of this headline is to attract the attention of the reader. The headline does not contain any other information.

### 3. The Innocents

**Syntax:** Syntactically, this is incomplete sentence, because it consists only from the one word.

**Grammar:** The definite article is used before the name which is in plural. Grammatically it is correct, because by the article, the author indicates a concrete group of people.

**Vocabulary:** There are no peculiarities regarding the vocabulary; there is no terminology, as well.

**Stylistic Expressive Means:** This is the case of metaphor, because it has an indirect meaning. The notion of *The Innocents* has more divine features; the author means that this particular group is innocent in terms of mind, rather than physical existence.

**Function:** According to McKay (2000), it is recommended to write very short, but clear headlines. Moreover, stylistically, this headline is provocative, and, definitely, eye-catching, therefore it attracts the attention of the reader.

#### 4. Around the World

**Syntax:** In terms of syntax, this sentence is short and is incomplete. According to Berner (2007), it is recommended to write headlines as short as possible, but in the way that the main idea remains.

**Grammar:** Grammatically, this sentence is correct, because, despite the fact, that the sentence is incomplete, the word order is correct and the definite article is also used correctly.

**Vocabulary:** There are no special cases regarding the vocabulary.

**Stylistic Expressive Means:** This phrase is widely known, e.g., the pop group *Daft Punk* has a very popular song with the same name. This is not the only example, thus, for many people this phrase is known. Due to this, this is the case of intertextuality. The author uses it in order to make the headline more recognisable.

**Function:** The main function of this headline is to attract the attention of the reader. Besides, through this headline, the author states that the topic of the article is 'Travelling'.

All in all, from the September issue are analysed four headlines. Similarly to previous examples, all of the headlines have an incomplete structure. In two headlines is observed intertextuality, therefore, these are very recognizable headlines.

In the following issue are analysed three headlines.

#### 1. The Last Seduction

**Syntax:** The headline is incomplete, because it lacks the predicate. There are also no punctuation marks.

**Grammar:** Since there is no verb, it is impossible to define the tense and whether the active/passive form is used. The definite article at the beginning is used grammatically correctly, because it indicates the superlative degree of the adjective. All words are written with the capital letter, which is a Title case.

**Vocabulary:** The word 'seduction' is a relatively strong word, which also implies a deep meaning, therefore, the headline is attractive to the readers.

**Stylistic Expressive Means:** This headline does not contain any stylistic device.

**Function:** The headline attracts the attention by its *interesting* combination of words. Besides, the word 'seduction' is relatively provocative, therefore, many readers might get interested to read the article with such a headline.

#### 2. A Trip to Bountiful

**Syntax:** The sentence is incomplete, because it lacks predicate. There is also an omission of punctuation marks. The sentence is short, therefore this corresponds the main 'rules' of *Headlines*.

**Grammar:** The writer uses the indirect article correctly; besides, there is no article before the word 'Bountiful', because this is a proper name.

**Vocabulary:** Regarding the vocabulary, there are not observed any kind of peculiarities or special cases.

**Stylistic Expressive Means:** In the given example, stylistic devices are not used.

**Function:** The main function of this headline is to inform the reader that the following article is about travelling. Besides, some readers might be attracted by the familiar proper noun.

### 3. Grumpy Old Man

**Syntax:** the sentence is incomplete, because there the predicate is not used.

**Grammar:** From the grammatical point of view, there is a mistake regarding the article. According to the rules, at the beginning of the sentence should be an indirect article, however, it is skipped here.

**Vocabulary:** There is not observed any specific case.

**Stylistic Expressive Means:** Although there is an adjective, it cannot be perceived as any stylistic device, e.g., an epithet. According to the knowledge of this BA paper's author, there exists a cartoon, with the same name, therefore, for many readers, this headline might sound familiar. In case of this, here is observed the case of intertextuality.

**Function:** The main goal of this headline is to attract the attention of the reader.

To sum up, the analysed headlines are incomplete sentences, because they lack the predicate. Due to this reason, it is impossible to state the tense and the form of each headlines' sentence. Out of three, there is only one case, when there is used the 'strong' word, in order to attract the attention of the reader.

