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HYBRIDIZATION OF AMERICAN COSMO BUSINESS WOMEN'S IMAGE IN THE
TURKISH VERSION OF COSMOPOLITAN AND ELELE MAGAZINE FOR 2009

M.A THESIS IN AMERICAN CULTURE AND LITERATURE

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ABSTRACT

Cosmopolitan is an international popular magazine published as 63 editions in 36 languages for women who talk the same ‘women’s language’ worldwide. The ideology of Cosmopolitan is that women should be sexually influencing and satisfying men in terms of their sex appeal. The world for Cosmo woman turns around a modern fantasy empowering women with their sexuality. The Cosmo career woman, a beautiful female with an attractive and proportional body image, represents the ideals that business women should have to achieve success at their business and their sexual relationships. The magazine heavily adorned with a sexual language presents various data on fashion, beauty, and sex so that career women lead a pleasant and qualified life. The American version challenges women’s invisibility at the business sphere where male values are dominated because of her femininity and serves as a guideline for the Turkish version. In this thesis, the hybridization process of American Cosmo business women’s image is discussed in the magazine’s Turkish version and how certain values of the American culture are reflected or culturally borrowed from another Turkish magazine called Elele are shown. Meanwhile, the differences between these women’s lifestyle magazines that result from cultural dissimilarities are revealed.

Keywords: Sexuality, Women, Business, Body Image, Cosmopolitan, Elele, Magazine

ÖZET

Cosmopolitan 36 dilde ve 63 versiyonda basılan, dünya çapında aynı ‘kadın dilini’ konuşan kadınlara hitap eden uluslararası popüler bir kadın dergisidir. Cosmopolitan’ın ideolojisi kadınların cinsel çekicilikleriyle erkekleri etkilemeleri ve cinsel olarak tatmin etmeleridir. Cosmo kadınının dünyası, kadını cinselliğiyle güçlendiren modern bir fantezi çevresinde döner. Cosmo kariyer kadını, çekici ve orantılı bir vücuda sahip güzel bir kadındır. Kariyer kadınlarının işlerinde ve seks hayatlarında başarıya ulaşmak için sahip olması gereken idealleri temsil eder. Yoğun bir cinsel içeriğe sahip olan dergi, çalışan kadınların daha iyi ve kaliteli bir hayat sürmeleri için moda, güzellik ve seks üzerine çeşitli bilgiler sunar. Derginin Amerikan versiyonu çalışan kadınının erkek dünyasının değerlerinin hakim olduğu iş yerinde kadınlığından ötürü görünmez olmasına karşı çıkar ve derginin Türk versiyonu için bir kılavuz olur. Bu tezde, Amerikan Cosmo iş kadını imajının derginin Türk versiyonundaki melezleşme süreci tartışıldı ve Amerikan kültürüne ait çeşitli değerlerin Elele adlı diğer bir Türk dergisi tarafından nasıl yansıtıldığı ya da kültürel olarak ele alındığı gösterildi. Aynı zamanda, bu üç kadın yaşam stili dergisinin kültür farklılıklarından meydana gelen farklar ortaya çıkarıldı.

Anahtar Kelimeler: Cinsellik, Kadın, Kariyer, Vücut İmajı, Cosmopolitan, Elele, Dergi

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CONTENT

ABSTRACT.....	i
ÖZET.....	ii
ACKNOWLEDGEMENT.....	iii
CONTENT.....	iv
LIST OF FIGURES.....	vi
1. INTRODUCTION.....	1
1.1 The Theory of Hybridization.....	6
2. GENERAL INFORMATION ON WOMEN’S LIFESTYLE MAGAZINES IN TURKEY.....	10
3. INTRODUCTION TO COSMOPOLITAN AND ELELE MAGAZINES.....	16
3.1 The Comparison of Cosmo Business Women’ Image.....	22
3.2 The Depiction of Elele Business Woman’s Image.....	42
4. ELEMENTS RELATED WITH THE IMAGE OF BUSINESS WOMEN IN WOMEN’S LIFESTYLE MAGAZINES.....	53

4.1 Invisibility in the Business Sphere.....	53
4.2 White Beauty Ideals for Business Women.....	56
4.3 Masculine Elements that Business Women Adopt.....	64
5. SEXUALITY OF BUSINESS WOMEN	
5.1 The Influence of Sexuality over the Body Image of Business Women in Women’s Lifestyle Magazines.....	77
5.2 Dress Types in Women’s Lifestyle Magazines.....	92
5.3 The Male Gaze and Sexuality.....	104
6. EXAMPLES OF HYBRIDIZED ARTICLES IN WOMEN’S LIFESTYLE MAGAZINES.....	113
7. COMPARISON OF COSMOPOLITAN’S AND ELELE’S CAREER SECTIONS.....	121
8. CONCLUSION.....	135
9. REFERENCES.....	138

LIST OF FIGURES

Figure 3.1 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 3.2 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 3.3 *High Tempo*, Turkish Cosmopolitan November Issue 2009

Figure 3.4 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 3.5 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 3.6 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 3.8 *High Tempo*, Turkish Cosmopolitan November Issue 2009

Figure 3.9 *High Tempo*, Turkish Cosmopolitan November Issue 2009

Figure 3.10 *High Tempo*, Turkish Cosmopolitan November Issue 2009

Figure 3.11 *High Tempo*, Turkish Cosmopolitan November Issue 2009

Figure 3.12 *Chic Suggestions for Office*, Elele Magazine February Issue 2009

Figure 3.13 *Chic Suggestions for Office*, Elele Magazine February Issue 2009

Figure 3.14 *Urban Chic*, Elele Magazine February Issue 2009

Figure 3.15 *Neon Effect*, Elele Magazine February Issue 2009

Figure 3.16 *A Play with Texture*, Elele Magazine February Issue 2009

Figure 3.17 *We are Going on Vocation*, Turkish Cosmopolitan July Issue 2009

Figure 3.18 *Summer Breezes*, Elele Magazine August Issue 2009

Figure 4.1 *Summer Breezes*, Elele Magazine August Issue 2009

Figure 4.2 *Competition Time*, Turkish Cosmopolitan October Issue 2009

Figure 4.3 *High Tempo*, Turkish Cosmopolitan October Issue 2009

Figure 4.4 *Black is Back*, Elele Magazine September Issue 2009

Figure 4.5 *Black is Back*, Elele Magazine September Issue 2009

Figure 4.6 *Black is Back*, Elele Magazine September Issue 2009

Figure 4.7 *Black is Back*, Elele Magazine September Issue 2009

Figure 5.1 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.2 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.3 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.4 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.5 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.6 *Sexy and Impressive*, Turkish Cosmopolitan December Issue 2009

Figure 5.7 *Avant-garde Lady*, Elele Magazine October Issue 2009

Figure 5.8 *Avant-garde Lady*, Elele Magazine October Issue 2009

Figure 5.9 *Assertive Choices*, Turkish Cosmopolitan September Issue 2009

Figure 5.10 *Assertive Choices*, Turkish Cosmopolitan September Issue 2009

Figure 5.11 *Assertive Choices*, Turkish Cosmopolitan September Issue 2009

Figure 5.12 *Assertive Choices*, Turkish Cosmopolitan September Issue 2009

Figure 5.13 *Assertive Choices*, Turkish Cosmopolitan September Issue 2009

Figure 5.14 *Romantic Pastel*, Elele Magazine June Issue 2009

Figure 5.15 *Romantic Pastel*, Elele Magazine June Issue 2009

Figure 5.16 *Cosmo Woman Uses Asus*, Turkish Cosmopolitan September Issue 2009

Figure 5.17 *Cosmo Woman Uses Asus*, Turkish Cosmopolitan September Issue 2009

Figure 5.18 *Cosmo Woman Uses Asus*, Turkish Cosmopolitan September Issue 2009

Figure 5.19 *Cosmo Woman Uses Asus*, Turkish Cosmopolitan September Issue 2009

Figure 5.20 *Cosmo Woman Uses Asus*, Turkish Cosmopolitan September Issue 2009

Figure 7.1 *The colorful Faces of Law*, Turkish Cosmopolitan April Issue 2009

Figure 7.2 *I Wonder is This Your Office?*, Elele Magazine May Issue 2009

Figure 7.3 *I Wonder is This Your Office?*, Elele Magazine May Issue 2009

CHAPTER I

INTRODUCTION

International women's magazines play a significant role in shaping the lifestyles of millions of women in the world. They are seen as an inseparable companion of women who talk the same language worldwide thanks to grasping semiotic codes.¹ While informing women on a variety of specialized topics through arousing their curiosity, these magazines also reveal the common problems shared by them. Even if they try to improve women's position in society via becoming a voice, they are actually an instrument of today's consumer society which stays alive by selling the idealized image of women. With the appearance of advanced advertising techniques, these magazines have managed to create new markets in today's globalized world. They have considerably expanded their subscriptions thanks to the commercial agreements made with local companies overseas. While trying to sustain their unique brand images, these magazines have undergone a process of adjustment to the cultures of host countries so as to win the sympathy of their new crowd, as well. The production outcomes of these cooperative businesses are thus hybrid magazines which aim to preserve the original spirit of their brands while answering the expectations of the local readers.

¹ Semiotics is the study of signs. According to Stuart Hall all images are encoded and decoded. The loaded codes are deciphered by the viewers. Through this process a message exchange occurs.

With 63 international editions Cosmopolitan magazine, whose license is owned by Hearst Magazines in the United States, is one of these international women's magazines achieved to create a revolutionary image of woman that produced a fantasy of modern womanhood since 1965. In this thesis, my aim is demonstrate how the Turkish edition of Cosmopolitan magazine, which has been published by Turkuvaz Media since 1992, has tried to appeal to the tastes of Turkish women while undergoing a standardization strategy. Through the analysis of Cosmopolitan's hybridization process, I want to portray how new identities and meanings are produced in Turkish society as a result of the interaction of American and Turkish discourses. In that sense, I am particularly interested in the way these discourses² clash or interfere with each other at the contact zone.³ Mary Louis Pratt refers that contact zone is an area where cultural elements belonging to diverse cultures either come together for a perfect match or fight for gaining supremacy over each other. "Pratt (1992, p.4) defined the contact zone as 'social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination'" (Manathunga 167). In the case of women's lifestyle magazines, certain power relations are tried to be established during the cultural exchange. While the dominant culture strives to transmit its own values, the addressed culture seeking for innovation detaches itself from its own values. "In particular, the contact zone breaks down notions that cultures are tightly bounded and unchanging" (Manathunga 168). Although, the uprooted traditions in the addressed culture are challenged, this process is perceived as a constructive one rather a destructive one as the outcome is a new product, which is a 'cultural

² I am using the term discourse in Foucault's terms. According to Michel Foucault nothing has any meaning outside of discourse.

³ Contact zone is a term initially created by Mary Louise Pratt. She says that the contact zone occurs when cultures that are located in separated geographies and have different historical backgrounds meet for the first time. (Cite Pratt)

hybridity’.⁴ “New cultural knowledge, research and identities become possible in this ‘third space’ (Bhabha, 1994, p. 37) (Manathunga 168). The contact zone, is, in fact, this ‘third space’ which is rich, vibrant and productive as something new is created as an outcome of interaction. In that regard, this thesis aims to demonstrate how certain materials that are transmitted by the American version of *Cosmopolitan* magazine are ‘selected’ and ‘invented’ as different meanings in its Turkish version, in Pratt’s terms. By comparing the image of business woman that *Cosmopolitan* creates in the sections of *Cosmopolitan U.S* and *Cosmopolitan Turkey* issues for the year 2009, I intend to illustrate how *Cosmopolitan* specifically deals with career women’s issues and observe the difference in their portrayal of business woman’s image. Furthermore, I will examine the depiction of business woman’s image in the 2009 issues of *Elele*, or *Hand in Hand*, a leading popular Turkish women’s magazine, which started its publication under Dogan Media in 1976 with a similar format to *Cosmopolitan*, and show how it interprets the image of Turkish business woman differently than *Cosmopolitan Turkey*.

The depiction of *Cosmo* woman in the American version is a beautiful, seductive and single woman who sexually satisfies and attracts men with her body image possessing the ideals of white beauty that are related with a beautiful face, thin body, long hair and white skin. The idea of depending on a male partner in terms of financially is rejected in her depiction. Instead a sexy and self-sufficient woman image is portrayed. Having her economic freedom, the *Cosmo* model thus believes in sexual freedom. Therefore, the *Cosmo* model relying on sexual manipulation at the sphere of business is decisive to progress in her career and she sees sex as a tool of career advancement. The magazine containing heavily sexual materials compared to the Turkish version serves this goal.

⁴ Cultural hybridity is a term used by Catherine Manathunga to refer mingling of cultures.

The Turkish version of *Cosmopolitan* represents a Cosmo woman who is beautiful, attractive and independent. She has a constant desire of self improvement in her career. Reflecting the image of 'fun fearless female' in the original version of the magazine, the Cosmo woman, who does not necessarily be single, also pleases men with her ideal body image. Nevertheless, the emphasis on sexuality is comparatively less in this version. For instance, she does not use sex as a medium to advance in her career. Instead, she uses passive sexual manipulation at work and she shows her attachment to the Cosmo world through the products she consumes, the clothes she wears, and the lifestyle she traces.

Both of the versions of *Cosmopolitan* reflect the idea that every young woman can become a Cosmo woman if they follow the tips offered in the magazines. Therefore, the magazines function as a promise for many women to get away from the dissatisfaction about their lives. In some aspects, this is a concept that is related with the American Dream mythology. "Brown's reworking of American Dream mythology involved in construction and reconstruction of a desirable self, the presentation of identity as self-made, the valorization of femininity as a creative production" (Ouellette 377). Helen Gurley Brown, the first editor in chief of *Cosmopolitan* magazine in the United States built the idea of Cosmo woman upon the idea of American Dream in the sense that every woman can turn into the woman that they have always wanted to become.

Cosmo woman's self-made identity makes an emphasis on individualism. Therefore, instead of giving a struggle towards gender inequality with feminist movements, the Cosmo woman uses her sexuality to be powerful. "The feminist perception of *Cosmopolitan* is formulated as 'to compete is out, being sexy and powerful is in' and every young woman has the potential for reaching to their aim of becoming a Cosmo girl" (Schroeder 165). Having carried

out a research on popular feminism, Schroeder states that Cosmopolitan reflects a sexy and successful woman image taking her power from her sex appeal. As the challenge for Cosmo woman is to break through the patriarchal system, Cosmopolitan, finding core feminism as an out-dated way of competing, tells women to use something that already exists in them that is sexuality. Therefore, the competition is primarily shown between male colleagues representing patriarchal values rather than female ones in the magazine.

Nevertheless, it is the individual effort of Cosmo woman which will carry her towards that aim [that is breaking into the male values] because female colleagues are often portrayed as bothersome people that would cause certain problems along the path going to success in the magazine. This perspective is reflected in the articles found in the career sections of both versions of the magazine.

The image of Elele woman is a good looking, modern and moderate female who follows the Western beauty and fashion trends. She reflects her alignment to white beauty ideals by caring for her outside appearance and this poses an opportunity for seeking how these imported elements clash and interferes in the texture of Turkish culture. Elele woman who keeps up with her career while spending time both for her family and children also supports feminist movements in terms of reaching to gender equality. Although, sexuality is an element that is noticeably used in the depiction of Elele woman in the magazine's pictures, the articles do not articulate sexuality with much direct emphasis as Cosmopolitan. Diverse cultural backgrounds and the influence of a more patriarchal society in Turkey play a role in this disparity.

This thesis discusses the hybridization of Cosmo woman's image in the magazine articles, fashion shoots and advertisements in the Cosmopolitan magazine's Turkish version of

2009. How the image of business women is depicted differently and the ideal body is shaped differently in Turkish and American cultures will be discussed. Meanwhile, the reflection of these values to Elele magazine will be illustrated from the perspective of ‘glocalization’ standing for the combination of local and foreign elements

1.1 The Theory of Hybridization:

Hybridization is a term that is often related with globalism. As Appadurai points out the technological and industrial improvements in the West inevitably affects the rest of the world through interactions and the world has turned into a place which is more uniform and standardized as a result (59). In the case of international women’s magazines, the characteristics of the Western lifestyle with its cultural values, occupational roles, fashion trends are conveyed from the main source to local editions. Once these elements arrive at the contact zone, the spot where two cultures meet, they undergo a process of selection by local editors aiming to appeal their readers’ needs and tastes. The ones becoming successful in passing through the filter are combined with Turkish values according to their contents and the outcome is a hybridized product.

During this process of hybridization objects and signs belonging to the original culture representing the metropole⁵ intersect with local elements while traversing different geographies standing for marginals⁶. “Glocalization allows for a twofold conception of cosmopolitanism: first as situational ‘openness’ within local contexts and second as detachment from local ties” (Roudometof). The “Fun Fearless Female” image of the Cosmo women introduced by the chief

⁵ Mary Louise Pratt uses metropole to refer a dominant culture

⁶ Mary Louise Pratt uses marginals to refer peripheries, or subordinated groups

editor of the American magazine Helen Gurley Brown in 1965 and that represents an element of metropole has been globally marked to the marginals through the franchising system. The innovative image of New Woman who is free, independent and self-realizing has been embraced by Turkish women, open to innovations, with much success. In that regard, this study aims to reveal how much the Cosmo discourse, allowing the circulation of a mass culture, portrays a hybridized “identity” of Turkish women, in the local issues, by mixing modern and conventional values. The aspect of having a career and the image that comes along with being a business woman will be compared in these three magazines and how hybridization works will be revealed.

The definition of hybridization is given as the outgrowth of two distinct practices’ combination during a cross-cultural contact. “Rowe and Schelling state that with respect to cultural forms, hybridization is defined as ‘the ways in which forms become separated from existing practices and recombine with new forms in new practices’” (Appadurai 64). During the process of hybridization, distinct forms, styles, or identities are first detached from their present shapes. Following that, a process of exchange occurs between the two cultures within the frame of a cultural resistance. Transforming the local values of a culture, which is in an inferior position in terms of power, the dominant culture or metropole gives them a global significance.

In the case of Cosmopolitan magazine, the images of Turkish women are first deconstructed and then united with the ideology that American Cosmopolitan represents. Accordingly, Cosmopolitan presents a certain kind of a business woman image changing slightly across the magazines’ other editions for an ideal adjustment. This image is a sexy beautiful female who succeeds in her professional career and romantic relationships by being an object of desire. The Cosmo woman, who is portrayed with her “sex appeal” throughout all the magazine’s issues, is

also “being in charge” of everything thanks to the power she gains out of her sexuality.

Therefore, the Cosmo discourse based on a fantasy of modern womanhood revolves around the issue of “ideal white beauty” emphasized in advertisements, fashion shoots, and articles. It primarily promotes the idea that women should act according to attracting and sexually satisfying men. This idea is different from traditional gender roles of women where they are portrayed in multiple roles such as wives and mothers responsible from house work and taking care of children. Nevertheless, embracing this Cosmo discourse as the way it is a hard process considering the rooted habits, customs, and adjustment period of local women. In the process of interaction, the foreign values managing to filter out gives a new shape to Turkish women who try to balance a moderately feminine look at work, in general. Therefore, the success of local Cosmo editions’ sales depends on the achievement of local editors matching the right amount of global and local materials and presenting relevant issues without creating a feeling of alienation.

While examining the cultural borrowing of the Cosmo discourse, I will demonstrate the Cosmo themes that pass over the contact zone by gaining new meanings and usages in the Turkish context. By using the theory of hybridization, I will look at the transformation that the images of business woman go through in occupational roles, in advertised products and in dressing style within the magazines. Furthermore, I will analyze which elements are more effective in the construction of New Woman’s appearance, dressing and lifestyle in the magazines. To do that I will also focus on another high selling Western style women’s magazines in Turkey categorized as “fashion and beauty”. Having a similar shape and content with Cosmopolitan, Elele, magazine clearly demonstrates the traces of being influenced by the American model and is thus considered within the category of a hybrid products. Finding out how much of Elele’s voice transmits a similar ideology to Cosmopolitan’s is thus a significant

aspect of this study. The circulation number of these three magazines, which I will further mention, will be helpful in illustrating how much the Cosmo ideology is internalized by Turkish women, as well.