Further are analysed headlines from the November issue's rubric 'People Are Talking About'.

### 1. Team Spirit

**Syntax:** This is an incomplete sentence, because it lacks the predicate.

**Grammar:** Since there is no verb, it is impossible to state the tense or whether it is the active/passive form. The writer has also omitted the article at the beginning, therefore, grammatically, it is incorrect. However, it is acceptable in case of headlines.

**Vocabulary:** In this headline is used stylistically strong word- spirit. This gives the whole headline the feeling of importance.

**Stylistic Expressive Means:** Here is observed the case of metaphor, because the *team spirit* is a combination of words that indicates an abstract object, although, everyone knows about it and are even able to feel it. This phrase has a ‘strong’ meaning, definitely, attracting the attention of the reader.

**Function:** Since the headline is stylistically strong and implies a valuable meaning, it attracts the reader; therefore, this is the main function.

## 2. The Heart Of Things

**Syntax:** This headline is another example, when the sentence lacks the predicate.

**Grammar:** Since the sentence lacks the predicate, there cannot be given comments regarding the tense, mood, etc. The author uses the definite article at the beginning, therefore, it is done grammatically correct.

**Vocabulary:** No specific words or terminology is used.

**Stylistic Expressive Means:** This sentence is used figuratively, therefore, it can be said that this is the case of metaphor. According to McKay (2000), the usage of metaphors in headlines and titles, is relatively doubtful technique, due to the reason that it can become a cliché.

**Function:** For some readers this headline might sound familiar, besides, it has a metaphorical meaning, therefore, it can attract attention of the reader. Undoubtedly, on the basis of this, it can concluded that the main goal of this headline is to attract the attention of the reader.

To sum up, both headlines analysed are similar in terms of the syntax- because both of them are incomplete sentences, lacking the predicate. Both headlines might be familiar to the readers due to their wide usage, therefore, the aim of these headlines is- to be eye-catching and attract the reader.

In the last issue of *Vogue* 2016 also is the rubric, called ‘People Are Talking About’; further, are analysed two headlines.

## 1. A Boy’s Life

**Syntax:** The given headline has an incomplete sentence structure, since there is no predicate

**Grammar:** It is impossible to state the tense, the mood, etc. The apostrophe is used correctly, because it indicates the possession. Besides, the author uses the article at the beginning of the sentence correctly.

**Vocabulary:** There are no peculiarities observed.

**Stylistic Expressive Means:** In the given headline no stylistic devices are used.

**Function:** The aim of the given headline is to inform the reader about the possible topic that is discussed in the article. Otherwise, this headline is neutral, therefore, does not attract the attention very much.

## 2. Fighting Spirit

**Syntax:** This sentence lacks any punctuation mark, therefore, it is incomplete.

**Grammar:** The journalist skips the article at the beginning of the sentence, which is grammatically incorrect. The Participle form of 'fighting' is describing the noun.

**Vocabulary:** Both words are with the 'strong' meaning; otherwise, there isn't use any terminology, etc.

**Stylistic Expressive Means:** This expression is a metaphor, because it is figurative object, but still understandable for everyone. This metaphor is 'strong' and implies a deep meaning.

**Function:** The function of the headline is to be eye-catching and, therefore, rise the interest in the reader.

Both headlines are incomplete sentences, lacking the predicate. The first headline is relatively neutral; therefore it has an informative function. Whereas, the second is not stylistically neutral, therefore, attract the attention very well.

To sum up, the results of the analysis show that almost all headlines (95%) in *Vogue* 2016 issues' rubric 'People Are Talking About' are incomplete sentences. Only 9 headlines (23%) out of all have the verb, therefore, it is impossible to state that these sentences are written in the present active form. According to McKay (2000) and Orwell (1946), this is the best way how to write headlines, because the present tense and the active form give the reader the feeling of the present moment. Due to this, the article sounds more topical, as well. There are several cases of elliptical sentences (9 sentences-23 %), according to McKay (2000) omitting words, but keeping the main idea, is recommendable. According to her, the less words are in the sentence- the better, because it is easier for the reader to perceive the information. Moreover, the results shows that 12 (31 %) headlines lacks either definite or indefinite article. According to Berner (2007), it is permissible that articles in headlines are omitted. However, there are 6 cases (15 %) observed, when the article is used correctly, according to the grammar rules. There are 2 headlines (5 %), where journalists are inventing their own 'personal' words by compounding or splitting other words. In chosen headlines no cases of 'jargon' can be observed. In more than half of headlines the intertextuality is observed- this tendency shows that journalists are using familiar and popular words and phrases in their headlines in order to attract the attention of the reader. Moreover, there is another technique that is used by many journalists- in 18% of all headlines is observed

alliteration. Out of this it can be concluded that 'playing with sounds' is also popular among journalists. There is only one case (3%), when the symbol '&' is used instead of the word 'and'. There is also observed a tendency, when journalists do not write their headlines in a way, so that they would contain an informative content, because, the results show that only one headline is introducing the topic of the article, in all other cases headlines are meant only for one reason- to attract the attention of the reader.

## CONCLUSIONS

To sum up, the language that is used in fashion magazines is very specific and can be characterized by specific communicative purposes. The goal of the present paper was to investigate the language used in fashion magazines and, particularly, the peculiarities of the fashion magazine's *Vogue* headlines.

The analysis of theoretical materials provided by such linguists as *O'Keeffe (2006)*, *Talbot (2007)*, *Berner (2007)*, *McKay (2000)*, *Bradford (2015)*, etc. about media discourse in general and the language used in fashion magazines in particular, allowed the author of the present paper to draw conclusions on Fashion magazines as a separate branch of mass media industry. This branch is developing rapidly and has already formed its individual peculiarities in terms of the language use.

Moreover, fashion journalism has developed so far that the great attention is paid, separately, to the 'right way' of headlines writing. There exists a certain division of styles in the English language, and one of the genres is *the newspapers style*, which implies rules regarding the language use in newspapers and magazines. Since headlines writing in magazines, newspapers, etc. is a separate topic for studies, under the newspapers style has formed another subgenre- *headlines*. According to the main rules of *headlines*, headlines should have several functions, e.g., be relatively short and understandable, give a brief summary or insight about the whole paragraph, and, finally, be interesting and eye-catching.

In addition, *headlines* is a relatively new subgenre; therefore, there are no many theoretical materials available on this topic. However, there are already some linguists as, for example, *Verdonk (2000)*, who has been studying this field and has already created some outline according to which a decent headline should be formed.

According to *Verdonk (2000)*, it is recommendable that a well written headline should contain stylistically strong words, such as- love, war, peace, world, etc. Due to this, the headline becomes more meaningful and also attracts the attention of the reader. The linguist also suggests that the writer should use alliteration in their headlines. He also claims that such phonetic stylistic device as a rhythm is also a nice way of attraction, because it also allows recognize the headline better. There exists another way, how to attract the attention- use widely known and recognized words in order to attract readers. This is called intertextuality. It is not excluded that some of writers are using widely known words or phrases in their headlines, but invent small changes in them; in result, for the reader the headline sounds familiar, even if it has been changed in some way.

However, Verdonk (2000), is not the only linguist, who is observing headlines, and the language used in them. There are also other authors, e.g., Berner (2007), who has also observed peculiarities regarding headlines and their language. There are several rules and suggestions that are proposed by this linguist in order to make headlines sound decent. The first suggestion is to write headlines present tense, since then headlines give the sense of the present moment and topicality of news. Beside this, the linguist encourages journalists to write headlines so that they are- short, clear, and economical. The same point of view is shearing McKay (2000), who claims the headlines should be written following the same principle. Truth to be said that the principal *simplicity, clarity, economy* is related not only to headlines, but articles, in general. Additionally, McKay (2000) also comments that fashion journalism is a specific genre in the general journalism. The peculiarity of this field hides in the style and the general outline of magazines. Fashion magazines are very colourful and picturesque; they contain very many photos from different fashion events, catwalks, etc. Due to this, headlines in fashion magazines should be very short, provocative, and, therefore, attractive, so that they can correlate with the pictures around.