CHAPTER II

GENERAL INFORMATION ON WOMEN'S LIFESTYLE MAGAZINES IN TURKEY

Apart from being popular cultural sources presenting their readers the fashionable trends of the season and the tips on how to lead a pleasant life, women's magazines, selling widely all over the world, are also educatory sources on women's issues. While illuminating women on diverse topics ranging from fashion, home, childcare, employment, sexual pleasure and health, these magazines always give the promise that women always worth the better.

The development of women's lifestyle magazines in Turkey were accelerated with the movement of modernism and post-feminism starting to show its influence in 80s. "During the 1980s it became increasingly common to speak about women in the mass media. A marked increase in the number of monthly publications for men and women observed in the decade" (Tekeli 153). 1980s is considered as the turning point of mass communication in Turkey keeping up with the technological improvements and industrial developments of the world. Through the elements of popular media, the identity of 'modern' woman is defined. As Schroeder points out the notion of post-feminism introduced in the 1980s created a utopian world where women could do whatever they desire, in equal conditions with the opposite sex, as long as they desired something genuinely and had confidence in themselves (33). Turkish women living in big cities were influenced by this movement presenting the new goals of modern womanhood introduced

through popular media. Representing the urban and industrialized parts of the society, these women believed that they could achieve an egalitarian status with men in every positions of life. Nevertheless, the concept of post-feminism carried into the Turkish culture underwent a process of hybridization as its perception depended on the point of view from where Turkish women look at life. Therefore, it cannot be denied that while fitting into the Turkish culture, the idea of feminism also went through a process of distortion and adaptation. Influenced from the effects of the movement, Turkish women who had been experiencing unequal opportunities at work and been undergoing male oppression at home, started to raise their voices towards the patriarchal system creating injustice by launching magazines.

Among those *Kadınca* magazine published in 1978 was almost the first publication appearing in the market to resist the publications transmitting patriarchal values as they show women subordinate to men. Known as the representative of feminism in 1980s, Duygu Asena, the chief editor of *Kadınca*, helped women to question life outside of the box. “*Kadınca* magazine defining the identity of woman outside of the patriarchy turned into a semi-politic source for the feminist discourse developing in the 80s” (Schroeder 40). As Schroeder states *Kadınca* became the leading magazine inviting women to collaborate on women’s issues. For critics, it almost became a primary source to apply on the subject of feminism. Afterwards, other women’s magazines starting in 1980s such as *Kadın*, *Elele*, *Rapsodi*, *Marie Claire* and *Vizon* followed *Kadınca*’s path and illuminated their readers what should be the goals of Modern Woman questioning the existing traditional gender roles (Çıdam 21).

Although, these magazines addressed women carrying an interest in the issues of home and childcare in early stages, they gradually experienced a transformation as they adapted their contents into the economic, cultural, and political events of the period they are in. For instance,

Kadınca drastically changed its interest area to women's individualism by inviting women to fight for their rights. "Kadınca targets the 'modern' woman who, as she learns about herself and her sexuality, knows how to manage her husband / man with minimum concessions, a woman who is decisive, aware of her rights, able to stand on her own and possessing self-respect" (Tekeli 161). Although, their primary focus were home and childcare first, magazines like Kadınca took a new shape in time and made an emphasis on the self-power of women. Teaching them how to stand on their feet, the magazine also allowed them to discover their sexuality, skills, and rights. The notion of 'individualism' found in the content of Cosmopolitan and Elele magazines, at present, can be observed in the context of Kadınca at that time. Therefore, Kadınca having the influence of feminism was the model representing the 'modern' woman before the entrance of Western style magazines to Turkey.

Advertisements believing that feminism had reached its aim designed a utopian world where women can achieve everything they desire as long as they want something genuinely and they are enthusiastic about it, said the critic Macdonald defining post-feminism (Schroeder 33). Asking for women's rights and demanding equal opportunities, post-feminism encouraged Turkish women to have better careers and economical freedom without being anti-men. Also, the movement helped them to abandon their domestic image by embodying an urban one sophisticated in terms of manners. "But she is also a woman who can lay a Western-style dining table, who cares for her hair, face and body using various cosmetics, diets and exercise, one who follows current fashions and is informed on home decoration" (Tekeli 160). Following the Western-style trends in fashion, home decoration, cuisine, and beauty, the type of 'modern' woman promoted to Turkish women in these magazines is a classy one, in terms of her style and attitude. The portrayal of an upper class lifestyle exists in the magazines as they aim to stir the

imaginary world of its readers to maintain consumption. “Women’s magazines contain all the excitement of consumption, both in terms of the actual consumption of the magazine as a desirable commodity, and in terms of the anticipatory, imaginary and experiential consumption they invite” (Stevens and Maclaran 283). Women’s magazines first create an imaginary consumption through appealing to the dreams and inspirations of its readership with high culture elements and then support the actual consumption of advertised products. They played a major role in influencing the Turkish women’s expectations of modern female identity, as a result. Supporting women’s participation into public life, these magazines also advocated a non-sexist language, equal pay at work, division of labor within households, reproductive rights, and maternity leave for women.

Trying to eradicate the inequalities posed against women in a traditional society with the articles they published, these magazines helped women to get rid of their subordination to men. “What Kadınca hopes for to achieve is to open a space for women in a basically male world. Since its targeted readership is the urban middle-class woman, the magazine can make space only for women in this urban, middle class world” (Tekeli 159). Having their voices heard through the magazine, the editorial board only addresses to a special group of women, who belong to urban and middle-class families, and can influence their perceptions. Despite that, Kadınca magazine promoting gender equality managed to transform the cultural values significantly with the effect of globalization and thus served as a basis for other Turkish women’s magazines such as Elele. “It is commonly accepted that cultural values, attitudes, and value-oriented behaviors change more slowly than do social structures. But in Turkey we are also witnessing a rapid transformation in this area,” (Tekeli 4). Although it is rather hard to change people’s conventional expectations from women, magazines such as Kadınca introducing

the modern concept of womanhood managed to have a major influence on Turkish women's lifestyle thanks to the feminism trends arrived with the effect of globalization.

Therefore, the process of globalization, in time, integrated cultures through the increased trade levels and advanced communication techniques and the Turkish media corporations began to reach a variety of agreements with international publishers, giants in their fields. Many local companies purchased the copyrights of lifestyle magazines because they wanted to benefit from the strong financial power of their foreign partners generating income for advertising. In that regard, economics is a guiding factor in cultural hybridization as media corporations of the 'metropole' creating regionalized versions of their publications not only conveyed their cultural values, but also increased their profits. During this international exchange, they maintained to preserve their brands essence.

Nevertheless, these magazines' agendas are generally found to be light-reading by critics as they offer visual and textual materials promoting "ideal white beauty" and that support the sales in related industries such as fashion, cosmetics, and technology. "Most previous researches has been critical of women's magazines, maintaining that they portray a simplified version of the world to their readers – a world where everything is reduced to gender oppositions; where there are no social class, racial, or political differences" (Farvid & Braun 310). Deprived of differences based on class, race, and political views, women's lifestyle magazines create an imaginary world which looks perfect and simple are often criticized as they reflect only a limited view of the real world. This world made an emphasis to a privileged social class as the magazines created an illusionary shopping space to increase consumption of goods. "But these artefacts or storehouses made up of texts and images offer imaginary worlds that are rich with consumer products" (Stevens and Maclaran 283). Women's magazines full of texts and images promoting certain

brands' products creates a stimulating feeling for the reader. The pleasure taken from this imaginary consumption leads the readers to go between the sense of fantasy and reality. Therefore, the magazines themselves represent a contact zone. Dealing with serious issues in a more relaxed way they are favored by Turkish women, in a short amount of time, as they provide an escape from the stress of daily life. For many women, it has become a pleasant activity to check its pages while lying on a couch after a tiring day at home. "Escapism and fantasy are the key characteristics of women's genres, enabling women enter into ideal worlds which often bear little or no resemblance to their everyday lives" (Geraghty, 1997, 1998) (Stevens and Maclaran 240). Considering the fact that most of the women purchasing lifestyle magazines are urban career women looking for relaxation after work, the magazines enabled them to create personal and private time for themselves solely during their leisure time. Appealing to the imagination of readers, the magazines offered them a chance for escape from daily life and its realities.

Containing issues arousing interest such as beauty, fashion and 'how to get a man', the magazines are also displayed as "high culture products" in lounge rooms, hairdressers, restaurants, help women to fill their times comfortably while waiting for a service. Urban middle class women, who enjoy the gifts provided along with magazines and benefit from the solutions offered for the personal conflicts they experience, started to express their gratitude to the editorial board by writing letters, shared with all readers, in the next issues of the magazines. This way, the readers build up a connection with each other as they have a chance to observe their lifestyles and find common characteristics in them.

CHAPTER III

INTRODUCTION TO COSMOPOLITAN AND ELELE MAGAZINES:

Cosmopolitan which originated in the United States, is an urban women's lifestyle magazine of Hearst Media read by 36 million women in the world. Promoting the modern image of Fun Fearless Females who know "how to get a man", to shape her beauty, to guide her career, and to spend her leisure time well, the magazine sticks out from the similar magazines at supermarket checkout corners and book stores, especially, with its bold titles on sexuality. Launched by Helen Gurley Brown, author of the book *Sex and Single Girl*, 1962, the magazine showing women as sexy and independent beings builds a connection between sexual freedom and occupational success. "Other women's magazines had treated sex but most often in the context of its domestication. In Cosmopolitan sex was discussed as a function of the public sphere, in the context of the workplace, and in explicit terms of the marketplace" (McMahon 382). Women's magazines generally articulate sexuality on issues related with home and the private sphere. They give tips to women how to look sexually appealing for their partners at home. However, the element which separates Cosmopolitan from the rest is that it also tells women to protect their sexual attractiveness at work, the public sphere, to turn the conditions into their advantage. "By urging women to insinuate consciously the element of sexuality into the workplace, Brown challenged both the order and the hierarchy of the office" (Berebitsky 117). In Cosmopolitan, sex and work are demonstrated as two inseparable elements. Cosmo woman gaining power from manipulating her sexuality at office challenges to the patriarchal

order as she gains control over her male colleagues. Therefore, in the American version of *Cosmopolitan* the emphasis is more often on independence and work, rather than on home and family.

The guideline of single, heterosexual, urban and middle class women, *Cosmopolitan*, \$5.49, a widely read women's magazine globally, sells a universal sexy image of woman who are powerful and self-determining in shaping their lives. Well-known female celebrities with remarkable features promote this powerful feminine image with their sexy poses on the magazine's vivid covers. Containing sections such as beauty, fashion, diet, health, relationships with men, advice on sex, physiological advice, and career, the trendy magazine stays radical compared to many other women's magazines discussing the traditional roles of women as homemakers and mothers.

The *Cosmo* woman, having a strong educational background, earns her own money and is determined to reach the higher degrees of a profession. While reaching to professional success, the magazine does not deny the contribution of an attractive bodily appearance and the usage of sex. "In [Brown's] view, if some expression of sexuality could help women advance professionally – and she believed it often could – then women should use it" (Berebitsky 93). Helen Gurley Brown supported the idea that sexuality is an influential source and it often functions effectively in career advancement. Therefore, she believed that *Cosmo* woman should use it when it is necessary. The *Cosmo* woman thus preserves her 'sex appeal' consciously at the workplace and she strives to gain self-actualization and self-control. Although, these elements contradict with patriarchal values, this idealized *Cosmo* woman image is transmitted by all national versions of the magazine. Still, there are observable differences in the way that the Turkish *Cosmopolitan* handles certain topics due to cultural differences. That is the part that

makes this research interesting as the findings will suggest the hybrid identity of Turkish woman and illustrate how the hybridization process of the Cosmopolitan magazine works.

The Turkish edition of Cosmopolitan, costing 7 TL, with a monthly circulation of 27,998, according to Yaysat, a company that distributes media and non-media products in Turkey, is a well-liked magazine among Turkish women. Edited by a Turkish female editorial board which also collaborates with popular guest writers both male and female, the magazine has a consistency with the original version in terms of the layout and format. The sections of the 350 pages long magazine are categorized as the world of Cosmo, appetizer, Cosmo men, Cosmo knowledge of life, shopping, beauty, sex and relationships, Cosmo plus, for you special, only at Cosmo, fashion, body, career, and weekend.

The Turkish edition takes the foreign model, in essence, as a guide while shaping its sections, but it also does not abstain from adding special parts according to the specific needs of Turkish women. Compared with the original version, whose circulation is 2.7 million in the United States, the ratio of section per topic indicates that the Turkish edition has a particular emphasis on materials concerning beauty and fashion, whereas the American version is heavily based on topics regarding sex and relationships. Therefore, the Turkish version supported with shopping, fashion, and cosmetic tips is often longer than the American version which is around 250 pages. For instance, out of 61 articles in the American version's February issue, while 11 of them are about fashion and beauty, 26 of them are directly related with sex and relationships. While the celebrities make up the other 5 articles, the rest are about health and self-development articles. On the other hand, in the Turkish version's February issue only 10 articles are associated with sex and relationships directly. The rest of the magazine is mainly covered with photo shootings of fashion models or celebrities and supported with advertisements belonging to

distinguished fashion and cosmetics brands. Therefore, the amount of sexuality used in the Turkish version indicates that sexuality is handled in an implied way in Turkey. It is not as much openly and directly discussed as in the United States.

The heavy emphasis on sexuality in the American version, in a way, results from Cosmopolitan's inspiration from Playboy magazine's ideology that is men looking for sexual fun before marriage. The Playboy, an attractive masculine male leading a hip lifestyle and charming women with a stylish consumption of luxurious clothing, cars, houses, and trips, became an inspiration for Cosmopolitan magazine proposing that Cosmo woman can achieve the same pleasurable life with the opposite sex. "Helen Gurley Brown's bestselling lifestyle guide *Sex and the Single Girl*, a source in which we find an attempt to reconstruct the 'single girl' who in many ways is the feminine counterpart of Playboy's reconstructed bachelor" (Hollows 145). The editor Brown advocating premarital sex for women without feeling guilt took Playboy's lascivious ideology as a model and let Cosmo woman know about the presence of attractive men both at office and outside with whom she can have a good time with. She challenged the patriarchal idea in Playboy that pursuing sexual satisfaction is an attribute of men.

Thus, similarly, the notion of class is developed in Cosmopolitan with the consumption of exclusive items that will enable a sexy and stylish image to the Cosmo woman for reaching her goal that is getting the man she desires. "The concept of class in these magazines is expressed through images of the "Cosmo girl" lifestyle: an elitist fantasy of travel, luxury items, designer clothes, plastic surgery, shopping trips to Miami" (de Casanova 94). Therefore the Cosmo girl desiring a perfect body image uses high fashion, cosmetics and upscale trips as a way to separate herself from lower classes. The expensive prices of apparels chosen in fashion shoots and advertisements motivate readers to be a part of this dream world even though their class

positions are not the same level. In that regard, Brown advised women to use their feminine sexuality for a better career and achievement at work so as to leap their class positions. “But, [Brown] was also concerned with shaping and transforming the class position of the Cosmo Girl through a combination of self management strategies, performative tactics, sexuality and upwardly mobile romance” (Ouellette 360). The articles presented in the American version of the magazine offered Cosmo women the ways to accomplish that goal with budget management tactics and cutting from lunch expenses to have a chic designer bag was one of the solutions offered in the magazine to serve that aim. With the stylish image gained Cosmo women could overcome the class barriers and thanks to the educatory articles offered in the magazine she could get sophisticated and gain upper class tastes.

Started its publication life in 1976, Elele magazine, 7 TL, having a 15,560 circulation a month according to Yaysat is another popular women’s magazine in Turkey. Started as a woman’s and child’s health magazine at first, this local magazine has been transformed over the years and eventually become an urban working women’s magazine which heavily calls upon women’s issues. “Most research has been critical of magazines pointing to them as a locus of ideological messages that serve to legitimize and naturalize unequal relations” (Gill 346). However, gender inequality is a serious topic that the magazine works to eradicate in the society through giving feminist messages. Even though it has gotten rid of its conservative approach concerning sexual matters than it used to be, Elele’s approach to sexuality is still more controlled than Cosmopolitan’s using a more explicit language. This results from the observable differences between the ideologies of Cosmopolitan and Elele magazines.

While the world of Cosmo spins around the life of a single urban professional woman pursuing romantic relationships, the world of Elele woman mostly turns around the spheres of

family, marriage and children. “She is the ideal wife who is soft, kind, well-mannered, virtuous, skilled in domestic crafts, and can take care of children” (Hung 1039). Elele woman is shown as an urban sophisticated woman who is gentle and compassionate towards her family and who has taste in catching up with the new trends of the West. “These women adorn themselves and their homes with the latest fashion newly arrived from the West” (Hung 1039). Having an elaborate and pleasurable lifestyle is also the dream of Elele women. Therefore, the magazine gives priority to the daily matters that a woman deals with before her sexual life.

The separation of urban ‘single’ woman of Cosmo versus urban ‘married’ women of Elele can be understood from the magazine’s approach to raising children. For instance, it is rare to see an advertisement making a promotion of a school that a working woman’s child could go in Cosmopolitan’s American version. While it is possible to see such advertisements in the magazine’s Turkish version from time to times, it is frequent to come across with such advertisements in Elele magazine. In the Turkish magazine’s May issue, a special file is prepared for Elele mothers considering the best choices that their children can benefit from. Supported with instructive articles, school advertisements and other related magazines of Doğan Media such as Evim, or My House, and Bebeğim, or My Baby, this section, remarkable in size with a length of 24 pages, shows that family life has a significant impact in the life of an Elele woman.

Given that its contents have a similar shape to Cosmopolitan’s, the traces of hybridization are detected in Elele without any difficulty. Its agenda also comprises beauty, fashion, men, relationships, sex, health and career. Just as Cosmopolitan, it includes relationship tests, astrology booklets, and certain gifts changing with the season to make the magazines more fun and appealing for women. Its editorial board is also composed of both male and female writers well-known in the media, who can demonstrate both sides of the arguments, particularly in

relationships. Aiming to enlighten women concerning the issues about which they should claim their rights, Elele has a much stronger approach to feminism than Cosmopolitan since it profoundly touches upon societal issues specifically emerging in Turkey.

3.1 The Comparison of Cosmo Career Woman's Image:

In Cosmopolitan sex and success are tied together. Even though different images of American Cosmo woman are used in different editions of Cosmopolitan magazine, overall, the image is an attractive, glamorous woman aiming to attain independence and success through her sexuality. The American Cosmo model possessing the traits of “white ideal beauty” carries a “sexual look” in the sphere of business to empower herself underlines Cosmo ideology which nevertheless contradicts this argument in its Turkish version's different issues. While the seven-page long fashion shooting in the October issue of Turkish Cosmopolitan called *Competition Time* indicates that it is easy for a Cosmo woman to control people around her with her striking sexual image combined with sexual attire, the tenth-page long fashion shooting in the November issue of the same edition named *High Tempo* conversely uses a naïve, a tranquil, and an obedient image of a business woman. The contrast in Cosmo woman's depiction results from the process of hybridization and the aim of receiving a high circulation in sales with these contradictions.

While *Competition Time* is borrowed from the original version, with its texts and price tags are preserved, *High Tempo* is shot in local studios in Turkey, which can be understood merely with the information provided in the beginning of the fashion shoot. “Although they illustrate factual articles, they clearly use models to represent a range of social types by means of simple attributes (eg. tools of work), and sets, or nondescript landscapes that make it impossible to determine where the images have been taken” (Machin and Leewun 495). Even though, the

models are always shown occupied with a type of activity, it is hard to distinguish where they actually perform that as the landscapes sometimes does not provide enough information to the reader to grasp that. In these examples, the activity that the Cosmo models are engaged with is the working environment where they portray a determined attitude to become successful.



(KADIN)
Yelek, 295 USD,
Gant
Bluz, 49.50 USD,
Express
Pantolon, 118 USD,
J.Crew
Gözlük, 180 USD,
Mosley Tribes
Kolye, 80 USD,
Leslie Danzis
Saat, 49.50 USD,
Michael Kors

(ERKEK)
Takım elbise,
Spurr
Gömlek, 39.95 USD,
H&M

Rekabet Zamanı

İş hayatında başarılı olmanın kurallarından biri de görünüme dikkat etmek. Aktör Justin Long'un da yer aldığı moda çekimimizde, ofisin en sık kadını olmanın ipuçlarını bulabilirsiniz.