The results of the empirical research show that headlines in the rubric of fashion magazine *Vogue* correspond to the theoretical materials about headlines. Indeed, headlines are very short, sometimes even limited to one word- there is one example observed, when the journalist of *Vogue* uses only one compound word as a headline. The majority or 23% of headlines consist of 3 words in a sentence; 17 % of headlines consist of 2 words, and, finally, only 8% consist from 4 words. From the syntactical perspective, headlines are always of a simple structure, generally, incomplete. Besides, many authors chose to use imperative mood in order to address the reader and make the headline sound provocative- 21% of analysed headlines was written in the imperative mood. The journalists are not using their headlines for the informative purposes, but to attract the attention of the reader, thus, only one headline from those analysed, gives information about the discussed topic.

Thus, the conclusion can be drawn and the research question answered- *in order to attract readers' attention, Vogue magazine's headlines are written with specific grammatical, syntactical and lexical features*. The analysis shows that headlines that are written in *Vogue's* rubric 'People Are Talking About' are relatively short (the majority consists of 3 words) with omitting one or another part of speech, headlines lack punctuation mark, the same as articles, etc. These features help attract the attention of the reader; therefore, the role of the language in headlines is crucial.

## THESES

1. Media discourse is created with a purpose of communication and for a specific target audience.
2. The language of magazines and newspapers belongs to the so-called *publicistic* functional style of the English language.
3. *Fashion journalism* is a separately developing branch in journalism, related to fashion magazines, where different articles, interviews, etc. regarding the fashion industry are published.
4. *Headlines* is a style defining how headlines in magazines, newspapers, tabloids, etc. should be written. And meant to attract the attention of the reader and make them want to read the whole article.
5. The main role of headlines in fashion magazines is very crucial, because, firstly, they should attract the attention of the reader. Besides, these headlines should be short, attractive, and give an impression about the topic that is discussed in the article.
6. There exist several rules for headlines writing, e.g., 'economy', clarity, simplicity, awareness of unknown abbreviations, etc. Nevertheless, there are still experts who claim that these rules not always should be strictly followed; sometimes it is worth it to trust the intuition.
7. Headlines in *Vogue* 2016 issues' rubric 'People Are Talking About' are examples that represent a great variety of syntactical, lexical, and grammatical peculiarities that are typical to headlines written in fashion magazines.
8. All headlines written in the rubric 'People Are Talking About' are very short sentences, sometimes, consisting only from one word. Part of headlines is written in the imperative mood in order to sound more provocative and, thus, attract readers' attention.
9. One of the most popular techniques observed in headlines writing is ellipsis.
10. The majority of headlines in rubric 'People Are Talking About' are written in order to attract the attention of the reader rather than inform about the topic of the article.

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2. Oxford Living Dictionary : <https://en.oxforddictionaries.com/definition/alliteration> [Accessed on May 6, 2017]

### Corpus of Texts:

*Vogue 2016 issues, the rubric ‘People Are Talking About’.*

#### **1. January Issue:**

1. Find Your Groove (p 50) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1766237663/fulltext/DC59C236D25A445FPQ/35?accountid=12441> [Accessed on April 10, 2017]
2. Show Me The Money (p 51); available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1766237655/DC59C236D25A445FPQ/36?accountid=12441> [Accessed on April 10, 2017]
3. Talk The Talk (p. 53); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1766237661/DC59C236D25A445FPQ/38?accountid=12441> [Accessed on April 10, 2017]

4. Hold Your Ground (p. 53); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1766237661/DC59C236D25A445FPQ/38?accountid=12441> [Accessed on April 10, 2017]

5. Run With It (p. 53) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1766237661/DC59C236D25A445FPQ/38?accountid=12441> [Accessed on April 10, 2017]

## **2. February Issue:**

1. Rhapsody In Blues (p. 131) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1767844489/EEA0C91C6F2F4AF7PQ/81?accountid=12441> [Accessed on April 10, 2017]

2. Clock Work (p. 132) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1767844444/EEA0C91C6F2F4AF7PQ/83?accountid=12441> [Accessed on April 10, 2017]

3. The Shape Of Things (p. 136) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1767844406/EEA0C91C6F2F4AF7PQ/88?accountid=12441> [Accessed on April 10, 2017]

4. Look Now (p. 136) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1767844406/EEA0C91C6F2F4AF7PQ/88?accountid=12441> [Accessed on April 10, 2017]

## **3. March Issue:**

1. Love At First Sight (p. 442) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1777958722/44845F660B7046C3PQ/191?accountid=12441> [Accessed on April 10, 2017]

2. Table For Two (p. 444) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1777958728/44845F660B7046C3PQ/193?accountid=12441> [Accessed on April 10, 2017]

3. Tomorrow Land (p. 448) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1777958718/44845F660B7046C3PQ/199?accountid=12441> [Accessed on April 10, 2017]

4. Hide & Seek (p. 452) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1777958650/44845F660B7046C3PQ/205?accountid=12441> [Accessed on April 10, 2017]

## **4. April Issue:**

1. The Beat Goes On (p. 210); available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1787036127/45EF095F07644FF0PQ/107?accountid=12441> [Accessed on April 10, 2017]
  2. Noteworthy (p. 212) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1787036148/45EF095F07644FF0PQ/109?accountid=12441> [Accessed on April 10, 2017]
  3. Do or Die (p. 213) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1787036201/45EF095F07644FF0PQ/111?accountid=12441> [Accessed on April 10, 2017]
- 5. May Issue:**
1. Homecoming (p. 168) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1790629149/89D1CB3B66AE4F64PQ/102?accountid=12441> [Accessed on April 10, 2017]
  2. Shape Shifter (p. 168) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1790629149/89D1CB3B66AE4F64PQ/102?accountid=12441>[Accessed on April 10, 2017]
  3. Into The Woods (p. 170) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1790629196/89D1CB3B66AE4F64PQ/107?accountid=12441> ; [Accessed on April 10, 2017]
  4. Perfect Pour (p. 172) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1790629168/89D1CB3B66AE4F64PQ/111?accountid=12441> [Accessed on April 10, 2017]
- 6. June Issue:**
1. Game Changer (p. 90) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1797560306/F938922FF2A34E6FPQ/57?accountid=12441> [Accessed on April 10, 2017]
  2. On The Line (p. 92) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1797560255/F938922FF2A34E6FPQ/60?accountid=12441> [Accessed on April 10, 2017]
- 7. July Issue:**
1. Bed Of Roses (p. 88) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1807065052/33D86BE5CB54F9DPQ/51?accountid=12441> [Accessed on April 10, 2017]
  2. Piece By Piece (p. 90) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1807064672/33D86BE5CB54F9DPQ/55?accountid=12441> [Accessed on April 10, 2017]

3. Great Escapes (p. 90) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1807064672/33D86BE5CB54F9DPQ/55?accountid=12441>[Accessed on April 10, 2017]

#### **8. August Issue:**

1. Portrait Of America (p. 110) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1813159799/14C987C343C347CAPQ/75?accountid=12441> [Accessed on April 10, 2017]

2. Outside In (p. 112) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1813159846/14C987C343C347CAPQ/77?accountid=12441> [Accessed on April 10, 2017]

3. Folk Tales (p. 114); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1813159851/14C987C343C347CAPQ/81?accountid=12441> [Accessed on April 10, 2017]

4. Mother's Day (p. 114); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1813159851/14C987C343C347CAPQ/81?accountid=12441> [Accessed on April 10, 2017]

#### **9. September Issue:**

1. Alexander The Great (p. 629) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1826078496/D98AF732353E495EPQ/233?accountid=12441> [Accessed on April 10, 2017]

2. Picture, Picture (p. 650) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1826078312/D98AF732353E495EPQ/243?accountid=12441> [Accessed on April 10, 2017]

3. The Innocents (p. 662); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1826078308/D98AF732353E495EPQ/251?accountid=12441> [Accessed on April 10, 2017]

4. Around The World (p. 666); available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1826078378/D98AF732353E495EPQ/256?accountid=12441> [Accessed on April 10, 2017]

#### **10. October Issue:**

1. The Last Seduction (p. 232) ; available from:

<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1842510028/86EDB01F841D4178PQ/109?accountid=12441> [Accessed on April 10, 2017]