Moda Editörü **Heather Pfaff**
Fotoğraflar **Tom Watson**

COSMOPOLITAN 227

Figure 3.2 *Competition Time* reads: 'One of the rules of being successful at work is to take care of our appearances',



226 COSMOPOLITAN

Figure 3.1 The American Cosmo woman gets ready for competition at work. She starts the game in equal conditions with her male colleague.

Payetli ceket, 325 TL,
Beymen Club
Koton hırka, 99 TL,
Twist
Yün etek, 235 TL,
Machka
Cam ve metal kolye, 1.770 TL,
Louis Vuitton

Yüksek Tempo

Sezonun payetli parçalarını
ve iri kolyelerini birleştirerek,
ofis kıyafetlerinizi
hareketlendirebilirsiniz.

Moda Editörü **Mahizer Aytaş**
Fotoğraflar **Mehmet Erzincan**

SAC: ÖMÜR DÖNMEZDEMİR, MAKYAJ: GÜLÜM,
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MEKAN İÇİN RAFİNERİ AJANS'A TEŞEKKÜR EDERİZ.

270 - COSMOPOLITAN



Figure 3.3 *High Tempo* reads: 'Revive your office clothes by combining sequined pieces with big accessories.'

So that the magazine can distinguish itself from other local magazines, in a country where the magazine sells, Cosmopolitan's Turkish editorial board often prefers to use a foreign model on the front cover or throughout the magazine's pages rather than a local one. This is an aspect how Cosmopolitan differentiates from Elele magazine, in one major aspect. With this strategy, the Turkish editorial board wants to signify the character of international Cosmo brand efficiently. The aim is, naturally, to preserve a visual and format-wise uniformity in order to maintain a standard brand.

Presented with such a description saying that one of the rules for becoming successful in the business world is to take care of our appearances and you can find tips for becoming the most stylish women in the office, on these pages, says a fashion shoot called *Competition Time* in the Turkish Cosmopolitan. In that regard, it embraces the American Cosmo discourse that the path to attaining success passes from giving one the right look, which is associated with having white ideal beauty and dressing more sexily. The Cosmo woman having a thin body shape with an ideal weight, long volume hair, and white skin stands out with her beautiful image. Although office women are required to make a separation between dressing sexily and being properly dressed at office, Brown advocated that those days are left in the past as sexuality and romance in the office are productive forces (Berebitsky 90). The author of the revolutionary book *Sex and the Single Girl*, Helen Gurley Brown thought that it is time for modern woman to make an alteration in her dressing style for office and adopt a sexier dressing type that would stir the attention of the opposite sex as she believed in the idea that sexuality and romance at work can increase productivity, although many people thought the reverse. "A girl in love with her boss will knock herself out seven days a week and wish there were more days" (Berebitsky 90). According to Brown, thanks to the love relationship experienced at work, the Cosmo woman's

motivation for going to work will inevitably increase and this will naturally reflect to her performance in positive terms since there will be an increase in efficiency and output, as a consequence. Not only has Cosmo woman achieved success in her business life, but also in her private life then.

Encouraging women to challenge the absence of female presence from roles of authority and male hierarchy in the office, Cosmopolitan magazine promoted the idea that power is a term that women deserve, it is not something that is granted to them by men anymore. “Brown directed women to seek professional advancement and she tied women’s sexual freedom and sexual opportunities directly to their place in the workforce” (Berebitsky 90). Using sex appeal as a source of power and advancement in career is supported in the ideology of Cosmopolitan magazine and this idea appears in the fashion shoot *Competition Time* visibly. Although acquiring this skill is presented as “the solution” leading to the path of success, in some cases it may lead to the exploitation of female sexuality. “Learning new skills is a frequently proposed solution. Such skills might, for instance, relate to self-presentation and the deliberate exploitation of female attractiveness through dress and grooming, even seductive behavior, or to being ‘well-organized’” (Machin and Leewun 504). As Machin points out developing particular skills ranging from having an ideal look, being self-confident, and being organized are essential characteristics that the magazine tell Cosmo woman to embrace. Nevertheless, while revealing her sexuality and her enticing behaviors, Cosmo woman is exposed to the male gaze and is seen as a “sex object” from another aspect.

For instance, in the first shot, on page 226, in the Turkish version, the Cosmo model, sitting on a desk with her male colleague, with whom she mutually gaze to each other, starts the competition in equal conditions at the office. Representing Caucasian beauty standards, the

American Cosmo model who is a blonde, thin, and attractive woman, is gazed by her male colleague in the second shot, while checking a folder. Her attractiveness stands out with her mini skirt revealing her legs and lacy bra appearing from her blouse.



Figure 3.4 According to Cosmopolitan's ideology, sexuality at work does not impact productivity in negative terms.

In this picture, Brown's idea that sexuality and romance are tied together at work for Cosmo woman is clearly presented. In a way, the male colleague standing for the boss is the factor motivating the Cosmo woman to come work for a romantic relationship. Furthermore, just as Brown pointed, there is not a decline in the work efficiency when sexuality enters into office. Instead, the Cosmo model is shown while arranging the folders to keep up with the work load. Meanwhile, the male colleague takes pleasure from the beauty of Cosmo woman and holds the power in his hands as she satisfies him with her sex appeal.

However, the power conditions are turned reverse when the Cosmo woman wearing tight fitting sexy clothes, checks her messages from her cell phone while a male colleague carries a bunch of heavy folders for her. While making her male colleague work for her, the Cosmo model leading the way and being in a superior position, also portrays herself as the boss, the ultimate control mechanism. In that sense, her sexual image allows her to have control over her male colleague at work. Here, the male colleague is shown as 'behind the scenes at work' while the Cosmo woman is shown on the front as 'the corporate image'. "Brown's advice articulated an updated sexual barter system by encouraging the Cosmo girl to never go dutch, but to instead coax gifts, dinners, vacations, groceries and cash presents from male dates, bosses, colleagues and partners" (Ouellette 373). Brown recommended Cosmo woman to turn sexual opportunities into advantages at work and pursue professional success with its help. In this fashion shoot, the sex appeal of Cosmo model is a valuable asset as the male colleague's attraction from her image turns into a bunch of favors, in return, as he wants to be in Cosmo woman's graces.

The American Cosmo model's empowerment continues in the next shot when her male colleague answers the office phone while she wearing a short-sleeved shirt and a mini skirt sits

on the table and gives a sexy pose by adjusting her hair towards the fan in the Turkish version. She is portrayed as empowered and managing her male colleague with her image.



Figure 3.5 In Cosmopolitan, sexuality is considered as a tool of power over male colleagues at work.

Her colleague mesmerized with her sexuality resulting from her sexually suggestive manner cannot take his eyes from the Cosmo model sitting in a higher position. “She can compete successfully alongside her male counterparts; yet not have to sacrifice her more valuable feminine qualities” (Manca 65). *Competition Time*, based on a fantasy of the Cosmo world, motivates women to benefit from their sexual attractiveness, a feminine quality, to overcome gender discrimination at work. Given that men often have more advantageous conditions than women in the sphere of business, the fashion shoot encouraging the Cosmo model to get into a fierce competition shows her as the powerful one, thanks to her “sex appeal”.

Having sexual power is considered a more powerful and valuable quality than having strong work skills in both versions of the Cosmopolitan magazine. “Cosmo woman face many institutional obstacles in a male-dominated world. They may have difficulty in gaining access to certain places, or activities, or in getting promotion, or in achieving other endeavors” (Machin and Leewun 502). From the perspective of women existing in a business world, where male values are predominantly present and where there is a system of meritocracy privileging men exists, is a hardship since they generally come across with certain obstacles difficult to overcome because of their gender. Therefore, it is the individual power of Cosmo woman which will change this accustomed tradition. “Brown sought to help women circumvent workplace inequalities that kept them in a subordinate position” (Berebitsky 90). Just as pointed in *Competition Time*, Cosmopolitan magazine aims to eradicate the subordinate position of women at office. Even though this is associated with constructing a sexual appearance, this also means that for women who fail in creating this image reaching to success is harder despite their strong educational background.



Figure 3.6 The Cosmo woman using her 'sex appeal' enchants her male colleague who is applying the male gaze.

The fashion shoot concludes with the image of Cosmo model where she sits on her desk by positioning her legs spread open. Her pose making an emphasis towards her vagina metaphorically signals that she is 'sexually available'. This picture is an example determining the limits in how far the American Cosmo woman uses her sexuality to go ahead in competition at work. "As Brown later asserts, 'career girls are sexy. A man likes to sleep with a brainy girl. She's a challenge. If he makes good with her, he figures he must be good himself'" (Berebitsky 97). The American version of Cosmopolitan celebrates the existence of sex in the office. According to Brown, sex and success are inseparable elements from each other and the Cosmo woman having sexual freedom uses sex to go ahead in the competition. As she expresses, men like career girls and they find them sexy as these women offer them a challenge and a competition to work hard for.

In this picture, the Cosmo model poses such a challenge to her male colleague with her assertive looks saying that 'come and get me if you could'. She is sexually suggestive. "The office no longer represented a moral threat to women, as they described it, sexuality was no longer dangerous" (Berebitsky 99). This courageous attitude of Cosmo woman does not harm her reputation at office because Cosmopolitan is built upon the idea that women are free to pursue liberal romantic relationships just as men do. In fact, this is the ideology taken from Playboy magazine. Flirting and using seduction at the office turns the venue into a more fun place to work. In that regard, the fantasy of Cosmopolitan challenges to the patriarchal system through including sex and sexuality into career advancement.



Figure 3.7 The American Cosmo business woman's body position conveys sexual availability.

On the other hand, the Cosmo model in *High Tempo* portrayed in the Turkish version of the magazine is chic, elegant and moderate. Instead of a temptress image, she portrays a lady-like one. Neither she shows excess skin, nor does she try to seduce her male colleagues. Besides, a male colleague with whom Cosmo woman perform certain activities lacks in this fashion shoot. Nevertheless, she challenges to the domesticity of women at home. Her existence at work in a higher position is also a challenge to the patriarchal system as men no longer rule the office. With a fair skin reflecting her youth, the model having a glamorous appearance usually wears soft, feminine, yet heavily accessorized apparel and she portrays a lady like sexiness in office. “In Cosmopolitan’s approach to women’s issues, it is possible to observe palpable paradoxes. Just as Winship mentions if Cosmopolitan has a key for commercial success, it happens because it embraces conflicts caused by presenting a variety of opinions and uttering perspectives interfering with each other” (Schroeder 152). According to Schroeder, the success behind Cosmopolitan’s wide circulation depends on its introducing diverse dilemmas to the reader. In this case, her image is far away from the representation of Cosmo career woman’s image in *High Tempo* where she used her sexual agency to gain power over the opposite sex. But, paradoxes make subjects more exciting and definitely arouse interests of readers, says Schroeder, supporting the argument of another critic Winship.

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270 COSMOPOLITAN



Figure 3.8 The Turkish Cosmo woman rules the office in its busy schedule.



Figure 3.9 The Turkish Cosmo model portrays a calm and confident woman image while looking from the window.

Cosmopolitan's lack of a constant standpoint towards the image of Cosmo woman is clearly seen in the comparison of *Competition Time* versus *High Tempo*. The Cosmo model, in modest clothes, does not reflect any traits of fierce ambition resulting from competition in *High Tempo*. She is not controlling over her male colleagues with her sexuality. Wearing a beige chiffon shirt accompanied with a dark blue braided sweater, the Cosmo model who made a bun looks outside from her office's window serenely. However, this calm image does not mean that she is not occupied with her business. Her linking her arms indicates her confidence. Just as suggested with the title *High Tempo*, she is shown while making arrangements from her cell phone and e-mails to catch up with her busy agenda while arriving to the office that is also a part of a made-up world. "Locally produced photos may contrast with some or all of this, but in all versions of Cosmopolitan many of the major feature articles on issues of work, sexuality, and relationships are prominently illustrated by photographs displaying this glamorous, sanitized and deterritorialised fantasy modality" (Machin and Leeuwen 496). Although this locally designed concept in the Turkish Cosmopolitan where life passes calm conflicts with the competitive office image represented in the original version of the magazine, still the Cosmo model, who is again a part of an imaginary world, continues to reflect an attractive appearance at the sphere of business. While building upon her success at work, the Cosmo model representing a submissive yet appealing female role abstains from sexual activity, instead she uses passive sexual manipulation.



Figure 3.10 The Turkish Cosmo woman is occupied with her business. She catches up with her busy agenda.

Another quality of business woman put forward in this fashion shooting is their preference of big accessories to complete their image. The Cosmo model wears a three-layer posh necklace consisting of large pearls, diamonds and semi-precious stones over her dark blue sequined blouse glittering. While this image sells an upper middle class fantasy presenting a romantic and refined vision of the Cosmo world, the Cosmo model wearing a soft pinky make-up stays far away from the sexual ideology of Cosmopolitan. “Women managers may switch from suits to more feminine looking dresses with shorter hemlines, or wear more and larger accessories and heavier make-up. However, they present modest, yet feminine attire at work” (Arat 229). Specialized in Turkish women’s image at work, the critic Kabasakal says that women who have made it to high executive positions can bring more flexibility to their outfits compared to women working as civil servants. Her idea is strengthened on these pages of Turkish Cosmopolitan, presenting a Cosmo woman wearing huge accessories with modest knee-high skirts. “Department stores and women’s magazines offered women a window on a world of goods, but they also offered women a window of opportunity, enabling them to look at and explore a multiplicity of possibilities and personas, all facilitated by a burgeoning consumer culture (McCracken, 1993; Ang, 1996; Nava, 1997) (Stevens and Maclaran 283). The prices of the apparels and other pieces presented in both of the fashion shoots are expensive and they reflect a refined taste of class that looks appealing for the readers. Addressing to the imagination of consumers, the fashion shoots creates an imaginary department store that enable the readers to shop for an ideal identity while making the brands’ promotions. While looking at the pictures, not only the readers identify themselves with the characters, but they also undergo the pleasure of visual consumption.



Figure 3.11 The Turkish Cosmo business woman prefers big accessories.

3.2) The Depiction of Elele Woman's Image:

The way Elele handles the image of business women at work differs from Cosmopolitan's in the sense that Elele doesn't make a direct emphasis on sexuality; instead it has a more conformist approach to professional women's dressing style. The magazine has undergone a transformation during the presence of Zehra Elif Taş, the editor-in-chief, who does not disregard the conventional side of Turkish women. "Our readers are working women between 20 to 35 years old. They are modern but moderate. They are not extreme but traditional. They do not follow one night stands, they have a family. In the meantime, they are urban. For that reason, we paid attention to keeping a balance while undergoing through a transformation" (Web, Çobankent). According to Taş's description, Elele women who have received freedom and individual power through their careers manage to keep a balance in every single field of their lives. Therefore, the Turkish editorial board does not impose the Western ideas on sexuality without modifying them to the appropriate lifestyle in Turkey. They reflect this quality to the dressing style of Elele women, as well.

For instance, the Elele editor making suggestions in the article, *Chic Suggestions for Office*, in the February issue, uses themes such as classic effect, back to school days and simple lines showing that moderate style. Most of the shirts lacking décolleté are long sleeved and the skirts are below the knee line. In that regard, none of them reflect a sexual look. In terms of analyzing the hybridization process of Elele, checking the fashion shoots in the February issue is a right choice. Showing a similarity to the style of Cosmopolitan, Elele focuses on the themes such as "chic urban", "neon effect" and "a play with texture" which portrays the desired image of a contemporary business woman. While the clothes presented in "chic urban" resemble the sophisticated ones in Cosmo's *High Tempo*, the clothes and accessories presented on "a play

with texture” also makes an emphasis on the leopard pattern associated with femininity in

Cosmo’s *Competition Time*.

sıl giymeli?
A AKTAŞ MUTLAY

Ofis için şık öneriler

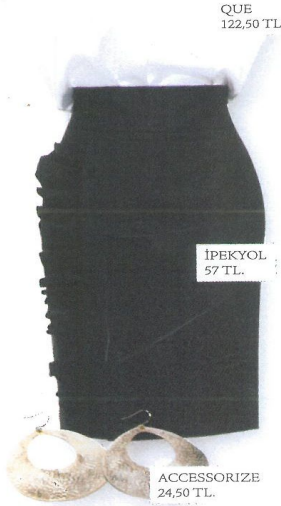
Moda dünyasının devleri bu yıl çalışan kadınlara şık görünmenin tüyolarını verirken, ‘ofis şıklığı’ teması moda haftalarına bile damgasını vurdu!



Ofiste şıklığınızı konuşturmak için indirim dönemini beklediyseniz, artık alışverişin tam zamanı. Alışverişe başlamadan önce sizin için seçtiklerimize göz atmanızda fayda var!

Klasik etki

Bol kesimli beyaz bir bluz ve fırfırlı kalem etekle ofisten geceye devam edebilirsiniz. Üşümek için üzerini şık bir hırkayla tamamlayabilirsiniz.



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IPEKYOL
57 TL.

ACCESSORIZE
24,50 TL.



IPEKYOL
129 TL.



MANGO
159 TL.

Okula dönüş

Ekoseli ve pilili okul eteğini andıran bir etekle, okul yıllarından ofis şıklığına! Kırmızıyı iddialı bulanlar, eteği siyah bir bluzla da kombinleyebilir.



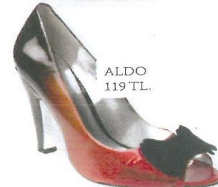
IPEKYOL
80 TL.

TWIST
65 TL.

ACCESSORIZE
39,50 TL.



VETRINA*



ALDO
119 TL.

ure 3.12 Elele business woman prefers modest clothes at office. ‘Classic effect’ on the left column and ‘back to school’ on the right column are some of the themes used to make that emphasis.

Düz ve dar kesim Kendine güvenli

Dar kesimli bir gömlek ve kalem etek vücuduna güvenenler için. Soğuk kış günleri için diz boyunda siyah bir hırkayla kullanabilirsiniz.



QUE
77,50 TL.

MUDO
69,50 TL.



ACCESSORIZE
28 TL.



LANCEL
729 TL.



CHO
107,50 TL.

Kendine güvenli

Rahat ama sofistike bir görünüm yaratmak istiyorsanız bu elbise tam size göre. İçine balon kollu beyaz bir gömlek de giyebilirsiniz.



TWIST
100 TL.

MANGO
16,90 TL.



TWIST
36 TL.



NINE WEST
99 TL.

Parlak severlere

Metalik etkiler sadece "disco kraliçesi" olmak için değil, ofiste de kullanılabilir. Saten bir gömleği tüvit etekle bir araya getirerek, dokuları karıştırın.



QUE
77,50 TL.

IPEKYOL
89,50 TL.



MANGO
36 TL.



PACIOTTI*



CHO
107,50 TL.

* Fiyatı henüz belli değil.

Figure 3.13 Skirt sizes are below the knee line and the shirts lacking a décolleté are long sleeved.

Using a foreign model instead of a Turkish model in the pictures just as Turkish Cosmopolitan, Elele magazine shows that it also relies on the image of beauty myth. “Tomlinson (1997) described how this sharing of culture has led to ‘a compression of space and time’ in which the world seems to become smaller” (Machin and Thornborrow 456). The idea of ‘time and space’ has lost its meaning with the influence of glocalization as certain values of the ‘metropole’, or the dominant culture transcending the borders are also embraced in different geographies. Women living in ‘marginals’ who absorb Western cultural elements either consciously or subconsciously changes into a more standardized image, as a consequence. With the effect of globalization, the women appearing on Elele pictures have become an idealized-thin woman, who is blonde and white, and possess the traits of white beauty which does not quite fit with the outlook of an average woman in Turkey.

Even though, a plump body image is culturally more assessed among Turkish women in the past, this beauty standard has been transformed over the years and lost its value due to the influence of Western style women’s magazines. The dream-like image of Western models is marketed to Turkish career women reading Elele magazine offering them a chance for transformation. “On one hand, the aspirational promise of women’s magazines that they can do it all on their own is appealing to women who until recently were told they could do nothing on their own” (Wolf 29). As Wolf illustrates, the reading of Elele magazine tells Turkish career women that they can create a miracle of themselves if they follow the images of foreign models representing white beauty ideals. However, such images sometimes create body dissatisfaction and appearance anxiety related with weight, and fulfilling this idealized appearance is achieved through the help of cosmetic products or apparels presented in the advertisements.

alışveriş

Şık şehirli

Elbise, 2000 TL. ELİF CİĞİZOĞLU



Figure 3.14 Urban Chic: The urban career woman representation of Elele. The model reflects white beauty ideals.



Figure 3.15 The theme ‘neon effect’ shows a similar format to Cosmopolitan’s shopping sections in terms of layout.

şveriş

Dokuyla oyun

Elbise, 507 TL. ALFA BETA
Ceket, 920 TL. ELİF CİGİZOĞLU
Çorap, 4,50 TL. PENTİ
Ayakkabı, 125 TL. BAMBI



Figure 3.16 The hybrid factor: Elele magazine often depicts a foreign model in its career women images rather than a Turkish model.

Nevertheless, there are times when Turkish models in revealing clothes are used in Elele magazine to represent both the white beauty ideals of Western models and to establish closeness with their readership in terms of physical traits. Under the title *Summer Breezes*, the local model that appears in the August issue of the Elele magazine carries almost the same type of clothes presented in the July issue of the Turkish Cosmopolitan, *We are going on Vacation*. The close resemblance is especially seen between page 17 of Elele and the page 171 of Cosmopolitan, representing an example of ‘cultural melange’ meaning the combination of foreign and local elements. “The challenge was to describe the processes by which people took on and transformed ‘global’ cultural products, and the way in which these interpretations fed back into local cultures” (Machin and Thornborrow 460). Although the faces, hair sizes, and poses of models are completely different from each other as the models stand for different cultural values, they both wear similar slim and sexy summer dresses that can be matched with swimsuits. This indicates how certain elements are taken from the metropole, or the dominant culture to create a new perception in Turkish women’s dressing style.

Another common denominator that Elele shares with Cosmopolitan is that looking beautiful no matter what the conditions are is an asset. “Remaining beautiful under any condition is the real goal to be pursued, and this goal is exemplified by the professional model who serves as the object of achievement” (Manca 63). Aside from looking presentable and chic at office, an urban woman’s outer appearance becomes equally important in her life’s every other field. These pictures taken outside of the office shows how much Cosmo and Elele woman care for their physical appearances. Being beautiful brings her an advantage and the Elele model promoting this fashionable dressing style and fashion-oriented values encourages Turkish women to imitate the way she is. “The colors of titles, clothes and other objects in the frame are closely

coordinated, which produces an impression of high stylization, and hence a further remove from reality” (Machin and Thornborrow 460). In *We are going on Vacation*, the clothes of the Cosmo model matches with the light of the background. However, it is not possible to guess where the fashion shoot is taken exactly because of the abstract representation. In the fashion shooting of Elele, it is also hard to guess where the pictures are taken because of the plain background of the studio matching with the model’s clothes. Since the location gives an idea about the environment that the action is performed, it suggests certain ideas related with class. Nevertheless, the inexistence of such a depiction shows that Elele magazine also presents a world deprived from social status such as class in the pictures. “The women in these images appear in abstract, empty settings that evoke a deterritorialized simplicity, and modernist aesthetic” (Machin and Thornborrow 459). The preference of a blank background eradicates the sense of location and indicates that the fashion shoot is taken in a studio setting. On the other hand, the location portrayed in the *Cosmopolitan* reminds an exclusive holiday resort where the Cosmo woman takes pleasure from lying on the pool side and sipping drinks.



Figure 3.17 Location is a symbol of class in Cosmopolitan. It often reflects an upper scale stylish fantasy.

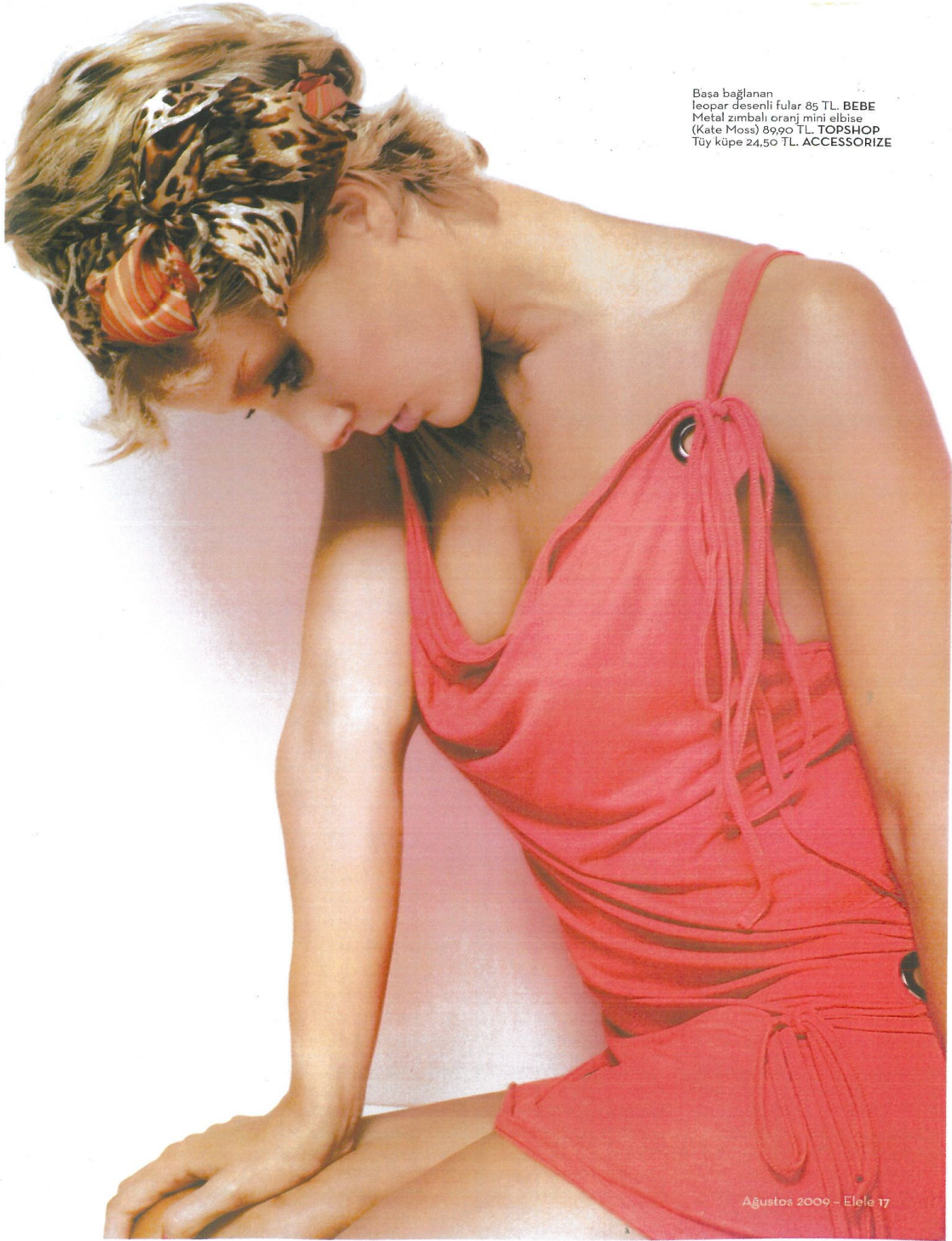


Figure 3.18 The preference of a blank background indicates that Elele magazine abstains from a class representation.

CHAPTER IV

ELEMENTS RELATED WITH THE IMAGE OF BUSINESS WOMEN IN WOMEN'S LIFESTYLE MAGAZINES:

4.1 Invisibility in the Business Sphere:

Turkish professional women who like to keep up with the fashion trends from women's lifestyle magazines have certain limits in shaping their looks, especially, at the office. A female's drawing too much attention in the sphere of business with her sexuality is not desired. Working at institutions governed with a bureaucratic structure where men hold higher positions, women are expected to fit into the formal atmosphere by hiding their sexuality to display an "appropriate image". A professor working on the image of Turkish business women, Hayat Kabasakal says that Turkish women try to keep a feminine, but not an overtly sexual look in the workplace and demonstrate a strong desire and ability to maintain invisibility (Arat 20). Women's keeping a balanced feminine look and being "invisible" at work is culturally preferred in Turkey and it is regulated with certain dress code regulations. For instance, the Turkish regulation for female public officials working in the field of education women's dresses should be clean, ironed, and plain. The shirts, dresses and blouses should not be low-necked and the skirt size should not be above knee and with a deep vent. Furthermore, sandals cannot be worn as shoes. Women's hair must be opened and combed and their nails should not be long. On the other hand, the dress code for female employees in the States is comparatively more informal and casual. The company policy is the major determining factor. "In IT companies, women wear jeans, casual pants, shirts,

T-shirts, blouses, skirts, trousers, dresses, shorts, sweater sets, and blazers. Conservative athletic running, or walking shoes, sneakers, boots, flats, and leather shoes are fine at work. Women are discouraged to wear flashy shoes, or open-toe shoes in the office ” (Web, Path2USA). Even though, American women have the flexibility of wearing more casual clothes, still there are some limitations that they should pay attention for work clothes. Wearing closed toe high heeled shoes, avoiding flashy clothes and accessories, putting minimal make-up are some of these rules. However, the appropriate work image that a female employee should have in the public sphere, both in Turkey and the United States, show a major difference than the sexy competitive female image presented in tight fitting and revealing clothes in Cosmopolitan magazine. It is not possible to say that the Cosmo model in *Competition Time* abstains from wearing flashy clothes or open-toe shoes. Instead, she prefers the leopard image to signify her visibility. In that regard, the dress codes keep women’s femininity and sexuality under control and thus lead to an invisible image for women in public sphere. In that regard, women’s “invisibility” in the public sphere can be associated with women’s being less challenging work partners for men. This notion is sometimes reflected into the apparel advertisements appearing on the pages of Turkish version of the magazine.

For instance, in the April issue of Turkish Cosmopolitan, a fashion brand called Adil Işık gave an advertisement, promoting the idea that women wearing their clothing styles reflect the image of a powerful and independent female. In that sense a correlation is sustained between the products used and the qualities that a woman gains. The collection of the brand defined as *Working Chic* provides a variety of choices, yet the category of classic, which is generally preferred at work, is carried throughout the collection with dark colors such as dark blue, ecru and indigo colors, says the advertisement. However, Turkish women who usually prefer a classic

and formal image at work are, in a way, “disguised” by using darker colors and their feminine appearance is controlled this way.

Sharing a common characteristic, which is their low representation in managerial positions women undergo certain barriers in reaching to the top positions all around the world. Therefore, they are not always on the front in terms of visibility. “Women are underrepresented in managerial positions in all countries, regardless of culture, level of economic development, ideology, or religion. Nevertheless, despite the pervasive barriers, a few women are able to reach to the top (Arat 225). Hayat Kabasakal, concentrating on the careers and representation of Turkish professional women who have made it to the top, says that Turkish women do not have a high representation in executive positions just as many other women in the world. The ones who manage to overcome obstacles such as gender in equality reaches to higher positions and become more ‘visible’ by being known in their working environments. Despite that, they want to protect their low- visibility by staying at the backstage. “Women work very hard, they are very successful, but they are reluctant to be at the forefront” (Arat 228). Although, they tend to be more diligent while performing a task and become successful with their perseverance, Turkish business women, in top executive positions, do not prefer appearing on the front much, such as in the popular sections of the media. They want to be remembered with the jobs they create. They only appear in the career sections of the magazines with their accomplishments. However, this inclination, in general, is not a preference of top business women. “Turkish women manager’s desire to maintain low visibility can be better explained as a reflection of the female culture than as a national trait” (Arat 228). Maintaining low visibility is not an innate characteristic of professional women, although it is a cultural trait they have adopted in time so as not to be seen aggressive. This perspective suggests the difference in the upbringing of girls

and boys, in Turkish society, where men are culturally endowed certain privileges are shown active and superior. However, such “cliché” perspectives are broken with women’s magazines showing business women more visible and on the front with their attractive physical beauty, along with their successful careers.

4.2 White Beauty Ideals for Business Women

In the case of Cosmopolitan, the magazine focusing on the idealized image of American business women represented in the original version portrays the elements a Cosmo woman should have as physical characteristics. “The ideal was someone tall, thin, white and blond, a face without pores, asymmetry, or flaws, someone wholly ‘perfect’” (Wolf 1). The women appear on the pictures of Cosmopolitan carry the characteristics of ideal beauty described by Naomi Wolf. “As Naomi Wolf argues, beauty myth is announced as an objectively and universally existing reality,” (Karacan 4). Beauty myth used as a tool to differentiate women from the rest worldwide; however, it is in fact a system created by the patriarchal system to control women’s bodies. “The beauty myth is not about women at all. It is about men’s institutions and institutional power,” (Karacan 57). Media corporations ruled in respect with the rules of patriarchal system suppress business women with white beauty ideals as they create the feeling that women’s present body image is not adequate to be beautiful. This description found on the covers of women’s magazines equates a thin and young body image to beauty and health.

While having a plump body shape was accepted as a beauty criterion in the past, now the idea has been transformed with the process of hybridization and left its place to a slender woman image. “The idealized female body shape has shifted from the voluptuous curved figure to the angular, lean look of today,” (Minjeong & Lennon 347). With the flourish of diet industries

comprising of plastic surgery, low-fat products, fitness centers, and related cosmetics, the thin body image overrepresented in the media influenced the idea of traditional beauty. The advertisements presenting a thin body image promoted the idea that this appearance is not only charming, but also healthy. Just like American women, Turkish business women have adapted to this white beauty ideal and the weight of average women shown a change as Western cultural ideal of beauty has passed over cultural boundaries with tools of mass media. “Previous studies have demonstrated such a trend towards thinness through examining the manner in which Playboy magazine centerfolds and Miss America Pageant contestants have changed over time” (Sypeck 343). Particularly, the roles that Playboy magazine and Miss America Pageant contestants, where the portrayal of models become thinner in time, have played in women’s exposure to and internalization of thin body ideals cannot be disregarded in this process. Constructing the ideals of masculinity and femininity, they associated sexual attractiveness with physical beauty. While having a pretty face was enough to be considered beautiful in the past, the idea of beauty underwent a transformation in time and it asked for a desirable female body image that is thin and fit.

This message conveyed by the media sources and beauty contestants more than 40 years has led career women to be exposed to such ideals and created weight concern as they displayed female model’s body images as gradually getting thinner. “One strong message communicated by the print media over the last 40 years regarding female beauty seems to have changed from one espousing the importance of a pretty face to one that additionally emphasized an extremely thin figure, as women have been increasingly exposed to models’ bodies and as these bodies have become progressively thinner” (Sypeck 346). But, this bodily appearance does not quite fit with the shape of an average woman within the standards of the world. It does not reflect their

reality. As a result it leads to feelings of inadequacy among women as it affects their moods negatively. According to feminist theory, beauty standards serve the maintenance of gender inequality as white beauty is seen as an imperative for women, says Karacan basing her argument to another critic Scott (Karacan 265). Scott saying that beauty is seen as “a gendered trait essentially feminine” touches upon the gender inequality and shows that the majority of women give a struggle to achieve the standards of being beautiful. Given that the advanced retouching effects applied on the pictures of women’s lifestyle magazines redouble this image’s faultlessness, women get the wrong idea that they can only be beautiful if they fulfill the requirements of beauty myth. “Women believe they can achieve beauty if they meet the standards of beauty myth” (Karacan 4). Subsequently, this dream-like image is marketed to women through giving them hope and white beauty globally turns into the major priorities of women.

Within the concept of Cosmopolitan magazine, hair length is considered as a determinant satisfying white beauty ideals. Apart from being white, thin, beautiful and sexy, Cosmo woman is often depicted with longer length of hair in the magazine’s covers and pictures. The models have either straightened or wavy hair, predominantly in blonde colors. A brunette who has a proportional body occasionally appears on the fashion shoots depending on the geography that Cosmopolitan is published. Therefore the articles usually direct the readers to achieve glossy, no – frizz, and long volume hair by presenting the hairstyle pictures of celebrities as examples. In the U.S March 2009 issue, the article *50 Sexy New Styles for Long Hair* illustrates the different types of gorgeous hair styling that can be achieved with long hair to impress men. The pictures of celebrities taken during prominent award ceremonies are illustrated to motivate Cosmo readers to try these “sexy” suggestions with the related products go along. The promotion of

cosmetic products is done with the promise that American Cosmo women purchasing the products can overcome their discontents related with their hair and gain a striking image to attract their men. In this section, Cosmopolitan also makes an association with “sex appeal” and “white beauty ideals”. Even though these idealized images create physical dissatisfaction in some readers, they are still favored by many as they make a promise for change.

On the other hand, Elele does not have a direct emphasis on having long hair as a “white beauty ideal” as Cosmopolitan magazine. The models portrayed in its covers or shopping sections do not necessarily have long hair. In the August issue of Elele, the model appears in *Summer Breezes* with a quite short hairstyle that is tousled to give the effect of a summer breeze. The model who is blonde introduces hair bands which would look chic and feminine on the hair despite its shortness. Furthermore, it is hard to come across with articles which specifically deal with the volume of hair in Elele as it is in Cosmopolitan. Instead, Elele either gives beauty tips from Turkish celebrities by showing the products contributing to their beauty, or demonstrates the make-up trend of season with illustrations. Although women are given the promise that they will feel better when they use the products offered in the ads, the editors cannot make sure whether the advertisement would reach to its success in commercial terms. “They have total control for all aspects of the magazines except one: “although we try to attract advertising for products which are more appropriate for our readers, it is the owners who make the final decision” (Çıdam 465). The editors having foreknowledge about their readership try to present products that would probably draw their interest by building up a connection with the celebrity and the product. Nevertheless, it is the socio-economic background and taste of readerships that would determine that criterion particularly.

Another major difference between *Elele* and *Cosmopolitan* is that the latter also makes a connection between hair and career. The articles *Hair That Says Hire Me!*, *Spring's Most-Wanted Hairstyle* and *3 Hire-Me Looks For Longhair* emphasizes how much having glamorous hair influences a woman's chance for getting a job in the U.S. October and May issues in sequence. In the first article, a biological anthropologist Helen Fisher gives her opinions on how women's hair plays a significant role in leaving a positive or negative impression on the interviewers. "Based on your hair's style, length, and color, a potential employer will make assumptions about everything from your health to your personality...all before you even shake hands" (210). Interviewers pay attention to little details and get bigger meanings out of them, says the anthropologist, pointing that the condition of a woman's hair give particular messages about whom she is. Accordingly, maintaining gorgeous looking hair by consuming diverse hair mousses, gels and creams, increases a female candidate's chances for getting a job. She gives the message that she is neat, disciplined and shows self-respect since she consumes time, money and energy in order to reach that shape.

The same article appears in the November issue of Turkish *Cosmopolitan* in a hybrid format with the title "*Hair Tips that Say Hire Me!*", or, "*Beni İşe Alın*" *Diyen Saç Tüyoları*. In her column, the editor-in-chief Yasemin Demirkan making a correlation between hair and career points that this particular theme handled in this section shows that not only women's outfits, but also their hairstyle has an effect on the way they are perceived in office and makes an emphasis to the correlation between hair and career. Focusing on the book of Helen Fisher *Why Him? Why Her?*, the hybrid article supports the same argument in the original version and says that going over a curriculum vitae is just not enough for getting prepared for an interview as hair has an important means of sending signal. Translating her comments, the hybrid article also borrows

elements from the latter articles *Spring's Most-Wanted Hairstyle* and *3 Hire-Me Looks for Longhair*. For instance, in the *Spring's Most-Wanted Hairstyle*, a research conducted by a professor named Marianne LaFrance on hair psychology says that women with shorter and medium lengths are likeable and found creative in the business world as they appear conscientious and extroverted. Even though, women having shorter and medium lengths are scientifically found closer to professionalism, *Cosmopolitan's* fashion shootings contradicts with this discourse as it associates the image of career women with long hair. This controversy can be detected in “*Hair Tips that Say Hire Me!*”, or, “*Beni İşe Alın*” *Diyen Saç Tüyoları*. While the statistics of LaFrance's research are given as the way they are in the article's Turkish version, the illustrations taking place in *3 Hire - Me Looks For Longhair* which are ponytail, bun and halfback are also put on the same page as a separate box to create a resemblance to the original format's design.

Furthermore, preferring natural colors rather than extreme hair colors is recommended in the U.S. article *Spring's Most-Wanted Hairstyle* where the editor Muir says that flame reds, bleached-out blonds and drastic highlights will not signify a serious appearance during an interview (213). The same point of view is reflected in the Turkish version of the article “*Beni İşe Alın*” *Diyen Saç Tüyoları* saying that most of the employees think that any color looks artificial on hair stay away from seriousness.

Nevertheless, there are times when the definition of the ideal beauty changes in *Cosmopolitan* magazine. Especially, during the summer period, these magazines make the promotion of how a tanned body looks stunning on career women's skin. This approach shows that the definition of ideal beauty is not stable and changes according to different circumstances. In a way, women's bodies are continually apt to change with the suggestions of editors. For

instance, the 2009 September issue of American Cosmopolitan, deals with an article called *Rock a Year-Round Tan* in which the methods for applying a bronzer to the skin are taught to the readers. “Summer is fading, but you do not have to let go of that sexy faux glow” (112). Even if summer time passes, working women are advised to keep their artificial skin colors as it makes them look sexier, according to the article. Another article called *Bring out your Bronze* in the February issue of US version recommends women that they should not give up on their shimmering skins, for which they had given their long hours by lying on the beach when they were on vacation. She introduces a variety of brands’ bronzers that would help to eradicate the color of pale skin and warm up the user’s skin tone with soft and glistening touches. “The weather might be gloomy right now, but you can still gleam in winter. All you need are some instant glow-getter” (72). The editor encouraging their readers to keep up pace with the latest beauty trends contributes to the circulation of cosmetic brands in every season.

On the other hand, Elele does not have a direct emphasis on neither having long hair nor having a tanned skin as a “white beauty ideal” as Cosmopolitan. The models portrayed in its covers or shopping sections do not necessarily have long hair or bronzed skin. In the August issue of Elele, the blonde model that appears in *Summer Breezes* introduces hair bands which would look chic and feminine on the hair despite its shortness. Since the season is summer, the model has a bronze skin for this occasion. But, it is hard to come across with articles which specifically deal with the size of hair or achieving a bronze skin in Elele as it is in Cosmopolitan. Instead, Elele either gives beauty tips from Turkish celebrities by showing the products contributing to their beauty, or demonstrates the make-up trend of season with illustrations.



Figure 4.1 Elele is not strictly bound to white beauty ideals. The hair size of models can be short length.

The difference in the way Elele and Cosmopolitan magazines treat hair and bronze skin is related with their diverse ideologies. As Elele magazine does not strictly follow white beauty ideals, yet applies the season trends that are comfortable to use, its portrayal of models can differ. On the other hand, Cosmopolitan promotes long hair and bronze skin all year long as it contributes to the circulation of cosmetic products. Although women are given the promise that they will feel better when they use the products offered in the ads, the editors cannot make sure whether the advertisements would reach to its success in commercial terms. “They have total control for all aspects of the magazines except one: although we try to attract advertising for

products which are more appropriate for our readers, it is the owners who make the final decision” (Çıdam 465). The editors having foreknowledge about their readership try to present products that would probably draw their interest by building up a connection with the celebrity and the product. Nevertheless, it is the socio-economic background and taste of readerships that would determine that criterion particularly.

4.3 Masculine Elements That Business Women Adopt

With the purpose of revealing professional women’s powerful sides, the magazines from the time to time match masculine elements with feminine ones. The usage of sharp shoulders, harem pants, and boyfriend jackets are some masculine pieces that frequently appear on the magazine’s advertisements. “Barthes argues that the women’s clothes are more various than men’s. While feminine clothing includes masculine clothing such as pants, tie, jacket, there is a taboo on men wearing feminine clothing” (Karacan 83). According to Roland Barthes while wearing such masculine pieces is accepted normal in women’s clothing, men’s embracing such a dressing style is culturally prohibited and perceived as a taboo. “There is a social prohibition against the feminization of men; there is almost none against the masculinization of women (Karacan 84). Therefore, fashion designs having masculine aspects are adopted by women without any difficulty and they are worn to reflect a more powerful side in the sphere of business.

For instance, the Cosmo model wearing a shirt combined with a tie and a pair of trousers sits on a table by opening her legs to two sides like a man does in *Competition Time*. Wearing masculine clothes work as a way to show competition in the fashion shoot. Putting her hands onto his legs by applying some pressure, the Cosmo model reflects her self-confidence, power

and authority. In the mean time, she attracts and sexually satisfies her male colleague by implying that she is 'sexually available'. Her sexuality is used as a tool to go ahead in the competition. However, her positioning, her legs spread open, suggests sexual desire, yet portrays her as a sex object in the meantime. Her red shoes combined with leopard patterns show her competitive side and implies that she is not imprisoned in male values.

Using the pattern of leopard in apparels and accessories, repeatedly, also allow Turkish women to think on the issue of "invisibility", a condition that Turkish women face in the business domain. Making professional women more visible, the leopard pattern gives them a sexy and powerful appearance. Thus, she reflects an ambitious woman image in this picture. "Managerial positions were said to be 'intrinsically masculine, developing, and giving expression to masculine competition for self – advancement'" (Ouellette 374). Using masculine elements in her dressing style, the Cosmo woman enters into the masculine competition to advance in her career. Nevertheless, achieving success is not possible by appearing manly. The Cosmo woman combines her sexuality with her talent to gain power in this sphere.



Figure 4.2 The American Cosmo woman conveys an authoritative attitude with her dressing style.

Whereas, the Cosmo model wearing a suit in *High Tempo* carries a notebook whose cover is designed with an image of a male body whose head is left obscure. In fact, if the camera was not showing her head, it would be hard to distinguish her thin body from a man's since her curves become invisible in the suit wears. Furthermore, her breasts signifying her femininity doesn't appear out from her jacket. Instead, she has a plain chest to which the Cosmo zoom didn't make an emphasis. "The choice of suits by women symbolizes the fact that organizations are run by male values and that the top women represent these values" (Arat 229). According to Hayat Kabasakal, a critic examining the appearance of Turkish business women, the preference of suits reflect the values of patriarchal society where institutions are run in accordance with male values. "Symbolically, a 'suit' is associated with masculine values and power" (Arat 229). As business women want to achieve power in such corporations they adopt into such dressing style in a certain level. But, the lack of flexibility in the dress code takes women's femininity under control as they are limited with certain choices such as uniforms.



Figure 4.3 The Turkish Cosmo model wearing a jacket takes her place in the business world based upon male values.

However, it is possible to see a world refined from this patriarchal image in the consequent pictures of *High Tempo* where the Cosmo model's legs are on display in knee high skirts or dresses. The trend of combining masculine lines with soft feminine lines is also seen in fashion brands' advertisements in Turkish Cosmopolitan. In the collection of Adil Işık called *Working Chic*, the pieces carrying masculine sides are put forward with leather and heavy metal materials. The advertisement reads that while the leather pieces reflect an aggressive attitude once combined with metals, this style wasn't exaggerated. An aggressive side of men appears in these pieces, in a moderate level, to attribute woman a bossy image in the working environment.

This assertive aspect is also used in Elele's September issue *Black is Back* where two models showing the anti-thesis of each other stand for the combination of masculine elements with the feminine. The pictures aiming to show the two diverse sides of business women, which are competitive and elegant, through the usage of binary oppositions reflect both sensual and aggressive elements. The model wearing pieces that have masculine sides such as a jacket along with a feminine mini skirt, which was given a rebellious attitude with the stapled pieces on its surface, appear more self-assured. Whereas, the other model in a plain, yet classy black dress abstains from looking at the camera, which shows her feminine characteristic. Her one hand in her belly, she has a sophisticated look with the dress she wears. The appearance of such binary oppositions might have been used to show the controversial aspects business women undertake for standing on their feet strong.

MODA

Siyah geri döndü

Yeni sezon siyahın hakimiyetiyle açılıyor. Zımbalı deri montılar ve taytlarla, 80'lerin pop ikonları kadar asi ya da şık tayyörlerle bir leydi kadar asil olabilirsiniz. Kırmızı da siyahla çarpıcı bir rekabet içinde...

FOTOĞRAF: ERSOY ALAP
MODA EDITÖRÜ: FULYA GÜNGÖR
MODA EDITÖRÜ ASİSTANI: FİLİZ ACAR
SAC: HÜSEYİN AYDIN/KUM AGENCY
MAKYAJ: KUM AGENCY

Lilly (Sağda)
Tüllü, bantlı siyah elbise
329 TL. STEFANEL
Corap 4,50 TL. PENTİ

Michaela (Solda)
Siyah ceket 469 TL. STEFANEL
Toplu iiri kolye 39,90 TL. TOPSHOP
Siyah beyaz bluz 42 TL. MANGO
Payetli etek 69 TL. MANGO
Corap 4,50 TL. PENTİ

104 Elele - Eylül 2009



Figure 4.4 Black is Back reads: 'With leather jackets and leggings that are stapled, you can be as much rebellious as 80's pop icons or be dignified like a lady with chic suits.'



Eylül 2009 - Elele 105

Figure 4.5 Elele models reflect both feminine and masculine elements in their dressing styles.

MODA

Lilly (Solda)
Deri straplez elbise 89 TL. MANGO
Taşlı bileklik CA Deluxe
Muslu corap 4,50 TL. PENTI
Deri bantlı suet bot 389 TL. STEFANEL

Michaela (Sağda)
İslemeli yelek 115 TL. MANGO
Beyaz gömlek 105 TL. V2K
Siyah kravat 24,90 TL. TOPMAN
Ekoseli pantolon 820 TL.
(Tibi) V2K DESIGNERS

106 Elele - Eylül 2009

Figure 4.6 Elele model wearing a strapless dress and high heeled shoes transmits feminine qualities in her dressing style.



Figure 4.7 Elele model wearing a shirt combined with a tie and vest reflects a masculine dressing style.

On the other hand, masculine elements are handled in the American Cosmopolitan's February issue with the article *7 Boyfriend Codes to Borrow*. Put under the section of 'Fun Fearless Fashion', the editor promotes the pieces with the statement: "Rock these sexy guy styles, no walk of shame required". Plaid scarf, navy blue blazer, boyfriend jeans, oversize gold watch, striped sweater and tweed vest are the some of the suggestions that Cosmo women can wear without feeling any shame. In that regard, Cosmopolitan is bold in creating trendy outfit styles that are categorized as unisex.

CHAPTER V

SEXUALITY OF BUSINESS WOMEN

The theme of sexuality is an indispensable topic for young women's lifestyle magazines. However, the approach of women's magazines to the matter of sexuality is in accordance with that specific culture's values. While the American Cosmopolitan encourages women to use sexual manipulation in the context of business and discover their sexual passion in their heterosexual relationships with an emphasis on sexual pleasure, Turkish Cosmopolitan and Elele magazines primarily guide women to achieve sexual revolution by giving a struggle within the patriarchal system. "The ways that the magazines define women's sexuality show a significant amount of difference. While sexuality is considered as a personal source for satisfaction in the West, women's sexuality in Turkey is debated in accordance with societal and moral values of patriarchal system" (Schroeder 163). Therefore, women's magazines such as Turkish Cosmopolitan and Elele encourage women that they have the freedom to experience sexuality. On the other hand, the American Cosmopolitan does not feel the necessity of making such an emphasis as sexual revolution has already been achieved in the States.

As a result, the American version covers the theme of sexuality within the frame that women can achieve power in sexual, personal and work sphere relationships thanks to their appeal through the stories told in articles, the photographs and advertisements used. "Sexuality, sexual attractiveness and sexual practice are often defined by the mass media" (Kaynaklı 2008). It is the image drawn by the media which is women's lifestyle magazines in this particular case

that shape how women experience their sexuality and give themselves a sexual look. The different level of sexuality reflected on business women's image would show the differences between the two cultures. "Previous studies suggest that the sexuality and objectification of women in magazines may differ according to cultural values of sexuality and equality of sexes" (Gill, 278). Considering that Turkish society has more patriarchal aspects restricting women's societal behavior, it is possible to come across with a more controlled body image of business women in Turkish women's lifestyle magazines. This distinction can be observed in Elele magazine more clearly than Cosmopolitan Turkey.

Although, Elele magazine also shows images that are sexually inviting, its articles do not talk about sexuality as explicitly as Cosmopolitan. It is not possible to come across with articles teaching women how to satisfy their partners in bed in Elele. Instead, the articles are often limited with the types of men that women would like to date with. On the other hand, Cosmopolitan teaches women the different ways of taking pleasure from sex. *All New 50 Sex Tricks: Trust us You'll be the First Girl Naughty Enough to Try on Him, Sex that Brings You Closer, Best Sex Ever, and Guys Rate 125 Sex Moves* are some of the headlines that appear on the American version's covers for 2009. Just from the start, sexuality stands out in the language of the magazine so that women are tempted to buy the magazines when they notice them at supermarket check-out corners or bookstore shelves. "Michel Foucault (1978) argues that discourses about sexuality operate as productive and regulatory forces. Similar to femininity and class, sexuality is not something that exists outside of language and discourse, but is produced or made meaningful through those mechanisms" (Ouellette 370). As Foucault illustrates, sexuality exists within the language. It becomes meaningful and powerful through discourse. Thus, it is the

sexual language of Cosmopolitan which makes it distinct from other women's lifestyle magazines.

5.1 The Influence of Sexuality over the Body Image of Business Women in Women's Lifestyle Magazines

A characteristic common in all of these three magazines is that they promote the idea that women can shop for an ideal identity and body embodying their dreams and aspirations, and this body image is closely related with a sexual one. A critic of women in mass communication, Pamela J. Creedon says that magazines use a shared experience of identification by using a stereotypical imagery that enables the looker to make certain assumptions (Creedon 200). In the case of women's lifestyle magazines, women checking out the pages, grasp certain signifiers loaded with a set of cultural codes. While in Cosmopolitan, that image is closely related with "sex appeal" and the standards of "ideal white beauty" accompanied with a trendy lifestyle supported with a good career, in Elele that image is a moderate feminine keeping up with the fashion and beauty trends, yet who has conventional sides in the meantime.

The magazines each portray that body image is a crucial element that business women should care for as the modern society has associated it with certain degrees of life. Especially, Cosmopolitan puts forward the idea that business women who can put their sexuality that is achieved with white beauty standards front would achieve power over their male colleagues at work. However, achieving this body image is related with arriving at a certain level of weight. From the perspective of Minjeong & Lennon losing weight has some socially rewarding meanings including improved self-esteem and success in one's career (351). Once creating an admired image business women overcome certain barriers automatically as that image increases

their appreciation in other people's minds. Nevertheless, body image is not a stable concept and it is up to change during different periods of time in relation with beauty trends. For instance, plumpness considered a significant element of femininity in the past as it reflected prestige and wealth has been replaced by a slender body image that is fit and supported with physical activity. "However, empirical evidence supports that plumpness is no longer valued by young non-Western women who are exposed to westernization (Dolan & Ford, 1991) (Minjeong & Lennon 350). Due to the influence of westernization, beauty ideals have been transformed from a plump to slender image among Turkish women traditionally favoring the previous image. Once interacted with the dominant culture, Turkish women defined the elements shown as beauty standards and combined them with their social experiences. "Women are encouraged to imitate the North American celebrities through diet and exercise. The 'perfection' of models' bodies is emphasized, and women are told how to get flat stomachs and tight buttocks" (de Casanova 97). Cosmopolitan portraying the fabulous life of American celebrities show them as ideals that their readers should take as a model. Through diet and exercise, Turkish women are advised to get rid of their excess weight and reach an admirable physical shape as the idea that there is a beauty standard is reinforced with such images.

The Cosmo discourse, which is globally circulated, reflects some aspect of reality related with the American culture. Developed within the concept a fantasy, the ideology of Cosmopolitan, reflects certain characteristics belonging to working American women's body image. Turkish women who would like to be in the position of such idealized women commences to imitate the elements of that fantasy world, despite the fact that that image does not often represent the realities of many career women in the world. Thus, the act of imitation is a related process of hybridization. For instance, the foreign Cosmo model in *Sexy and Impressive*

taking place in Turkish Cosmopolitan's December issue represents the white beauty ideals and body image that Turkish Cosmo readers should seek ways to achieve so that they can seduce and allure their boyfriends. This aspect taken from the American version not only shows an element of post-feminism that women are-not anti men and they pursue liberal romantic relationships, but also indicates that Turkish career women can also achieve power in their personal relationships thanks to their sex appeal. This idea aims to empower Turkish business women in the sphere of work with their "perfectionized" body image.

In this fashion shoot of Turkish Cosmopolitan, the American Cosmo career woman is depicted as tall, thin, and white, with long hair and she has a flawless face and body with striking features. Thanks to the "imported" beauty ideals, the Cosmo woman possessing the desired body image is at the center of Cosmo man's attention in five of the pictures where she is shown intimate with him. Directing her looks on the camera rather than the man, but preserving her intimacy with the man, the Cosmo woman tries to escape from the male gaze, in return. Nevertheless, this relationship is not about surpassing the man in an ambitious challenge at work like in the *Competition Time*. Instead, the Cosmo model always preserves her physical touch with the Cosmo man to show her affection. Impressing the man with her sexuality, but trying to escape from being a "sex object", the Cosmo model manages to achieve success thanks to her ideal body image. Therefore, she becomes a role model for Turkish business women who would like to have the same. "In today's consumer culture, individuals no more consume only needs, but they consume images. As Sullerot claims; 'woman is sold to women' in consumer culture" (Karacan 5). Explaining the economic cycle's operation behind women's magazines, the critic notes that images speaking for themselves are used as a medium of communication, instead of words. The ultimate aim is to grasp consumers' interests with the images that sell and contribute

to the flow of mass media products. However, women, in the meantime, purchase an image or an identity of another woman who is shown as a contemporary and an innovative role model, which is an aspect of hybridization. In this case, the Cosmo readers shop for an ideal identity that addresses to their dreams and achieving this happens with an ideal body image that is sexy.



Figure 5.1 The American Cosmo woman represents white beauty ideals with her white skin, thin body, long legs and long hair. She is not only sexually attractive, but she is also an object of desire.



Figure 5.2 The Cosmo Woman pursues liberal romantic love relationships. The Cosmo fantasy is built upon the notion of 'how to get a man'.



Figure 5.3 The Cosmo woman shows her affection to her partner with her intimacy.



Figure 5.4 The Cosmo woman leads a luxurious and fashionable lifestyle by going to elegant restaurants.



Figure 5.5 The Cosmo woman knows how to charm and seduce her man with her moves.

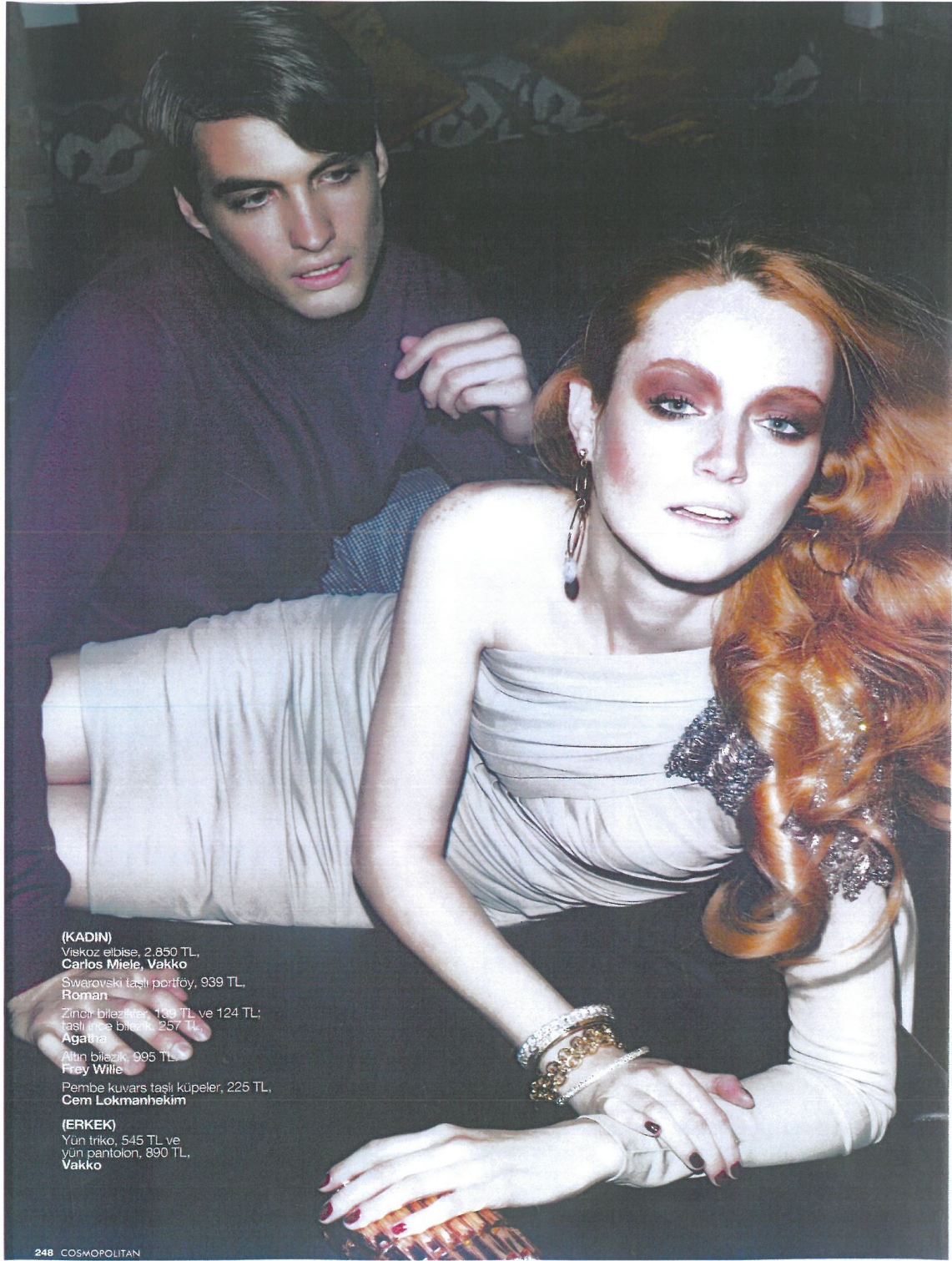


Figure 5.6 The Cosmo Woman is at the center of Cosmo man's attention.

In fact, what is actually marketed to women on these cover pages is the depiction of models demonstrated as ‘sex objects’ because their sexuality are used to sell products. In that sense, women buying these magazines are put in a position of gaze which is generally categorized as male. “Feminist studies show that the beauty myth is oppressing women by reproducing the patriarchal discourses that make woman the object of male desire” (Karacan 105). Therefore, an aspect of feminism opposed to women’s portrayal as sex objects is disregarded due to the targeted economic dimension behind this market fueled by the patriarchal system. In that regard, the role that post- feminism, using sexuality as an incentive tool to sell more magazines, play cannot be overestimated. “The ‘postfeminist’ woman is portrayed as a female earning high payment, looking delightful, loving men and sex and considering feminism as outmoded. She is represented in the popular press with her miniskirt, high-heeled shoes and red lips and with this look she modified the “ugly” feminist image” (Schroeder 49). The ‘postfeminist’ woman standing for the New Modern Woman represented in women’s lifestyle magazines beautified the previous meaning of feminism by adding sexual desirability in it.

The image of ‘postfeminist’ woman is also embraced in Elele magazine adopting white beauty ideals. The influence of sexuality over the body image of Elele model can be detected in the fashion shoots, although Elele magazine generally favors a more modest feminine image at work as their readership is mostly composed from married women who has conventional sides. This transformation indicates that Elele magazine also creates a fantasy world for Turkish urban career women where they can fulfill their aspirations. For instance, the photographs of *Avant-garde Lady* in the October issue of Elele presents an unconventional dressing style of business women. In the first shot, the Elele model whose sexuality is stressed when she opens the buttons of her jacket with her both hands is sexually inviting. Her looks suggested sexual desire the Elele

model appearing with her bright lipstick reflects power and control. The poses of the model varies according to the style she represents, but there is a common characteristic in each and that is the emphasis on femininity. While the camera zoom changes according to the shot, the Elele model touching her body's different parts to create a sensual effect. The Elele model in the position of an "attractive object" gives pleasure to the onlooker, which is the male gaze, and satisfies his fantasy. Although, Elele woman has a more controlled approach towards sexuality than Cosmopolitan, this approach is broken with such pictures including sensuality. This is evidence for the hybridization process as a transformation has been occurred during the exchange of cultural elements. Thus, the poses of Elele model prove that Elele is a hybrid product imitating Cosmopolitan's ideology in terms of "sex appeal".

MODA



Figure 5.7 *Avant-garde Lady*: Elele model, who is sexually suggestive, gets further away from the modest representation of Turkish business women.



Figure 5.8 The body image of Elele model is comparatively thinner than Cosmopolitan's models.

Nevertheless, beauty ideals in Elele magazine show certain differences from Cosmopolitan magazine and one of them is related with weight. The thin ideal body image used in *Avant-garde Lady* is comparatively thinner than the models representing career women in Cosmopolitan magazine. Since women's magazines generally associate thinness with body satisfaction and claims that slimness increases self-esteem in women, they represent attractive models reaching to this ideal. In this example, the foreign model having long hair stands out with her thin body and long legs accompanied with outstanding clothes. Representing white beauty ideals with her striking image, the sexy Elele model presents work clothes that business women can combine at work. "The thin-ideal woman often portrayed in the media is typically 15% below the average weight of women, representing an unrealistic standard of thinness" (Hawkins, 36). Nevertheless, this perfected image is far from a realistic representation of Turkish business women who gives a struggle to achieve this ideal since success is also related with physical look. As the critic Hawkins states, the remarkable models represented in women's lifestyle magazines are 15% below than the average weight of women. "Those who have over-internalized the thin-ideal stereotype are convinced that achieving a thin-ideal body is the only way to be popular, lovable, and successful" (Hawkins, 36). A career woman attributing a thin ideal body image with success and popularity in their career as it is associated with 'being presentable' is directed to a misconception. Not only is that sexy image is so difficult to attain although it is not completely impossible, it creates eating disorders and related diseases such as anorexia and bulimia in longer terms. "Women's beauty requires substantial modification of the natural appearance. That is in natural state the female body is not beautiful, to achieve beauty women must shape and modify the natural appearance of their bodies" (Karacan 265). Basing her argument to the critic Scott arguing that white beauty ideals are repressive as the natural appearance of women always

requires an element to be improved, Karacan shows that this idea imposed through the tools of media inevitably leads Turkish business women to make certain changes in the actual shape of their bodies.

5.2 Dress Types in Women's Lifestyle Magazines

Women's lifestyle magazines serve as a guideline showing women how to dress and to present themselves to achieve a professional presentation. Nevertheless, the ideal business woman image depicted there is not stable as it changes according to the decision of designers more than women themselves. "The ideal beauty standards change frequently so the definition of femininity. Women are required to consume new femininities [in the guidance of designers]" (Karacan 79). Following the advices of fashion creators changing continually to serve the consumer market, business women accessorize their body with different clothes types such as formal business, casual business and leisure wear and convey certain messages about themselves. But, the way Turkish business women dress shows a difference than the way American business women do on account of some cultural differences. "In Western cultures women have acquired certain rights in relation to their bodies. Among these are the right to display their bodies in public without fear of punishment and the right to take pleasure from their bodies" (Frith 53). As Western women have obtained rights in relation to their bodies, they display their bodies without feeling any shame. Nevertheless, the way non-Western women display themselves in other cultures differentiates according to those cultures specific values. Therefore, it is a significant aspect of this research to analyze whether the models representing career women in Turkish Cosmopolitan and Elele magazine fashion shoots are dressed modestly and demurely compared to Western women.

Yün elbise, 395 TL,
Vakko
Tay derisi çanta, 1.995 TL,
Paule Ka, Vakko
Altın zincir bilezik, 9.850 USD
B Point
Altın kaplama halka küpeler,
175 TL,
Cem Lokmanhekim
Deri ayakkabılar, 134 TL,
Nine West



Dar Elbise

COSMOPOLITAN 197

Figure 5.9 Turkish Cosmo business woman reflects a classic and demure dressing style with her tight dress. She abstains from showing too much skin at the office.



Asimetrik Kesimler

Yün elbise, 4.995 TL,
Lanvin, Beymen
Deri ayakabılar, 149 TL,
Topshop
Deri eldivenler, 479 TL,
Max Mara
Deri çanta, 2.860 TL,
Louis Vuitton
Kristal taşlı küpeler, 75 TL,
Gazzas

198 COSMOPOLITAN

Figure 5.10 Turkish Cosmo model fits into the ideal appearance of business woman with her plain feminine dress matched with high heeled shoes.



Yün triko, 375 TL,
DKNY
Yün etek, 1.125 TL,
Blumarine, Beymen
Deri kemer, 600 TL,
Louis Vuitton
Sitrin taşlı kolye, 400 TL,
Müge NY

Leopar Deseni

COSMOPOLITAN 199

Figure 5.11 Cosmo business woman shows her competitive side at office with her preference of the leopard pattern.

Deri Parçalar



Yün ceket, 179 TL,
Twist
İpek gömlek, 895 TL,
Piazza Sempione, Vakko
Deri etek, 1.350 TL,
Phillip Lim, Harvey Nichols
Süet botlar, 1.870 TL,
Louis Vuitton
Pembe kuvars taşlı
küpeleler, 240 TL,
Müge NY

Figure 5. 12 Cosmo woman changes into a comfortable and trendy dressing style outside of the office.

Maskülen



İpek ve viskon ceket, fiyatı henüz belli değil, **Machka**
Yün pantolon, 199 TL, **İpekyol**
İpek sutyen, 180 TL, **Agent Provocateur**
Deri ayakkabılar, 149 TL, **Topshop**
Kristal taşlı kolye, 335 TL, **Gazzas**

Figure 5.13 Cosmo business woman wearing suits at office adjusts to the male values of the patriarchal system.

Women's lifestyle magazines overall circle around some dress types such as classic, demure, feminine, sensual and trendy and they build parallel ties between the model's pose and the readers' identity, taste, occupation and location. These dress types used in advertisements and fashion shoot pictures represent career women whose image varies across the versions in appropriate with each magazine's cultural orientation.

In Turkish Cosmopolitan's September issue, a fashion shot called *Assertive Choices* put forward a few dressing styles that a Cosmo business woman should have in her closet for different occasions such as grey tones, tight dresses, asymmetric cuts, masculine and leopard pattern for work. In such fashion shots of Cosmopolitan suits appear more frequently than they do appear in Elele magazine. This is an aspect indicating that Cosmopolitan magazine is a more career oriented magazine than Elele which is a more fashion and beauty oriented magazine. "The author of the "Women: Dress for Success" (1980), John T. Molly after his surveys on women's clothes in business, has come to the idea that women who want to be successful in the business area have to wear business suits" (Karacan 91). Business women associate being successful at work with wearing business suits representing an adjustment to male values. However, only with suppressing their femininity and sexuality, these women said that they can achieve success. "So women who want to have equal rights, higher positions at work, had to hide their sexuality under men's clothes. Because femininity is related to "unskilled" labor force, in contrast "masculinity" is related with success" (Karacan 91). Sharing their experiences from the real sector, women said that femininity associated with professional unqualification in the business world ruled with patriarchal values is devalued. On the other hand, masculinity associated with power is valued. This means that only by suppressing their femininity and sexuality, business women can reach to success.

Nevertheless, the reality of business world does not match with the ideology presented in Cosmopolitan encouraging women to reveal their sexuality to become powerful at work. On the other hand, business women change from suits to more casual clothes from times to times depending on the profession they are engaged with. “While male managers do not drastically change their way of dressing from work life to other public appearances, women managers may switch from suits to more feminine-looking dresses with shorter hemlines, or wear more and larger accessories and heavier make-up. However, they present modest yet feminine attire at work” (Arat 229). The choices presented in Cosmopolitan magazine under the category of business clothes can also include images that these women change after work. Although such a difference does not exist in male clothes, it does in women’s clothes and women who pay attention to preserving a plain image at work can modify their style in their leisure time activities.

While the fashion garments displayed in the category of Tight Dress is demure and classic, the ones presented in asymmetric cuts is feminine and the ones presented in leopard pattern is trendy. On the other hand, the picture in leather pieces represents a type that they can adopt after work. The dress and skirt sizes are either above the knee line or short; the blouses are either modest in appearance or the upper body is covered with a trench coat. The classic and demure dress types appear more often in Turkish version of the magazine because Turkish women are culturally expected to dress modestly in accordance with certain dress codes.

Although, it is hard to draw assumptions concerning the type of occupations that the Cosmo women are engaged by looking at the shots, flawed in the general representation of women, the magazine also teaches young urban career woman how to be sexually attractive to hold power. “There is overwhelming evidence that advertisements present traditional, limited, and often

demeaning stereotypes of women and men” (Creedon 202). Restricting the image of women with particular stereotypes, dress type advertisements could be misleading in representing people from diverse groups and the type of profession they are engaged. Based on predictions and assumptions, these advertisements determine the trends by focusing on the general phenomenon, instead of the details. The outcomes are thus stereotypes targeting a major group, which could not satisfy every perspective.



ROMANTİK PASTEL

Modacılar bu sezon güçlü renklerle gövde gösterisi yaparken, öte yandan romantik tasarımlardan ve pastel tonlarından vazgeçmiyor... İşte, en güzel kombinler...

Pastel tonlar, koyu renk saç ve koyu tene kendini daha iyi gösterir. Yaz bironuğumuzun bu hafif renklerle, bir aksesuar gibi kullanabilirsiniz.

Gündüzden geceye

Pastel renklerde kombine ettiğiniz bluz ve eteğinizle ofisten davete devam edebilirsiniz.

MUDO 34,95 TL.

TWIST 49 TL.

MACHKA 275 TL.

NINE WEST 249 TL.

FOTOĞRAF: ERTUĞRUL BALIKÇIOĞLU, ASİSTAN: FİLİZ AÇAR

32 Elele - Haziran 2009

Minimalizm

Detaysız, sade ama iyi dikimli bir elbise yaz gecelerinin kurtarıcısı olabilir.

MUDO 35 TL.

KENNETH COLE 349 TL.

MACHKA 690 TL.

NINE WEST 279 TL.

Figure 5.14 *Romantic Pastel*: Elele magazine usually prefers to use illustrations rather than models in its fashion shoots. Elele June Issue 2009

Ofiste sıcak mevsim

İyaz gömlek-kalem etek kombinasyonunu ırfırlar, desenler ve doğru aksesuarlarla areketlendirin.



Dönem modası

'80 başlarının modasını stilinize yansıtmak için önerilerimize kulak verin.



Elizabeth Taylor!

Hollywood'un altın çağına gönderme yapmak için puantiyenin gücünü kullanın!



Haziran 2009 - Elele 33

Figure 5.15 In comparison with the apparel prices put in Cosmopolitan magazine, the outfits prices in Elele Magazine are comparatively affordable.

In Elele magazine, dress types are not always categorized in fashion shootings where models take place. Instead, they are presented with illustrations matching with the design of the page, the message of designers, and the expectations of targeted audience. They are given thematic names by the editor making combinations that career women should have in their closet ranging from office to special occasions. The editor using a colloquial language with the reader generally offers five choices consisting of classic, demure and trendy types to the audience such as seen in *Romantic Pastel* in Elele's June issue. These choices are often moderate in style and with reasonable prices that career woman can afford. The shirts are either round collar or swan neck lacking a décolleté and the sizes of dresses and skirts are modest. In that regard, Elele woman appealing to Turkish woman, who are urban married women with children, is generally more controlled towards sexuality than Cosmopolitan. "Images of models or spokespersons operate as symbols in a visual grammar that creates meanings understood by members of a culture" (Warlaumont, 1993) (Nelson 373). Operating in place of the model whose postures create meanings, the editor instead guides Turkish business women with her choices that usually have a moderate style. While Western models are portrayed with sensual poses more often, the poses of Turkish models are limited in demure or trendy dresses in Elele magazine which reflects a cultural difference. In other words, sexuality is frequently used in Western style of advertisements making an emphasis on the bodies of models revealing their femininity. Nevertheless, during the process of hybridization, these sensual and classic elements are intermeshed with each other. Thus, it is possible to see samples from each in Elele, a hybrid product.

5.2 Male Gaze and Sexuality

No matter how much the Cosmo model takes the control into her hands through her “sex appeal”, still she cannot get rid of being a “sex object” for men. In that regard, she does not have much difference from a commodity which is consumed with the “gaze of men”. Serving the male gaze defined as “men look at women, women watch themselves being looked at”, the Cosmo model representing the urban chic career women with her image is taken advantage of. However, this is an aspect which is not desired by the Cosmo discourse because it tells women to manipulate their sexuality to have power over men. “She is gazed at, objectified, used, and when she no longer offers the gazer what he wants, she is discarded. She is a commodity to be bought, sold, traded, and shown off. She is not powerful but naïve, not powerful but used, not experienced but manipulated” (Manca 40). Even though, women in advertisements such as the Cosmo woman, promoting a better life and a promise of success with her career looks strong on the surface, they are, in fact, weakened and exploited with the gazes of male taking a satisfaction from their image.

In the six-page long fashion shooting named “*Cosmo woman uses Asus*” taking place in the September issue of Turkish Cosmopolitan, it is possible to see examples where the power of Cosmo woman is lessened with the effect of male gaze. On page 266, the Cosmo model putting forward her feminine characteristics while revealing her skills in using technology holds an Asus laptop on her hands gazes romantically at the camera while twisting her neck to the right. Looking beautiful and attractive, she has the pleasure of acquiring the laptop she wants because the laptop metaphorically represents the male she desires. Shown as a great companion, the laptop handles many tasks for the Cosmo model while comforting her life in the professional world. Therefore, her looks constantly conveys amazement mixed with sensuality in every

sequent shot. She is influenced from Asus' fast technology, high performance, clear screen lightening, vivid colors and innovative design.



Intel® Core™ 2 Duo işlemcili
ASUS U50V sizin kadar
ince, sık ve güçlü.
1.199 USD+KDV
Yün elbise, 395 TL,
Maehka
İpek elbise, 525 TL,
BCBG
Metal bilezik, 105 TL,
Banana Republic

Cosmo
Kadını
ASUS
Kullanır

Ofiste sıklığın tanımını yaptık.
Sade kesimli sofistike kıyafetler,
havallı bir optik gözlük, iri yüzükler
ve **Asus** bilgisayarlar. Tüm günü
dinamik ve sık geçirmek
isteyenlere!

Medya Editörü: Zeynep Yapar
Fotoğrafçılar: Lara Sayilgan/Studioplus
Prodüksiyon: Selin Yavuz

SAÇ: HÜSEYİN AYDIN, MAKYAJ: ALI RIZA ÖZDEMİR, MODEL: AGNIESZKA, NEW MODELS, MEKAN İÇİN W HOTELE TESEKKÜR EDERİZ.

Figure 5.16 Cosmo woman catches up with technological developments and uses the means of technology as a way to combine her chic style at work.

Nevertheless, throughout this fashion shooting, the images building a passionate relationship between the Cosmo model and the laptop is a fantasy of men. “The camera eye (the point of view from which the picture is shot) is male; the female characters are the objects gazed on the camera and often eroticized as if a male eye were viewing them” (Tyson 85). The critic Tyson says that the image presented to the viewer is limited with the lens of camera which is male. Therefore, the Cosmo model gazing at the laptop, representing her desire of male, is in the meantime exposed to the male gaze revealing men’s fantasy at work.

Undergoing a moment of gratification, the Cosmo woman, adorned with heavy necklaces considered accessories of professional business women, puts the laptop on her knees and experiments on its programs. In that sense, she portrays a hierarchical power relationship where she is superior. Therefore, the effect of sensuality is continually used in the fashion shooting to empower the Cosmo model. The Cosmo model, in a leopard dress, has passionate facial expressions while touching her laptop allowing her to undergo a moment of emotional intimacy. Her wavy hair blown with air completes her suggestive postures saying that she is mesmerized. Even though, this fashion shooting was narrated from the perspective of a female, in fact, the Cosmo model is eroticized by the camera eye, as if a male eye was watching her. According to the French feminist Luce Irigaray, the gaze gives men control as they hold the power to name things, the power to explain the world and so to rule the world (Tyson 85). Just as she points, in this fashion shooting, the followers of Cosmopolitan learn what it means to be chic at office from the vision and definition of a men’s eye.



Intel® Atom™ işlemcili
ASUS Eee Top ile tüm dünya
parmaklarınızın ucunda,
699 USD+KDV
İpek elbise, 939 TL,
DKNY
Küpeleer, 285 TL,
Cem Lokmanhekim

Figure 5.17 The Cosmo woman looks at the camera as if a male eye was viewing her.



Figure 5.18 The Cosmo woman catches up with her busy agenda with fast technology and challenges to the idea that technology is a field of men.



Figure 5.19 The Cosmo woman sees the laptop as an object of fantasy.

The admiration of Cosmo woman continues on the next shot, in which she sits next to an Asus notebook comparatively bigger than the rest shown throughout the pictures. Covering the laptop with both of her hands, the Cosmo model, her head turned slightly towards the laptop, sees it as an object of fantasy. “Femininity is defined by the ability to attract a man – to undergo the male gaze and be judged suitable. Joan Forbes refers to this perspective as ‘the male voyeuristic gaze’ in which women are told that they should aspire to be regarded as ‘sexual treasures’ (1996, p. 182)” (Krassas 766). Being feminine is associated with the success in attracting a man in Cosmopolitan. But, to reach this aim, the Cosmo model exposed to male gaze never stops being a beautiful sex object. The Cosmo model, suggesting sexual desire in her facial expression, in this specific shot, is presented as a victim because she turned into a sexual commodity just as Forbes states. “It was predicted that approximately one-half of advertisements featuring women would present them as sex objects” (Stankiewicz & Roselli 584). According to critics, conducting a research on the demonstration of women as sex objects, the victimization of women in the media is not in low amounts. The depiction of the Cosmo model as a sex object and a victim in this technology advertisement proves that such discriminatory images exist.

In a consequent shot, the Cosmo model wearing a bright pink jacket, shown in motion while running to a meeting with her portable laptop. Gazing at the distance, she does not make an eye contact with the camera, yet she reflects the enchantment and sensuality she experiences. Therefore, she signifies a submissive or passive stance with her lowered eyes and her head down. The six page long fashion shooting is a hybridized one as it uses a foreign model in Turkish studios.



Figure 5.20 The Cosmo woman avoids eye contact with the camera lens representing the male gaze.

Interestingly, the Cosmo model, only escapes her eyes twice from the camera eye. Engaging with the male gaze continually, the foreign model is more confident in having an eye contact. Nevertheless, the escape of gaze suggests that woman tend to avoid eye contact in various cultures depending on the level of women's liberation in a country. It is hard to compare this level with Elele because the magazine usually prefers to use a foreign model, which indicates the magazine's hybridized side.

CHAPTER VI

EXAMPLES OF HYBRIDIZED ARTICLES IN WOMEN'S LIFESTYLE MAGAZINES

Globalization has become an inalienable part of the modern world leading various cultures with different cultural backgrounds interact with each other. In this case, the transnational magazine *Cosmopolitan*, promoting a distinct archetype of Modern Woman, undergoes a process of communication, negotiation, and cooperation so as to adapt to the local practices of partner cultures. While negotiating conflicts, *Cosmopolitan* complies with the values of the local culture, or vice versa happens. "Hybridization is when people with different cultural backgrounds during interaction are willing to 'culturally let go' and open up to other possibilities" (Kwak Bun & Peverelli 221). Flexibility is the key term in negotiating conflicts during the process of cultural hybridization. Turkish magazines which are willing to internalize the image of Modern Woman corresponding to the positive aspects of modernity adjust to style of *Cosmopolitan*. Therefore, one of the elements that I paid attention in the Turkish *Cosmopolitan* is how much direct translation from the U.S version is used. The local editors have the freedom of choice to choose articles from the pool of materials offered by the American edition standing as the main guide. This aspect is especially seen as a standardization strategy of the *Cosmo* magazine. The Turkish version sometimes uses the same stories and model shots, after a few months later that they have been used in the U.S one. The translations are also presented as "compilation" under the name of the writer. This way a global circulation of *Cosmo* discourses are sustained and the local version does not completely lose its originality. Although how well these materials are translated, the

risk of not well conveying the message to local reader might stay because sometimes cultural differences create a barrier. It is the editors' job to eradicate this foreignness by adapting them to Turkish culture. Playing with the examples, names or situations mentioned in the imported articles is one of the ways that this problem is solved, and such approach is a great example showing how hybridization works.

After examining the magazines it is evident that the Turkish editors give local materials a priority rather than using direct translations. However, they still try to balance the utilization of American sources. "It cannot too closely be identified with Western values because that may disturb a local readership, and it cannot only embrace local values, otherwise it loses the essence of Cosmo" (Chang 372). Using too much Western materials and ideas hold back the local reader from internalizing Cosmopolitan due to the alienated feeling that the magazine produces. As a result, they might prefer a local magazine such as Elele, with which they feel comfortable with while reading and in which they find things about themselves. Nevertheless, Turkish editors cannot only focus on local events and activities otherwise the overall spirit of the Cosmopolitan magazine might be lost. "Local editorial teams carefully tailor their editions of the magazine to reflect the values, narratives and culture of their territories" (Machin and Leewun 495). Therefore, the editorial board refines the materials that they choose to use in a delicate way as they want them to represent the cultural values of the region they are at. In that sense, hybridization means keeping a fair balance between the two cultural materials both local and foreign. Neither of them should be dominant in appearance. The topics of hybridized articles in the magazines always interest business women from a certain aspect and they range from career, beauty, relationships, fashion, technology, and to self-security.

Challenging conventional gender roles in the sphere of business, the American version of *Cosmopolitan* presents an article named *the Fierce New Secret to Success* in the July issue demonstrating the useful steps that career women should adopt for attaining to success. The hybridized version of the article appears in Turkish *Cosmopolitan*'s October issue with the article *Leap a Step to Your Career* addressing to business women planning to move higher steps in their career. "New research is showing that you do not have to be born brave to act that way" (150). The writer Fahner talks that taking risks is not an innate characteristic and women can acquire that skill in time and they should turn it into their benefit for going further steps in their career. While the American version presents statistics from a university based on experiences of real people, the Turkish version summarizes the main ideas and makes an emphasis to certain points. Continuing higher levels of education, benefiting from experienced people's practices, preparing a well-supported portfolio and determining the job in one's dreams are some of the major elements in this hybrid section. Women are encouraged to control their own career path with a good plan enabling them to achieve their goals.

Shameless competition at work is dealt in the October issue of American version with the article *Don't Get Bitten by the Office Bitch*. The article presents advice for women regarding the five types of female colleagues who will do whatever they can get ahead at work to damage one's career. The hybridized article takes place in Turkish *Cosmopolitan*'s September issue with the title *It is Easy to Deal with Troublesome Colleagues, or, Sinir Bozucu İş Arkadaşlarıyla Baş Etmek Çok Kolay*. While the first article draw attention the potential danger that would come from female colleagues only, the latter one generalizes it with both genders and extends this list with seven people. The perspective of each article shows a difference in the sense that while the first one poses the probable risks that may arrive any time, the second one teaches Cosmo

women the strategies to overcome them. That is the part showing how certain elements are transformed during the process of hybridization.

A similar article discussing the troublesome problems at the company in general, yet offering solutions for their elimination is reflected to the Turkish version as *Games within the Company, or Şirket İçi Oyunlar*. Taking place in the December issue of Turkish Cosmopolitan, the article which is a compilation rather than a translation is based on a research from the New Scientist magazine explaining the most frequent scenarios that can happen at the office environment. “If you feel yourself more in a wild atmosphere rather than an office during the hours you spend at work, the reason for that could be the primitive drives inside of everybody” (328). The article aiming to relieve career women who has been going hardships in the business that they work whose atmosphere has turned into a chaos on account of several games allow them to learn that types of people by matching their traits with the data of the research.

A similar topic handling the conflict at work environment and helping women to reach a better quality of work life is discussed in the article *Are you Stuck in a Sucky Job?* that takes place in the June issue of American Cosmopolitan. “You’d leave if you could...but there’s nothing else in sight. So turn your job-from-hell into a happier situation with these tips” (146). Offering advice to women who do not have a better choice from their present jobs at the time, the editor teaches business women a few tips to improve their working environments to achieve job satisfaction, at least. The hybrid version of the article is reflected to the October version of Turkish Cosmopolitan as *The New Rules for Being Content at the Office*. Both of the articles provide information to business women about how to lead a more pleasant life at the office. The first article recommends women to improve their workspace with new interior design accessorizes and make it to a more comfortable working environment by getting rid of the trash.

“Clear off the junk from your desk and you’ll feel less stressed” (146). While the editor Connolly advises career women to get rid of the junk accumulated on their desk in the American version, the Turkish version advises career women not to cope with little problems at work instead see the whole of the incidents as an opportunity to reach at success. “Think that each of the steps you take serve to a bigger goal” (338). Although dealing with too many assignments create stress for business women in time pressure, seeing them as a path for going to success would increase their achievements in longer terms as it would add to their resistance.

The path going to success is strengthened in other articles showing business women the new rules for getting a better job. For instance, *Five Things Not to Do in a Job Interview* appearing in the August issue of American Cosmopolitan appears in the October issue of Turkish Cosmopolitan with the same title *İş Görüşmesinde Yapmamanız Gereken Beş Şey*. Telling women how to come out with triumph from job interviews, the article prepares women by showing them the little mistakes they should avoid for getting a job they desire. The original article portrays five steps that should be followed. It is translated into the Turkish version as the same way without making any major changes. The names of the sources and the incidents are preserved as the way they are so that the original content is not lost. Yet, there is one striking element makes a difference between the two articles. In the Turkish Cosmopolitan, a correlation is made between looking beautiful and achieving a career that a woman wishes. “It is possible to receive a higher salary with the time and money you share for your beauty. According to researches, business women who look stylish and beautiful get higher salaries compared to others” (336). This point of view, on one hand supports the Cosmo ideology proposing that achieving white beauty ideals would make it easier for women to reach to the job they would like to get as it creates a certain impression. This shows that in Cosmo ideology, built upon a modern

fantasy, beauty is assessed before than work experience and education background. This argument is supported in the previously discussed articles such as “*Hair Tips that Say Hire Me!*”, or, “*Beni İşe Alın*” *Diyen Saç Tüyoları*, making a correlation between achieving the right hair style and getting hired.

Another element that is hybridized in these articles related with business environment is the language that the editors use while presenting the articles. Both of the versions of Cosmopolitan magazine use a colloquial language to have a communication with the reader. I ran into 9 articles giving tips to women on the theme of career in the American Cosmopolitan. In terms of the level, the American version has more playful aspects and the Turkish readers try to reflect this side by finding the equivalents. For instance, the article *12 Sexy, Totally Free Dates* handled in the August edition of the American Cosmopolitan emerges in the Turkish version with the title *10 Cheap and Fun Things that You Can Do Together with Your Beloved* (*Sevgilinizle Yapabileceğiniz 10 Ucuz ve Eğlenceli Şey*) in the April issue. Here the idea that post-feminist business women pursue liberal romantic relationships is strengthened. The editors’ approaches to the same subject have noteworthy differences resulting from cultural differences. Just as presented in this example, the Turkish editor sum up the main ideas offered in the original article and creates a mixed composition by adding local elements. Although the original article generalizes the decline in economy and offers a variety of inexpensive, yet creative activities that couples can try, the local article specifies the economic crisis experienced in Turkey in the year 2009. “You might have been bored of hearing this, but we have been feeling the effects of economical crisis more in our life” (142). The Turkish editor adapting the article into the present agenda of Turkey, at the time, reflects a local point of view by touching upon the financial crisis influencing the country in 2009. On the other hand, the original version makes an emphasis on

“sex appeal” while promoting these romantic activities whose price tags are shown “seductive” since they are free. While comparing the solutions offered by the two versions, how hybridization works in the local article becomes more evident.

While the first solution offered in *12 Sexy, Totally Free Dates* is to grab some food and drinks from a supermarket to cut from the expenses of a bill, instead of going to a restaurant, the solution offered in the Turkish version is the names of popular websites that Turkish Cosmo women can have a look at to prepare appetizing meals. While the first offer is related with the fast-consumption culture in the American society, the second offer shows the conventional aspect of setting up a table in Turkish culture. Another suggestion is to see a football game together during the pre-season when the tickets are offered free of charge in the States. Nevertheless, as American football is not a widespread game in Turkey, the local editor instead suggests playing PlayStation at home together. Betting on a massage by candle light is suggested to make the activity more romantic before starting the game. In that sense, the Turkish editor also adds sexual elements to make the activity more appealing. Going to a karaoke bar and singing either in the crowd or in a private room suggested in the American version as a thrilling activity. On the other hand, the Turkish editor first evaluates the popularity of karaoke bars in the country and then makes its promotion. “The karaoke bars becoming the favorite of entertainment world a few years ago still protects its popularity,” said the hybridized version of the article. Nevertheless, it did not mention renting a private room with the boyfriend, which can be a more intimate activity. Instead, the editor recommended singing on the stage with the crowd. Taking a short romantic vacation at a friend’s place is advised in the American version and having sex is suggested to make the trip more exciting. Given that having summer houses is a common practice in Turkey, cleaning up the summer house and having romantic moments in front of the

fireplace with drinks is suggested as an alternative. The comparison of these suggestions shows that American version of Cosmopolitan talks about sex in a more fearless way. In sum, the hybridized article *10 Cheap and Fun Things that You Can Do Together with Your Beloved* used after a few months later than it appeared in the American edition demonstrates how the circulation of Cosmo discourses are globally sustained without losing attachment with the original brand.

CHAPTER VII

COMPARISON OF COSMOPOLITAN'S AND ELELE'S CAREER SECTIONS

Aside from looking beautiful and pursuing romantic relationships, a Cosmo woman's life also circles in a business world. Every issue of the magazine spares a specific section called *Cosmo Career*, in which career-minded women who are motivated to climb up the professional stairs and reach to the top, give certain gender role messages. "Most of the characters are attractive, single, white Americans younger than 45. They live in the city, have zero to two children, are middle class, and college educated, and they have careers and jobs" (Peirce 581). As pointed by Pierce, the image of ideal American business woman portrayed in Cosmopolitan is an urban, educated, and attractive one rejecting the values of the male-dominated world. Primarily focused on their careers, these women with "sex appeal" prefer their careers over their families or having children. Portrayed as earning her own money and standing on her own two feet, the American Cosmo woman is not dependent on anybody, but herself. In that sense, she challenges the conventional gender roles imposed by the patriarchal society.

On the other hand, the Turkish Cosmo woman who is an urban and upper middle class woman challenging the low representation of women in executive positions has a more controlled approach to sexuality at work. "I noticed that most of them had their hair professionally done at a coiffeur, but in a plain style. They did not have very long nails, nor flashy nail polishes. All of them wore light make-up" (Arat, 229). Caring for a neat outlook, yet do not favor extreme sexuality these nice-looking women are represented in a plain style at the

career pages of the hybridized magazine. Nevertheless, this image sometimes contradicts with the images demonstrated in the fashion shootings borrowed from the original version where the Cosmo model with tousled hair and heavy make-up are presented in sexy tight fitting and revealing clothes.

Another significant character of these Turkish women is that they have received their diplomas from abroad countries; therefore, they tend to combine their backgrounds with the local values. “Most went to schools with Anglo – Saxon traditions. Some pursued their college education or graduate studies in the United States or the United Kingdom” (Arat 234). Receiving their degrees from well-known Western style schools, these Turkish women coming from an upper economic class have the ability to compete, the desire for success, the interest to follow the technological trends, and the confidence to take risks. Therefore, they generally challenge the subject of low visibility mentioned by the critic Kabasakal, in the previous section. Thus, many of these women internalized the values of the West and combined it with their personal backgrounds. These hybrid values are naturally reflected to the way they think, act and dress. Compared with the image of American Cosmo woman, these Turkish women also temporarily abandon their careers to raise their children.

The image of Elele business woman separates from the other two in the sense that it is more controlled. A woman’s image which is beautiful, yet modest is promoted in the magazine, which sometimes adopts a controversial shape with the effect of hybridization. Along with stereotypical jobs, Elele woman who is urban, educated and middle class engages in activities beyond the traditional feminine roles. This is a character which intersects Elele magazine with Cosmopolitan. Instead of focusing on the portraits of women with conventional careers, Elele magazine also challenges the sectors traditionally male-dominated by showing them appealing

fields to conquer. “Lifestyle magazines frequently run stories about successful women who exemplify traits of a strong woman and who can act as role models (Hung 1039). Displaying the educational and professional backgrounds of outstanding business women, lifestyle magazines aim to create role models that would motivate young women to arrive at higher positions since their overall representation is low. A critic concentrated on the careers and representation of Turkish professional women who have made it to the top, Hayat Kabasakal says that Turkish women do not have a high representation in executive positions just as many women in the world. “Unlike women in other countries around the world, women in Turkey are also underrepresented in managerial and administrative posts” (Arat 19). Therefore, it is an interesting task to analyze how these women portrayed in *Cosmopolitan* and *Elele* magazines managed to climb the steps in professional life rather shown hard.

The 2011 Turkish *Forbes* magazine carrying out a research concerning the stage that Turkish business women have reached in the business market reveal the best companies where women will not come across with any sorts of gender discrimination. The research including 238.984 male and female employees supports the scientific findings of experts saying that women are underrepresented in top positions. “Our research proves the present discourse: There aren’t seats for women as top executives and the doors of board of directors are closed if you are not a family member! In contrast, there is a more balanced distribution in favor of women in middle levels” (*Forbes* 6). Revealing the list of 100 female friendly corporations in Turkey where women can increase to higher positions fast, the *Forbes* magazine says that the number of women who managed to reach to the top is low as gender discrimination still exists. Unless women have a family connection with the men ruling the company, their chances are very limited at top executive positions.

On the other hand, the number of women who could promote to higher positions is limited with 23 percent in the U.S where a gender gap in the field of leadership also remains. “In the United States only a small percentage of corporate and political leaders are women. In fact, 23 percent of the chief executives of U.S organizations are women, as are the majority of managers in domains such as human resources and education,” (184). Women’s slow advancement in their careers can be explained with gender discrimination holding them back from attaining to top positions regardless of the fact that they have the equivalent qualifications with men. Accordingly, the ratio of women who could crack the glass ceiling, remove barriers and become supervisors and managers is 23 percent.

While the American edition of *Cosmopolitan* mainly focuses on self-improvement articles, aiming to advance women’s career a few steps further, the Turkish edition first gives an instructive article and then illustrates the portraits of Turkish business women engaging in a variety of business sectors. For instance, the article *How to Fireproof Your Job* in the April issue of *Cosmopolitan* recommends women how to stay positive in challenging working advertisements and teaches women how to become “Go-To-Girl” with certain skills, information and enthusiasm. Similarly, the article *Learn Your Rights, or Haklarınızı Öğrenin* is presented with the aim of educating women on an equal working environment in the December issue of the Turkish version. *Cosmopolitan* magazine, demonstrating an interest in women’s issues, then usually portrays the backgrounds of five business women, from diverse backgrounds, to enlighten the readers regarding the pros and cons of particular jobs. Once the kind of jobs that *Cosmopolitan*’s 2009 issues offer to its readers are analyzed, it is possible to see that they are less traditionally feminine compared to the past. While the magazines for choosing a career in the 70s and 80s invited women to become nurses, teachers, telephonists, secretaries, bank clerks,

the sources of the 21st century encourages women to intervene into occupations which used to be occupied solely by men.

Under the category of a *Women's Say in Men's Sector* in the Turkish Cosmopolitan's December issue, an interview is carried out with Ayşegül Perksoy, a lounge manager at the entertainment and organization sector, from Ulus 29, where she has been working for eight years. Asked the question what the difficulties of working in the recreation sector are, Perksoy said that she has the comfort of working in a family business, yet getting of work late and spending most of the day at the office are the challenging aspects of her job. "Even though their fathers had accepted their sexual identities, they encouraged the girls to engage in activities beyond the traditional feminine roles (Arat 232). Examining the relationship between high level female executives and their fathers, Kabasakal says that the role played by fathers in shaping their daughters' careers cannot be disregarded. Generally, they motivate their daughters to adopt characteristics that would allow them to compete with male values. They also prepare their daughters to life strong by raising them aside from the accustomed standards. "All they said that they had received 'special' attention from their families, especially from their fathers. These women pointed out that their fathers played an important role in the formation of their personalities" (Arat 232). Thanks to the special attention they received from their fathers, these women built up self-confidence can successfully carry out either their family business or reach at the top positions in the business world despite their genders.

In Elele's March issue, exceptional professions that Turkish women undertake is similarly presented with the article *The Queens of the Informatics World*, displaying interviews with successful Turkish female managers in the field of communication requiring computer and engineering skills. Challenging the idea that women are deprived from decision-making

mechanisms, these women look though, decisive and competent enough to climb up the top professional stairs. “Traditional gender roles cast men as rational, strong, protective and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive” (Tyson 85). A critic on feminist theory, Tyson says that the separation of conventional gender roles results in women’s expertise on particular fields and impedes their entrance to the male-dominated ones such as politics, academia and the corporate world. Nevertheless, the traditional image created for women with comparatively inferior qualities such as irrational, hesitant, weak and passive do not function in the examples introduced by Elele magazine.

The first face that appears on this section is Ebru Çapa, the General Manager of Microsoft Turkey Consumer and Internet Services General Manager. Asked the question what it means to work for a giant corporation as a female executive, Çapa first points the lack of gender bias. In Microsoft Turkey where 350 people work 46 percent of executives is women, said Çapa drawing interest to the existence of gender equality and a positive discrimination towards women in the corporation. “In terms of working schedules or opportunities presented, a policy raising the number of women workers is followed. In that regard, it is a privilege to work for Microsoft as a woman manager” (60). Having a job offering privileges such as flexible working hours is an asset for women having responsibilities outside of office such as family and children. Even though, the interview does not reveal any information concerning the marital status of Çapa, her remarks give hints that many women becoming executives enjoy the benefit of arranging their schedules comfortably. “Turkish top women managers fulfill their roles as managers, wives, and mothers all the same time mainly by delegating the housework and child-rearing responsibilities to low-paid maids” (Arat 236). Generally, business women are forced to have a choice between

their careers and children as they cannot fully fulfill the demands of the two spheres at the same time unless they cannot afford such a service.

Aside from powerful women in the business sector, Elele magazine also put forward women having unconventional, yet appealing professions to set examples for their readers. One of these names is Çağla Kubat, 2008 Windsurf Turkey Champion and Miss Turkey appearing in the August issue of Elele. “Although these stories focus on ‘strong women’ in the business sector, star athletes, and models have also been constructed as alternative role models for success” (Hung 1039). It is possible to come across with success stories of celebrities in women’s life magazines showing another aspect of life desired by all, but achieved by few. “Everything they do just appear to be more fun and more glamorous than ordinary life” (Baio 7). Smiling at the camera with confidence Kubat who is demonstrated in sexy surfing suits explains how she has accomplished success in her uncommon profession which is competitive, yet pleasurable in the meantime. “If you look at women lacking ambition, you see that they stay in middle levels. To climb to the top you need ambition” (52). Showing that the power is individual and achieving success depends on a person’s own efforts, Kubat sets an example for courageous women trying professions that require taking risks such as surfing. “In the 1970s, I suggested that jobs and careers come last in the perceived priorities of many girls. Twenty years later, these priorities have become a little blurred, in that love and relationships are still extremely important, but jobs and careers run in parallel as necessary to a woman’s life these days” (Sharpe 115). Compared to the past when women do not give a high significance to obtain a career, women of our era gives high significance to their careers as much as their romantic relationships. Kubat who balances her career with her boyfriend Jimmy Diaz, a world fifth professional surfer and a

surf designer, with whom she gets prepared for competitions, serves as an example to the argument of Sharpe.

Cosmopolitan frequently show that the concept of occupations has undergone a shift and women's entrance to traditionally male-dominated sectors has become more permeable thanks to the strong educational credentials gained. A woman fitting into this example is Elif Kınıkoğlu, an interior designer, appears in the April issue of Turkish Cosmopolitan, with a chic, presentable and moderately feminine image in her poses. Having improved her background by learning foreign languages abroad, Kınıkoğlu sets an example for female managers who managed to combine local and global elements in her career. "Several researches indicated that in some developing countries middle and upper class families bring up their girls to have "high achievements needs" and thus women have higher aspirations (Arat 232). Parents have a major contribution to the success of business women managed to reach to the top as they raise them with high ambitions and this element is presented as a distinguished character in women's magazines like Cosmopolitan. Asked the question whether she would advise other women to become an interior designer, Kınıkoğlu said that women should put long working hours into consideration. "During hectic days, I have to travel back and forth among the customers, workshops and construction sites. But, they should know that when they graduate, they will have a good occupation" (241). Although, she points that tough working conditions at workshops and construction sites are disadvantageous sides of her job, she does not have a complaining tone. In that regard, she serves as an example that women can also become successful in sectors where men's existence is predominantly seen.

To sum up, while Elele prefers to present the careers of local celebrities composed of famous artists, singers and models, Cosmopolitan Turkey put forward examples of business

women who have reached to high level positions in distinguished corporations. Both of the local magazines offer educatory articles exemplifying successful women who are expertise on their fields to motivate young women to obtain better paying jobs located in urban cities. In the same way, U.S Cosmopolitan continually motivates young women, in a career path, with similar articles such as *Are you destined to succeed?* or warns them against possible handicaps that may occur at office life. Overall, these articles are quite beneficiary for the reader searching for self-development as they receive messages to be thought upon.

kariyer başarı

Hukukun Renkli Yüzleri

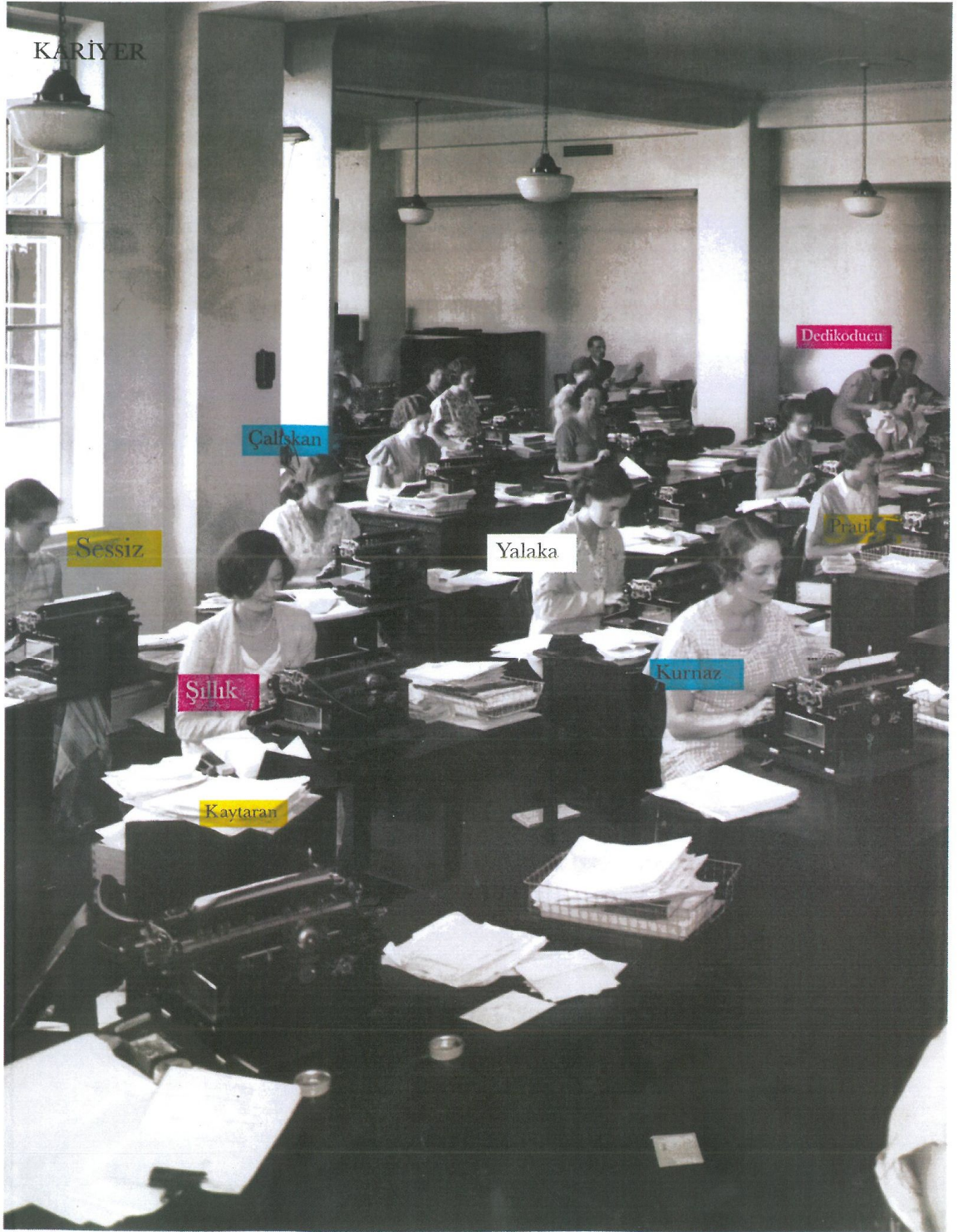
İnsanlık tarihiyle yaşıt mesleklerden biri avukatlık. Onlar anlaşmazlıkları çözüyor, ipuçlarını topluyor ve gerçeğe ışık tutuyorlar. Genç avukatlarla mesleklerinin inceliklerini sizler için konuştuk.

Naime Tercan



Figure 7.1 *The Colorful Faces of Law*: The penetration of women into the male-dominated sector is suggested with the legs of women in high heeled shoes.

Furthermore, before revealing the curriculum vitas and pictures of business women belonging to the same occupation, a general picture representing that specific career is always put on the front page of the section. Making an emphasis on the legs of two women wearing skirts and high-heeled shoes, *the Colorful Faces of Law* in Turkish Cosmopolitan's April issue is one of these examples demonstrating women's penetration into the occupation used to be a male-dominated profession. Most of the time, these pictures are taken from the international pool of the magazine by the editor and the same policy is used in the Elele magazine to create a hybrid effect. Carrying the signature of a foreign photographer, these pictures may create a feeling of alienation, at first glance, as Turkish readers may have difficulty in building up a connection with the occupation defined. Nevertheless, as these pictures can be more creative and meaningful than local materials, they are frequently preferred by the local editors aiming to offer the readers a more entertaining magazine.

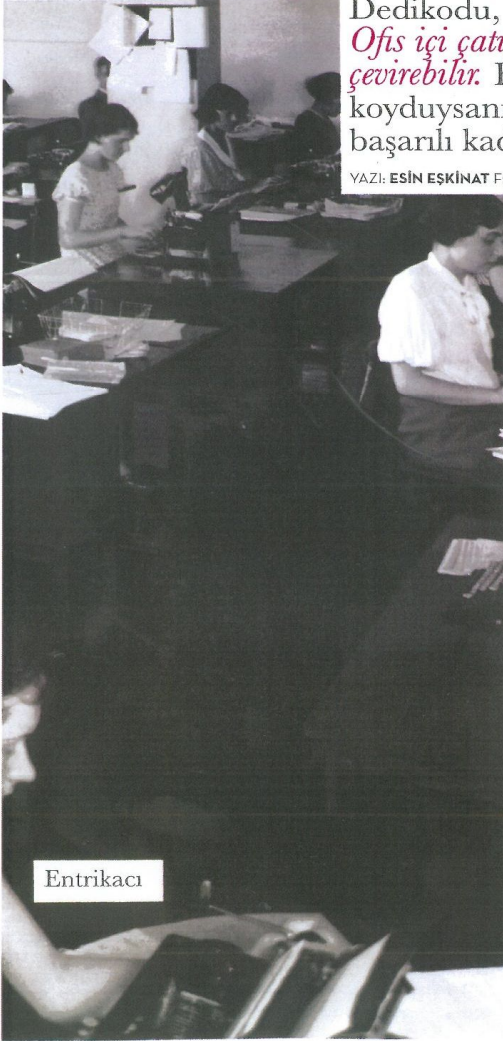


136 Elele - Mayıs 2009

Figure 7.2 The pictures taken from foreign sources indicates the hybrid character of Elele magazine.



Yoksa burası sizin ofisiniz mi?



Dedikodu, küçük düşürme, arkadan vurma...
Ofis içi çatışmalar, çalışma hayatını cehenneme çevirebilir. Bu ortama kafa tutmayı aklınıza koyduysanız, *yalnız olmadığınızı bilin.* Birçok başarılı kadın da aynı yoldan geçti!

YAZI: ESİN EŞKİNAT FOTOĞRAF: GETTY IMAGES

Beş yıl önce bir dergide editör olarak işe başladığımda, orada benden daha uzun süredir bulunan ama alt pozisyonda çalışan birisi vardı. Yerime geçmek istiyordu ve bunun için hayatımı cehenneme çevirmekte kararlıydı. Beni alt etmek için yöneticilere yalan söylemekten, hakkımda dedikodular yaymaya kadar denemediği oyun kalmadı," diye anlatıyor Deniz. "Sonra işini yapmamaya başladı... Sürekli beni zor durumda bırakıyordu. Yöneticilerle arası iyi olduğu için de başı derde girmiyordu." Çalıştığınız ortama bir bakın. Herhalde sizin iş yerinizde de türlü türlü ayak oyunları dönüyor. Birileri birilerinin arkasından konuşur, bir grup insan bir kişiyi devre dışı bırakmaya çalışır ya da bir yönetici başkasının yaptığı projenin altına kendi imzasını atar. İşyerindeki tüm bu karmaşanın yarattığı dalgalı sularda hayatta kalmaya çalışmak yorucu ve moral bozucu bir iş elbette. Bu süre boyunca yapayalnız olduğunuzu hissedebilirsiniz. Ama hemen herkes iş hayatının bir noktasında olumsuz ve yıpratıcı ofis politikalarıyla sorun yaşamıştır. Bunlarla baş etmek için öncelikle kimliğinizden ödün vermemek ve işleri değiştirmek için sorumluluk almak zorundasınız. Deniz de, sorunu çözmek için elini taşın altına koymuş: "En sonunda o kadar yoruldum ve sıkıldım ki, patrona onunla bir daha çalışmak istemediğimi söyledim. Bunun için mantıklı nedenlerimi de uzun uzun anlattım elbette. Aynı gün işine son verildi."

GÖRMEZDEN GELİN AMA NASIL?

Ofis oyunlarını mümkün olduğunca görmezden gelmek felsefeniz olmalı. Bu tür oyunlarla zaman geçirenler genellikle dikkatlerini kendi işlerine yeterince veremezler. Bu da öne çıkmak için size fırsat yaratır. Çok çalışmaya devam ettiğiniz sürece eninde sonunda çabalarınız fark edilir.

Ancak oyunları görmezden gelmek her zaman mümkün olmayabiliyor. Yine de, hayatınızı zorlaştıran insanlara karşı bile oyunlara başvurmamalı, onlara olması gerektiği gibi davranmaya devam etmelisiniz. Elbette bu, yapılanlara boyun eğmeniz anlamına gelmiyor. Kendinizi kurban gibi görmek, dışarıdan da böyle görünmenize neden olur. İçinizde neler yaşarsanız yaşayın, kendinize güveniniz hiç sarsılmıyormuş gibi davrandığınız sürece size kimse dokunamayacaktır.

Mayıs 2009 - Elele 137

Figure 7.3 *I Wonder Is This Your Office?* reads: 'Gossip, humiliation, and stabbing from the back. Conflicts within the office could turn working life into hell,'

This practice of Cosmopolitan is also embraced in Elele magazine using outer sources to create a more hybrid magazine. For instance, a foreign illustration showing the inside of a magazine's office building, back in the old days, is presented with the title '*I Wonder Is this Your Office?*' in Elele's May issue. Narrating the experience of a recently started editor harassed by a colleague working for longer years in a magazine, the article explains how the latter one said lies to the managers and spread groundless rumors to turn the conditions reverse for the victimized one. In order to create the same effect, the illustration tagged some of the employees, shown while working on their typewriters, such as intriguer, cunning, shameless, blabber, quiet and slut. Although it is an outer source, the illustration becomes successful in serving its aim as just by looking at the picture and the title, the local reader can make certain assumptions about what kind of a story she is going to read.

CHAPTER VIII

CONCLUSION

As a transnational magazine, Cosmopolitan promoting the image of ‘Fun Fearless Females’ contains many pleasurable articles varying from beauty, fashion, relationships, sex to career. The image of American Cosmo woman is often portrayed as a sexy beautiful female who succeeds in her professional career and romantic relationships by being an object of desire. The magazine’s different versions interpret sexuality diverse from each other due to cultural differences, but they all embrace ‘white beauty ideals’ and show women as ‘sex objects’ designed to attract and sexually satisfy men. In that regard, Cosmo women’s modernity is often associated with her courage in revealing her sexuality and she takes her power more from the products that she uses rather than the feminist movements.

On the other hand, her sexuality also allows her to be “in charge” of everything and have power over her partner as she knows how to move her body and shape her facial expressions to create a sensual effect on the looker, the male gaze. Cosmopolitan may be the first magazine to recognize women as sexual, but it has not abandoned the view that women are primarily sexual objects, whose desire is best fulfilled by remaking themselves into commodities that are sexually available to men” (Krassas, 768). Although it is almost the first magazine allowing women to discover their sexuality and to talk about it bravely, Cosmopolitan still shows women as ‘sex objects’ giving pleasure to men. Therefore, the Cosmo women’s body is illustrated as an object

of consumer culture designed to promote 'white beauty ideals' and help the circulation of related industries such as textile, cosmetics, esthetic surgery, and health.

Since the image of Cosmo women borrows certain elements related with Turkish culture for an ideal adaptation it does not always convey a standardized look of the American model. The competitive and sexy image of Cosmo business woman can turn into a naïve and modest one as an outcome of the hybridization process in the Turkish Cosmopolitan. This attitude also reflects into the looks of Turkish models' as they may hesitate from directly looking at the camera to abstain from the male gaze. In addition, the outfits of Western models are shown more seductive compared to Turkish models having a more controlled approach in showing the right amount of skin.

Despite from Cosmopolitan U.S and Turkey showing women as single females pursuing liberal relationships, Elele magazine addresses more to urban middle class women who are married and have children. Nevertheless, it also adopts the ideals of white beauty and this approach of Elele is clearly observed in its preference of emphasizing Caucasian models, instead of Turkish models. Offering women a chance for transformation through the Western style products, the magazine motivates young women to adopt a modern lifestyle. The images of business women also show a difference related with the process of hybridization and the body positions of models illustrated in fashion shootings also reflect 'sexual availability'.

All of these women's contemporary magazines reflect stereotypical images of business women and it is usually hard to make assumptions about the type of occupation that the woman is engaged just by looking at the pictures. As reflected in the magazines, women's sexual agency

defines their power relationships at the workplace and the body positions of models illustrated in fashion shoots reflect their 'sex appeal'.

Defining society's expectations of femininity, these magazines are beneficial sources in the sense that they have a supportive attitude encouraging women to be strong both emotionally and economically. Furthermore, they are fun to read, enjoyable and relaxing as they entertain women with various quizzes, gifts and colorful articles. Working women also get away from the stress of their daily lives and create a private time for themselves while reading their favorite magazines.

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