2. A Trip To Bountiful (p. 236) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1842510004/86EDB01F841D4178PQ/114?accountid=12441> [Accessed on April 10, 2017]
3. Grumpy Old Men (p. 238) available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1842509989/86EDB01F841D4178PQ/117?accountid=12441> [Accessed on April 10, 2017]

#### **11. November Issue:**

1. Team Spirit (p. 178) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1847874588/5BEDFA4C90FE4EA9PQ/98?accountid=12441>[Accessed on April 10, 2017]
2. Talk To Me (p. 180) available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1847874645/5BEDFA4C90FE4EA9PQ/101?accountid=12441> [Accessed on April 10, 2017]
3. The Heart Of Things (p. 186) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1847874590/5BEDFA4C90FE4EA9PQ/106?accountid=12441> [Accessed on April 10, 2017]

#### **12. December Issue:**

1. A Boy's Life (p. 204) ; available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1858846630/9C55761F20864D81PQ/125?accountid=12441> [Accessed on April 10, 2017]
2. Fighting Spirit (p. 210); available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1858846700/9C55761F20864D81PQ/130?accountid=12441> [Accessed on April 10, 2017]
3. Border Lines (p. 210); available from:  
<http://search.proquest.com.ezproxy.mdx.ac.uk/docview/1858846700/9C55761F20864D81PQ/130?accountid=12441> [Accessed on April 10, 2017]

## **Appendix 1**

The corpus of headlines collected from all issues of the fashion magazine *Vogue* 2016.

### **1. January Issue:**

1. Find Your Groove (p 50) ;
2. Show Me The Money (p 51);
3. Talk The Talk (p. 53);
4. Hold Your Ground (p. 53);
5. Run With It (p. 53) ;

### **2. February Issue:**

1. Rhapsody In Blues (p. 131) ;
2. Clock Work (p. 132) ;
3. The Shape Of Things (p. 136) ;
4. Look Now (p. 136).

### **3. March Issue:**

1. Love At First Sight (p. 442) ;
2. Table For Two (p. 444) ;
3. Tomorrow Land (p. 448) ;
4. Hide & Seek (p. 452) .

### **4. April Issue:**

1. The Beat Goes On (p. 210);
2. Noteworthy (p. 212) ;
3. Do or Die (p. 213) .

### **5. May Issue:**

1. Homecoming (p. 168) ;
2. Shape Shifter (p. 168) ;
3. Into The Woods (p. 170) ;
4. Perfect Pour (p. 172) .

### **6. June Issue:**

1. Game Changer (p. 90);
2. On The Line (p. 92) .

### **7. July Issue:**

1. Bed Of Roses (p. 88) ;
2. Piece By Piece (p. 90) ;
3. Great Escapes (p. 90) .

### **8. August Issue:**

1. Portrait Of America (p. 110) ;
2. Outside In (p. 112) ;
3. Folk Tales (p. 114);
4. Mother's Day (p. 114);

### **9. September Issue:**

1. Alexander The Great (p. 629) ;
2. Picture, Picture (p. 650) ;
3. The Innocents (p. 662);
4. Around The World (p. 666).

### **10. October Issue:**

1. The Last Seduction (p. 232) ;
2. A Trip To Bountiful (p. 236) ;
3. Grumpy Old Men (p. 238).

### **11. November Issue:**

1. Team Spirit (p. 178) ;
2. Talk To Me (p. 180);
3. The Heart Of Things (p. 186) ;

### **12. December Issue:**

1. A Boy's Life (p. 204) ;
2. Fighting Spirit (p. 210)

## Dokumentārā lapa

Bakalaura darbs 'Linguistic Peculiarities of Headlines in the Fashion Magazine *Vogue*' (Modes žurnāla *Vogue* virsrakstu lingvistiskās īpatnības) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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24.05.2017.

Rekomendēju darbu aizstāvēšanai:

Vadītāja: lektore Tatjana Bicjutko

24.05.2017.

Recenzents:

Studiju metodiķe: Sintija Zankovska

Darbs iesniegts Anglistikas/Sastatāmās valodniecības un tulkošanas nodaļā 24.05.2017.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2017. gada..... jūnijā, prot. Nr. ...., vērtējums .....

Komisijas sekretāre: