



THESIS

**AN ANALYSIS OF THE REPRESENTATION OF
WOMEN AND MEN IN THE ENTERTAINMENT
SECTIONS OF ONLINE BRITISH AND
AMERICAN TABLOIDS**

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GRADUATE SCHOOL, KASETSART UNIVERSITY

2007



THESIS APPROVAL

GRADUATE SCHOOL, KASETSART UNIVERSITY

Master of Arts (English for Specific Purposes)

DEGREE

English for Specific Purposes

FIELD

Foreign Languages

DEPARTMENT

TITLE: An Analysis of the Representation of Women and Men in the Entertainment
Sections of Online British and American Tabloids

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SURASSAWADEE CHAICHAROEN

**A Thesis Submitted in Partial Fulfillment of
the Requirements for the Degree of
Master of Arts (English for Specific Purposes)
Graduate School, Kasetsart University**

2007

Surassawadee Chaicharoen 2007: An Analysis of the Representation of Women and Men in the Entertainment Sections of Online British and American Tabloids. Master of Arts (English for Specific Purposes), Major Field: English for Specific Purposes, Department of Foreign Languages. Thesis Advisor: Assistant Professor Chamaipak Maiklad, Ph.D. 107 pages.

The main aim of this research was to explore the representation of women and men celebrities between Online British and American tabloids. The first part concerned the analysis of differences of the representations of the male and female celebrities. In the second part of the analysis, the style of these celebrities by male and female journalists and in the last part, the style of representation between Online British and American tabloids was studied.

This present study employed a non-probability sampling method; the purposive sampling through collecting celebrities' news in the entertainment sections from online editions of three British tabloids, *Daily Mirror*, *the Sun* and *Daily Mail* and online editions of three American tabloids, *USA Today*, *New York Post*, and *Examiner* published from 24 August 2004 to 31 December 2004. The data were analyzed based on content analysis. The findings were presented five categories profession; marital, and relationship status and relation to someone else; appearance, beauty, clothing and age; fame and success and nicknames derived from sociolinguistics category developed by the framework of the representation of women and men by Poynton (1989) and the representation in newspaper by Reah (2002).

The key findings revealed that men were still highly represented about their career, especially in online American tabloids, while both journalists and online tabloids, women were still highly described as mother role and their appearances. Surprisingly, male journalists highly mentioned about women' careers and their fame and success, especially their award received. Male journalists in online American tabloids represented men about their sexual ability, while women were illustrated about their sexual availability. The journalists were interested in both men and women relationship status and relation to their partners. Surprisingly, in this study, men were represented relating with their women. Overall, men were still found with their full names much more than women. In this study, Men were illustrated about their ages by both journalists, while adult women were depicted by the word 'young' or 'girl'.

The findings could be useful to the design of English for mass communication course that emphasizes gender awareness. Media and journalists can also gain some ideas of how to write and organize the representation of men and women in the newspapers.

Student's signature

Thesis Advisor's signature

ACKNOWLEDGEMENTS

I would like to acknowledge many people whose kind assistance made this study possible.

I would like to express my gratitude to Asst. Prof.Dr. Chamaipak Maiklad, my thesis advisor, for her patience, encouragement, great kindness, and valuable advice throughout the writing of this paper. I also would like to thank Mr. Ismael Mercado, Mr. Stephen Cannel and Asst. Prof. M.L. Jaralvilai Charunrochana, my committee members, for their valuable comments on this study.

My special thanks go to three raters, Mr. Ismael Mercado, Mr. Daniel Jones and Mr. Dion Hunt, for their assistance in guaranteeing the reliability of my five selected sociolinguistics categories. I am also grateful to all my teachers of the ESP program who have provided me with helpful knowledge and great support throughout these years. In particular, I would like to thank Mr. Jason Johnson who has devoted his valuable time to edit my paper.

I also very much appreciate the warm friendship, encouragement and support from all my friends, especially my classmates in the ESP program. Special thanks go Ms. Narumol Weerayangkul, Ms. Somharuethai Donluem, Ms. Elinee Panolmas, Mr. Pramote Burisut, Ms.Neranchara Kitkan, Mr.Yukontorn Prapailong, Mr. James Warren, and Mr.Michael Naeff, who not only gave me helpful advice on this study, but have also been very supportive from the beginning to the completion of this research paper.

Finally, I am very much indebted to all my beloved father, mother, grandmother, and family members for their encouragement and support throughout these years. Their support, patience, and understanding will always be impressed.

Surassawadee Chaicharoen

March 2007

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CHAPTER I

INTRODUCTION

This chapter serves as an introduction to the present study. It discusses the study's rationale, objectives, research questions, significance, scope, and terminology. It concludes by providing a succinct overview of the study's following chapters.

Rationale of the Study

Media can be broadly divided into three types: broadcast media, print media and online media. Newspapers are one form of print media and now also online media that people use to get information about what happens in the world. Newspapers maintain widespread interests among people across various social groups throughout the world. The popularity of newspapers is so pervasive that approximately fifty-five million newspaper copies are sold daily throughout the world (Biagi, 2005).

Because of this widespread interest in the print media and online media, especially in newspapers, society and cultures are affected by the content and presentation of information in these newspapers. And since newspapers rely on language to convey information and messages to readers, language used in newspapers is an instrumental element in terms of how newspapers impact society and culture.

No other language has a greater influence in the world today than English. Although newspapers are published in many different languages, the English language is used as an international medium because it can be read and understood by many groups of people and nationalities. There have long been well-established English language newspapers published in the United Kingdom and United States and, in more recent decades, there has been a sharp increase in English language newspapers in many other countries.

Certainly, newspapers are concerned with all kind of events such as political news, sports news and international news. However, one important facet of newspapers that attracts millions of readers is entertainment news. Readers are particularly appealed to entertainment sections of newspapers because of these sections' promise to expose intimate details of international celebrities. Pavlik (1998) observes that thirty six percent of online users look for entertainment news when they read newspapers. One type of newspaper, tabloids, has become increasingly popular because of its focus on the latest gossip concerning celebrities.

With the development of the internet, online media has become another source for people to get information and news. Therefore, many tabloids now offer information online. Although print media generally targets mostly domestic groups, online media often targets a broader readership since it can be accessed around the world. Over the last decade, the internet has become a highly popular option for finding out about all aspects of news, including entertainment news. Most newspapers have responded to the popularity of this new medium by establishing online editions that are updated on a regular basis.

In the present-day multi-cultural, globalized world, Thailand receives news from all over the world via television, radio, newspaper and online sources. This increase in news access in Thailand has given Thais an opportunity to learn from both local and international news. To understand the international news, English has become a crucial language for Thais to learn at schools. The combination of the enormous upsurge of international news and the increase in Thais learning English has contributed to Thais having a much greater awareness of the content of the international media than in the past. For instance, in the English language entertainment industry, many Thais have acquired a strong interest in the lives and lifestyles of celebrities such as Britney Spears and David Beckham.

At the same time, the promotion of the Thai tourism industry has led to ever greater numbers of foreigners visiting Thailand, creating a rise in demand for English language newspapers in Thailand. Although foreigners in Thailand appreciate the

chance to get accustomed to Thailand and Thai culture, they also like to be able to enjoy some aspects of their life from back home. One aspect of this is newspapers. In areas where there is a high concentration of tourists and other foreigners, a large number of different newspapers from around the world can be found. Along with the internet, these developments have given Thais much greater access to information about celebrities and news more broadly.

With this rise in the accessibility of the English language media, tabloids have gained the interest among Thai readers. However, Thais who read stories about celebrities in newspapers that are designed for American or English readerships are subject to the specific representations of men and women that are found in these newspapers. They are also exposed to some of the cultural assumptions and perceptions that pervade these texts. In addition, the style of reporting in online British and online American tabloids may affect the style of writing for Thais journalists who deal with Thai tabloids, especially in Thai entertainment news. They tend to imitate and apply the style of journalism in online British and American tabloids.

In addition, newspapers are a powerful form of media by which social conceptions of men and women are reinforced through the use of language. A major issue in sociolinguistic studies has been the relationship between sex and language and how it is represented. The study of language and gender took off in 1975 with the publication of Lakoff (1975). Since then, sociolinguists have shown a great deal of interest in sex and language. Holmes (1997) and Reah (2002), for instance, have shown that the language used to describe men and women is often different and varies according to their perceived role in society. Indeed, there is considerable evidence that indicates that the use of descriptive words and grammatical structures tends to differ for women and men (Bonvillian, 2000; Reah, 2002 and Poynton, 1989). However, newspapers do not create this gender bias; rather they merely reinforce it through their depiction of men and women. As Aitchison (1998) notes, the media are a linguistic mirror reflecting current language usage, and journalists pick up early on new words or forms, spreading them to a wider audience.

Journalists' use of language and its relationship with sex has changed over time, however. Theoretical work on the notion of linguistic sexism began in the 1960s and 1970s, and these works reflected broader social patterns of change in American and British societies. These works emphasized ideas such as that linguistic practice evokes images of women as domestic servants or sex objects, and that the social position of women and language has been created by and for men.

Noticeably, these works occurred at the same time as the feminist era. Terms like sexism became increasingly prominent in public speeches, and minorities such as women and gays began to voice their experiences and concerns on a public stage. At the structural level, more women were entering the workplace, especially in the burgeoning service sectors of the US and British economies. With more women exposed to the daily circumstances in the workplace, they came to experience every day forms of sexual discrimination. And by the 1980s and early 1990s, women organized politically and demanded resolutions addressing violence against women and workplace discrimination. These resolutions were passed, and to a certain degree this contributed to raising awareness among the forms of linguistic sexism prevalent in society. Importantly, the increased attention to sexist linguistic practices alerted journalists to legal issues confronting them if they, for instance, engaged in linguistic forms of sexual discrimination that were now illegal due to the resolutions passed. But by the 1990s, the so-called feminist era had changed, and feminism and sexism were no longer at the forefront of cultural issues. Instead, issues of sexuality rather than gender became the focus of cultural debate. Sexual imagery became more explicit, and the feminist critique became less fashionable.

Nevertheless, political countercultures gradually embraced the objects of this critique during the 1990s, and this process remains until today. Sexism now tends to be seen as cutting-edge and radical; therefore, sexual and imagery has become an arena in which sexism can operate with very little criticism. This is partly because, increasingly, men are also portrayed as sex objects.

With these historical changes concerning sexism, language and sexism, and gender, there are also changing attitudes towards sexism over time in British and American culture, especially easily seen in the English language. Tabloids journalists invariably pick up on this language, draw from it, and present it to their readership. In this sense, tabloid journalists are actors influenced by ongoing social changes, and hence their interpretations and representations reflect broader social attitudes towards sexism and gender. But since tabloid journalists have such a wider readership, these readers' attitudes are influenced by the non-formal use of language and gossip issues that tabloid journalists use to attract readers. Journalists are thus a key link between a newspaper and its readership, between society and a tabloid's readership, as they play a strong role in developing – and often times perpetuating – perceptions and attitudes towards sexism. They are the people who ultimately present the news to the readers. When they write about celebrities, journalists are not merely reporting the latest news about a famous person. Through the language they use – the way in which journalists represent celebrities – they also convey their own personal prejudices or, on a broader level, the views of their newspaper, to the reader. The representation of male or female celebrities -- whether it is positive, negative or neutral -- can therefore affect the reader's opinion of each celebrity and, more broadly, their attitudes towards sexism.

Also, it is important to note that given the increasing legal issues concerning sexual and other forms of discrimination, journalists' style is in part structured or influenced by laws. The United States, for instance, has many laws that protect celebrities and others when tabloid journalists attack them with unethical or factually incorrect news. The slew of lawsuits concerning sexual discrimination that have been filed in recent decades alert tabloid journalists to sensitive issues. Moreover, the tabloids themselves emphasize to their journalists that they need to be aware of legal issues in their representation of celebrities. Hence, tabloid journalists need to be very sensitive to their style of writing.

Because of the strong impact that media – most especially newspapers – plays in constructing ideas and understanding concerning gender, this study pays specific attention to the language used in tabloid newspapers, specifically in entertainment sections, that relate to gender. It further focuses on the sociological lexis applied in newspapers and in the different ways British and American cultures portray female and male celebrities.

Objectives of the Study

The main objective of this study is to analyze the representation of female and male celebrities in the entertainment sections in online British and American tabloids. More specifically, this study aims to address the following concerns:

1. The contrasting representations of male and female celebrities in the entertainment sections of online English language tabloids.
2. The differences between the language used by male and female journalists in these representations.
3. The differences between the way online British tabloids and American tabloids portray male and female celebrities.

Research Questions

The following research questions are formed based on the objectives of the study:

1. What are the differences in the representation of male and female celebrities in the entertainment sections of online English language tabloid newspapers?

2. How do male and female journalists portray male and female celebrities in these online tabloids?

3. How do online British and American tabloids differ in their representations of male and female celebrities?

Significance of the Study

The findings of this study will be useful for identifying the patterns of representation of women and men in tabloid newspapers. They will also be of use for the field of English for Specific Purposes (ESP) in the teaching of and learning about the representation of men and women in English. They may also be used as a guideline for creating course books concerning gender representation. Students in related fields such as media may also gain useful knowledge and benefits, realizing how language can influence the representation of gender. Furthermore, the findings may also shed light on work concerning the writing styles of entertainment writers, editors and columnists, especially Thai entertainment news in Thai tabloids. Finally, the information in the findings may serve as a guideline for future research about the representation of women and men.

Scope of the Study

1. This study is based on a small sample that consists of three online tabloids with the largest readership from the United Kingdom and three online tabloids with the largest readership from the United States that are available online.

2. The study focuses only on the entertainment sections of these newspapers.

3. The study focuses primarily on the lexis and not other aspects of the English language.

4. The length of texts is not taken into account in this study.

Terminology Used in the Present Study

This study uses several terms that must first be defined. These include the following:

Gender: the sexual identity of each individual; either masculine or feminine.

Gender bias: the prejudice that is shown towards one gender.

Genderlect: the choice of language that is used more frequently by one gender than another; also may refer to the speech of men or women and by extension to such individuals as homosexuals.

Lexical item: a word-like object representing a single sense selection.

Lexis: a more general word than the common vocabulary. While vocabulary is often used only to talk of the individual words of a language, lexis, in contrast, covers single words and multi-word objects that have the same status in the language as simple words.

Online media: a type of press used on websites.

Print media: a type of press that publishes by printing hard copies.

Sexism: the derogatory reference to gender; sexism usually consists of statements which are most often derogatory towards women.

Tabloid: a popular newspaper measuring 30 x 40 centimetres that generally focuses on the lives of entertainers.

Terminology Used in the Conceptual Framework

Terms concerning careers

Profession: a type of job or career.

Fame and success: public estimation or popular acclaim; includes success and words that describe the level of fame such as *famous*, *celebrated*, and superlatives such as *one of the most*. Fame also includes awards won by celebrities such as the Oscar award. Wealth is also a category of fame.

Terms concerning characteristics

Appearance: outer aspects such as face, looks and body.

Beauty: the quality or aggregate of qualities in a person in terms of what is considered good-looking.

Clothes: a type or style of a celebrity's dress. It can be represented in clothing or with gerunds or with adverbial clauses.

Age: the number of years someone has lived or something has existed, or a particular period of someone's life.

Terms concerning moniker

Nickname: a name given to someone, especially by their friends or family, that is not their real name and is often connected with what they look like or something they have, or characterizing word or phrase accompanying or occurring in place of the name of a person or thing or description or an abusive word or phrase. Epithet is a name given or created by the public or journalists.

Sexual implication: a word or a representation that relates with sex or character that involves sex.

Terms concerning marital/relationship status

Marital or relationship status: the condition of being married or unmarried; or the condition of being single or romantically attached to another individual.

Relationship with someone else: a man or woman who is represented and perceived in terms of their relationship with another person. This especially applies in cases of women who are represented and perceived based on their relationship with their husband, father or boyfriend.

Outline of the Thesis

This chapter has provided an introduction to the present study. This has included an overview of the study's rationale, objectives, research questions, significance, scope, and definitions of key terms.

Chapter two reviews related literature covering the general analysis of sexism in the English language. This includes genderlect, representation, stereotypes, ideology, and specific language aspects of the representation between males and females. This concerns lexis, naming, suffixes and prefixes, words that explicitly and implicitly mark females, generics, derogatory images, sexuality, and appearances. It also discusses the influence of newspapers and the internet on gender.

Chapter three discusses the design of the study. This consists of the objectives, the research questions, the research type, the sampling strategy, data collection, data analysis and the verification of the research findings.

Chapter four presents the results of the study. It is divided into two sections. The first section shows the overall results of the occurrences of representations for male and female celebrities, categorized by male and female journalists from each online British and American tabloid. The second section presents the results according to sociolinguistic lexis— a category of words grouped based on percentage.

The discussion, implications, recommendations and conclusions are discussed in the final chapter.

CHAPTER II

LITERATURE REVIEW

The primary purpose of this study is to investigate the representation of male and female celebrities in English language tabloids, to compare and contrast the writing styles of male and female journalists in these tabloids, and to compare how British and American tabloids differ in their representation of male and female celebrities.

In order to provide a proper theoretical perspective to this study's fundamental concerns, this chapter discusses the general analysis of sexism in the English language, the specific language aspects of this sexism, the influence of print media – specifically tabloid newspapers – on the representation of women and men, and previous studies' methods and findings. In the discussion of the general analyses of sexism in the English language, there are five sub parts: sexism in the English language, genderlect, representation, ideology and stereotype. Concerning the specific language aspects of the representation of women and men, there are six sub parts: lexis, naming, derogatory images, sexuality and appearances, and relations to someone else. In the part that focuses on the influence of the print media on the representation of women and men, there are two main parts: 1) types of newspapers; and 2) the media's influence on gender and the internet. In the final section of this chapter, attention is devoted to the study's conceptual framework, a review of previous studies, and a discussion of these studies' methods used.

General Analysis of Sexism in the English Language

Sexism in the English language

The background and concept of sexism

“Sex refers to a biological category, which is usually fixed before birth” (Thomas *et al.*, 2004: 76). However, the word *sexism* is a culturally constructed derogatory term used in instances when an individual or group is prejudice towards another sex. The word has been increasingly analyzed since Lakoff (1975) claimed that there was a “linguistic inequity” between men and women in the English language. Lackoff examined sexism by drawing from her own speech, the speech of acquaintances, and the speech on commercials and television comedies. She found that there was a significant linguistic inequity in the speech she researched, which was particularly disadvantageous for women.

Indeed, sexism is often implicit in the various forms of language use in society. Language that is sexist is a cultural medium of society that conveys society’s values from one group to another and from one generation to the next (Holmes, 2001: p.305). In this regard, the English language often provides categories of loaded words related to sex that can carry an implicit judgment or manipulate responses (Holmes, 1992).

Sexism in language often takes place when words that once had a neutral meaning change to having a meaning that has sexual connotations. They may change to having a completely new meaning or sometimes they just change to have a pejorative one. For example, the word *gay* once just meant *happy* or *joyful*. However, it now refers to a homosexual and is sometimes used as an insult. Holmes notes that “In principle, the study of sexist language is concerned with the way language expresses both negative and positive stereotypes of both women and men, but in practice, it is concentrated on the ways in which language conveys negative attitudes about women” (Holmes, 1992: p.336). Sexism studies and theories were started to develop by groups of feminists and tended to focus on how and why women are oppressed (Scannell, Schlesinger, and Sparks, 1991).

Genderlect

“Gender refers to a social category which is associated with certain behavior” (Thomas *et al.*, 2004: 76). The term *genderlects* has been overshadowed by the word *sexism*. Linguistic studies tend to be concerned with the genderlect, or the sexist use of language in general (Stockwell, 2002). “The main issue for the genderlect is when words that might be assumed to be sex-neutral turn out to be used in very specific ways” (Stockwell, 2002: 41). Stockwell further observes that “women are often named in newspaper articles only in relation to men (*wife, sister*) or in evaluative ways (*Mrs. Hall, a blonde 45-year-old*) that are almost never used for men” (2002 p. 41). Furthermore, gender differences are culturally formed (Branston & Stafford, 2003: p.94). Language can shape our perceptions because we choose only certain qualities to describe someone or something. Therefore, the choices are shaped by cultural values and society’s perspective (Wood, 2001). The English language contributes to gender inequality through words that convey derogatory, subsidiary or disvalued images of women.

Furthermore, genderlect is also considered a term for the analysis of different aspects of speech used by women and men (Poynton, 1989). Stockwell (2002) states that genderlect refers to the different lexical and grammatical choices that are characteristically made by men and women (p.56). Lakoff (1975), meanwhile, analyzes the frequency of fillers (such as *you know* and *sort of*) and other linguistic features in the speech of women. For the purpose of this study, however, this aspect of genderlect is not relevant.

Representation

Images of women and men can be called the representation. The English language is a medium of representation. It can sometimes be offensive in its representation of women. For example, the headline *Blonde in fatal car crash* describes the woman involved in the accident only in terms of her hair color. Another example is *bitches wear furs*. This reduces all women who wear fur coats to the level

of an animal or in terms of “bad girls”. It can also imply the norm of humanity is male (Cameron, 1992). This kind of representation is most clearly manifest in the generic terms *man* and *mankind*. Both nouns are commonly used when describing humanity’s collective achievements and both imply that women were not involved in such achievements. Such representation in the English language can have an impact on perception, and it is typically found in two contexts: politics and in the media (Thomas *et al.*, 2004: 76). Feminists argue that women are presented as readily “available” for men, showing the pervasiveness of patriarchy in culture.

Stereotypes

Stereotyping in the representation analysis has been a key issue in media. The representation is directly involved with the stereotype. The term *stereotype* was created in 1922 by Walter Lippman (Unger, 1979). The basis for discussing stereotypes is that language conveys attitudes. In other words, language can be used to represent and to promote particular attitudes towards specific social groups (Reah, 2002). With specific regard to sexism, the sexist language encodes stereotyped attitudes to women and men (Holmes, 2001: 305). Not surprisingly, the representation of women and men in a stereotyped way can be found in abundance in the media, especially print media such as magazines or newspaper (Taylor and Willis, 1999: 45). Stereotypes usually represent the values, attitudes, behaviour and background of the group concerned, and the process of stereotyping renders each member of these groups “all the same” (Taylor & Willis, 1999; p. 74). Furthermore, “Stereotypes are not actual people but widely circulated ideas or assumptions about a particular group” (Branston and Stafford, 2003: 90).

Stereotypes have the following characteristics: 1) they involve both a categorizing and an evaluation of the group being stereotyped; 2) the evaluation carried by a stereotype is often a negative one; and 3) stereotypes often try to insist on absolute differences (Ibid: 91).

Stereotypes work by drawing from some features presumed to belong to a group and then putting these features at the center of the description about this group, thereby implying that all members of the group always have those features (Branston and Stafford, 2003: 92). This is one reason why certain groups tend to be disadvantaged within particular societies. More specifically, people are often defined by their gender or their sexuality (Reah, 2002).

Sexist language presents stereotypes of women and men. Although this is sometimes to the disadvantage of men, it is more often to the disadvantage of women (Thomas *et al.*, 2004: 76). Such language is widely used in the media, which reinforces stereotypes of specific groups because of the media's impact on informing its readers.

In theory, the study of sexist language is concerned with both negative and positive stereotypes of both men and women but, in practice, research in this area has focused almost exclusively on negative attitudes towards women. Women are repeatedly represented in a way that is demeaning and trivializing, thereby reproducing and reinforcing stereotypes about women. These stereotypes in turn help construct a male attitude that regards females as deviants (Bonvillian, 2000).

Newspapers use the repetition of stereotypes, which creates the type of knowledge about certain groups -- such as blondes are dumb -- prevalent. These stereotypes perpetuate and reinforce ideas about people, until they enter the ideology of "common sense" (Taylor and Willis, 1999).

Common stereotypes of idealized men are that they are tough, in control of their feelings, and unaffected by pain and problems. Such men also tend to be described as fighters, and are able to demonstrate their masculinity and dominance under certain conditions in society. Furthermore, men are also expected to be the primary or exclusive wage earners for their families. According to Wood (2001), this is central to society's view of men's success (Wood, 2001: 250). In other words, if men earn less money than women, they are often portrayed in a negative light.

Ideology

Belief, attitudes and values are instrumental in the formation of ideology. Indeed, Poynton (1989) contends that these three elements lie “at the heart of ideology” (p10). Representation is involved with ideology, which refers to the world-view of a particular culture. Furthermore, representation is usually associated with language and incorporates values and attitudes. In newspapers, everything that is written has to be transmitted through the medium of language and the transmission of a message through language also encodes values into the message (Reah, 2002: 55).

Gender ideology in language is most visible in lexis, or the choice of words. Poynton (1989) suggests that lexis is distorted by the ideology of gender because the words place different evaluative loadings on lexis that refer to women and to men. For women, lexis will usually be pejorative, especially in sexual terms (Poynton, 1989). For example, *scarlet woman* and *loose woman* both imply that the woman referred to is sexually promiscuous. Since most societies place a high premium on women not being sexually active before marriage or outside of marriage, the terms *scarlet woman* and *loose woman* thereby carry pejorative meanings. For men, however, there seem to be fewer sexual terms of this type. Moreover, the lexis used for men is more often neutral or even positive in meaning. Lakoff (1975) emphasizes that there is a pervasive ideology that tends to downgrade, marginalize and exclude women.

Although women are valued positively when they are young, beloved, married and a nurturer of children, they are regarded in a negative light if they are sexual, unmarried, verbally aggressive or demanding of rights (Poynton, 1989: 52). Devalued attitudes towards women are conveyed, for example, by classifying a mother as a single mum, a working mother, a career woman or an unmarried mother. Thus the good woman is the wife and mother who supports and nurtures others (Poynton, 1989). When a woman is a bad mother, she is portrayed in newspapers in a negative way in order to make her feel guilty and to encourage others to look at her as a improper woman.

Specific Languages Aspects of the Representation between Males and Females

This section describes the specific language aspects, which are divided into six parts, including lexis, naming, derogatory images, sexuality and appearances, and relation to someone else.

Lexis

Lexis refers to the vocabulary of a language. Sexism is inherent in the English language and there are various lexis in the English language that are sexist. The English language expresses gender distinctions that can be found in many classes of vocabulary, including the labeling of people (nouns), their qualities (adjectives), and their actions (verbs) (Bonvillain, 2000: 198). Lexis is the most obvious example of the different ways in which women and men are represented. “There have been many critical feminist surveys of English Lexis – these often concluded that sexism is inherent in English” (Mills, 1995: 85).

To deal with lexical choice in relation to gender, women are characterized in terms of their appearance, marital status, beauty and motherhood (Poynton, 1989: 58). Moreover, gender analysis also focuses on the level of discourse. For Gauntlett (2002), discourse broadly means “a way of talking about things within a particular group, culture or society; or set of ideas within a culture which shapes how we perceive the world” (p.16). It is concerned not only with individual lexical items but also with the general effect of lexis on readers and social patterns (Mills, 1995). In newspapers, discourse on women and men typically focuses on the social lives of women and men. Through such discourse, newspapers deploy and reinforce assumptions about the ways men and women should behave (Gauntlett, 2002: 16).

Naming

Naming is an aspect of language that is surrounded with social rules and culture. Reah (2002) states that “language can be used to present specific ideas about

women and men through the choice of words used to name and describe them” (p54). Men and women are represented differently in terms of the different lexical choices made in relation to each gender. Naming has always played a major role in feminist discussions of language and is also concerned with the representation (Mills, 1995).

Naming, context and relationships operate together to create a complex series of meanings (Reah, 2002: 56). In most cultures, using the wrong naming can be offensive towards people. Naming is used as a sign to tell the readers that a specific man or woman in the news is good. It can also indicate whether a man or woman is respected or admired. For example, when a newspaper uses a nickname of a man or a woman, it may imply they are not respected.

For description, people learn from language that adjectives describe items and nouns name or label them. Description can appear as part of the naming strategy, for instance, calling someone a man, a boy, or a Brit (Reah, 2002). Description can also be added by modification in the noun phrase and by the use of adjectives (Ibid). There are three techniques used to name the female: the addition of a suffix to the noun; using a word explicitly marking the female (*women, girl*); and using a word implicitly marking the female (*pretty, brunette, emotional*) (Poynton, 1989).

Suffixes

Suffixes used in naming often tend to portray women as deviant. Mills (1995) analyzes the use of particular suffixes to show how they portray women as deviant from males (p94). Bonvillain argues that one way in which a female’s subsidiary status is constructed is by deriving a female’s name from male sources by using *-a, -ette, -ine, -y, or -ie* for the feminine ending (Bonvillain, 2000: 199). For example, the man’s name *Max* can become the woman’s name *Maxine*. Furthermore, in semantics, these feminine suffixes such as *-ette or -et, and -y or -ie* show the markers of diminutive standing.

The most common feminine suffix is *-ess*, such as *actress* and *princess*. Another suffix commonly used, generally pejoratively and/or facetiously, is *-ette*, such as *bachelorette* and *suffragette* (Poynton, 1989). It has also been suggested that suffixes such as *-ess* and *-ette* not only trivialise and diminish women but also carry connotations of a lack of seriousness in the women's profession. One such case is the word *poetess*.

Using a word explicitly marking the female

In the case of a female referent, the woman is referred by the linguistically unmarked term since the linguistic and cultural norm is male (Poynton, 1989). The female gender is indicated by using a word that explicitly suggests female, woman, lady, or girl. Take for example the terms *lady doctor* or *girl reporter*. These create the presumption that if someone is doing something it is likely to be a male unless the actor is actually specified as a female.

Using a word implicitly to mark females

When words are used to describe the professions of women, they are likely to be represented by the use of feminine markers. Take for example the sentence *Dr. Rosendale, a slender brunette who specialized in short-term economic predictions*. The words *slender brunette* demonstrate how gender is built into the heart of the English classification of nouns because when people read the words *doctor*, *lawyer* or *economist* they will assume that these people are male (Poynton, 1989: 58).

Generics

Generic nouns perform the very useful function of allowing us to refer to an entire class of entities with a single word. Moreover, they can be used to designate people in general (Smith, 1985: 49).

Some argue that generics such as *he* and *man* invariably make women seem invisible. Terms such as *manpower*, *manmade*, *chairman*, and *policeman* suggest that women are not involved in these actions or professions. For the use of *manmade*, although a created object may in fact be made by an individual woman, this object will not be described as *womanmade*.

Derogatory Images, Sexuality and Appearances

There are linguistic disparities between words for men and women. Often a word may be used for both men and women but words specifically for women often have special meanings that are derogatory to women as a group. For example, the use of *madam* is derogatory, sexual and non-prestigious, while *sir* is associated with power and prestige.

There is a large amount of evidence of linguistic inequities between women and men. Lakoff (1975) asserts that women experience linguistic discrimination in two fundamental ways: 1) how they are taught to use language; and 2) how the use of general language impacts them (p. 4). Concerning how the use of general language impacts women, women are often relegated to certain subservient functions such as sex object or servant (ibid). *Sex object* refers to a word that defines females by their sexuality such as *tart*, *fox*, *minx*, or *easy lay*. These terms remove not only females' full personalities and activities but also their humanity. They transform women into either inanimate objects or animals (Bonvillain, 2000). But for men, terms used to describe their sexual character carry very little negative connotations. Bonvillain states that the word *stud* -- meaning a male who is sexually vigorous -- may not be regarded in a positive light. However, many individuals believe that this word is associated with a positive meaning (ibid: 202).

A man is defined in society by what he does and is referred to by his occupation such as *Mr. Smith*, *bank manager* or *soccer star barred from the nightclub*, while a woman is defined by her age, sexuality and appearance (Lakoff, 1975). For example, *Mrs. Smith*, *a trim brunette from London* or *blonde Jennifer Aniston* suggests that the woman is defined in terms of her appearance.

More recent research also suggests that the media define women in terms of their physical qualities. For instance, Woods (2001) directs attention to the coverage of woman's sports, especially tennis. She observes that coverage of women's sports frequently focuses on women players' appearance rather than their athletic skills. No example serves to back this argument better than comments on the Russian tennis star Anna Kournikova. The following are phrases that were used to describe this star: *Anna is changing her style with a new, colorful outfit; she's gotten back in shape and is looking good on the field; and when she stepped on the court, fans noticed her lightened hair*. All these comments made by the sports' media pay close attention to Kournikova's physical qualities while largely ignoring her tennis skills (p. 111).

There are many words that are used to indicate that women are intellectually inferior. For instance, *bimbo*, *dumb blonde*, *doll*, *bird*, and *babe* are all derogatory terms used to marginalize the intelligence of women. Another way of insulting women is by referring to their lack of attractiveness and comparing them to an animal. Perhaps no better example in this regard is the word *cow* to describe a woman (Mills, 1995).

Relations with a man

A woman's status is often dependent on the socio-economic status of the men in her family – notably her father and her husband. Indeed, Lakoff (1989) argues that although a man is defined in terms of what he does in the world, a woman is defined in terms of the men with whom they are associated (p. 30). In most societies, a woman thus achieves status only through the socio-economic position of her father, husband, or lover (Lakoff, 1989: 28).

There are several examples that serve to support this argument. For example, *John's wife*, *Mark's girlfriend*, or *Mrs. Brandon* all suggests that a woman is subordinate to her husband or boyfriend. Such naming strategies adopted refer to a woman in relation to other people, particularly in the case of when she is dependent on a male breadwinner (Reah, 2002: 63). Hence, a woman's status is most especially

tied to the status of her father, husband, or lover when she is a mother and a housewife. For example, *Cindy is a mother of three and three-times married, Cherry is a wife, and Ellie is mother-of-two.*

A woman's subordinate role to a man can also be noticed in the marriage sections of newspapers. Mills (1995), for instance, in her work *Feminist Stylistics*, studied husbands' names in the marriage section of a newspaper. She found that the parents of couples to be married are always referred to by the father's names only (1995). The following is one example that Mills uses:

Mr P G Hulett and Miss S L Garner

The engagement is announced between Peter, only son of Mr and Mrs Barry Hulett, of Little Poundsford Farm, Punnett's Town, East Sussex, and Sarah, elder daughter of Mr and Mrs Andrew Garner, of The Manor, Tansor, Petersborough. *Source: Daily Telegraph, 2 June 1990 (Mills, 1995: 108).*

Based on this – and other – examples, Mills also suggests that a woman is relegated to a subordinate role because she not only loses her family name but also her first name. For example, *Miss S L Garner* becomes *Mrs P G Hulett* when she gets married.

The above examples suggest that the English language represents a woman in terms of her relationship to men. Although women – especially in developed societies – have increasingly become more independent of men in recent decades, such independence has not necessarily meant that women are equal to men in terms of status. Certainly, more women are single, but if they do marry they still almost invariably change their name to their husbands. Thus, even though a woman may, for instance, be the primary breadwinner of her family, her status is still tied to her husband's name.

Personal titles

The English personal title system consists of three terms: two for women: *Miss* or *Mrs.*, depending on one's marital status; for men, however, there is only one term: *Mr.* This term is used regardless of a man's marital status (Poynton, 1989).

Feminists have created *Ms* as an alternative personal title for women. *Ms* was popularized by feminists in the 1970s to replace *Miss* and *Mrs.* and provide a corresponding term to *Mr.*, in that both *Ms* and *Mr* designate gender without indicating marital status (Trudgill and Cheshire, 1998: 181). However, there is still the limitation of *Ms* by using it in quotation marks in newspapers. Furthermore, Trudgill and Cheshire (1998) also mention the Canadian study by Atkinson (1987) concerning attitudes towards the use of personal titles. A large percentage of Atkinson's respondents made a three-way distinction between these female titles: *Mrs.* is used for married women, *Miss* for women who have never been married, and *Ms.* for divorced women. The use of these personal titles for women implies that women are discriminated against in the English language.

Influence of the Print Media: Newspapers and the Internet

The third section of this chapter focuses on the influence of the print media, specifically newspapers. This is further divided into three parts: types of newspapers, the internet, and media's influence on gender.

Newspapers

Although there are a few different kinds of newspapers, this study specifically focuses on broadsheet newspapers and tabloids.

Broadsheets

The term *broadsheet* specifically refers to a relatively large-sized style and format of a newspaper. These types of newspapers are generally considerably larger than the smaller tabloid format. Broadsheets measure roughly 29½ by 23½ inches per spread, twice the size of a standard tabloid. Examples of broadsheet newspapers in the United Kingdom include *the Times*, *the Independent* and *the Guardian*.

Broadsheet newspapers tend to be more intellectual in content than tabloids. Broadsheets often publish supplements, such as sports reviews and sections that contain less news-oriented content (e.g., the *Guardian's* "G2" or *the Times'* "Times 2"), in tabloid format.

In comparison with tabloids, broadsheets are broadly regarded as better quality newspapers. They were introduced well before tabloids and followed the tradition of the journals of record and opinion of the eighteenth century and early nineteenth century (Hodgson, 1993: p3). They mainly focus on political, industrial and cultural news, with some attention given to international news and also financial matters.

Tabloids

Tabloids tend to be very sensationalistic and devote strong attention to celebrities. They often include large photographs splashed on the pages, and stories about sex and violence abound (Biagi, 2001). They are especially prevalent in the United Kingdom, where *the Sun*, *the Mirror* and *the Star* are read by millions of readers. The format for tabloids is roughly 23½ by 14¾ inches per spread.

Tabloids date back to the early twentieth century. The journalistic legacy of Day, Pulitzer and Hearst surfaced in the tabloid journalism of the 1920s – which also became known as *jazz journalism* (Biagi, 2005). Although the launching of the *Daily Mail* in 1896 was one of the first newspapers to include material somewhat similar to today's tabloid newspapers, it was not until 1919 when tabloid newspapers began to

flourish. To gain the attention of potential customers – namely the working and middle classes -- the publishers of *the New York Daily News* sponsored a beauty contest to inaugurate the nation's first tabloid (Biagi, 2005). The contest drew attention from many, and tabloid immediately began to gain in popularity among the working and middle classes in particular (Hodgson, 1993).

There are several differences between tabloids and broadsheet newspapers. The most striking difference lies in language used. William (2002) observes that the language used in broadsheets is more formal and consists of metaphors, rhetorical questions and more complex sentences. However, language in tabloids is informal and consists of plays on words, the use of alliteration, exaggeration for effect, slang, colloquial language, and the use of informal names and brand names (<http://www.bfi.org.uk>). Moreover, broadsheets generally include statistical data to back up their reports.

Internet

Prior to the emergence of widespread use of the Internet, both tabloid and broadsheet newspaper readers relied exclusively on these formats to access their favorite newspaper. However, the Internet has led to easier access for many readers, and in doing so has increased newspapers' readership.

Although the Internet has existed since the 1960s, it was not until 1993 and 1994 when easy-to-use browsers such as Mosaic and Netscape became widely available to the public, making the Internet simple to use. Two crucial events happened to spawn the rapid growth of the Internet. First, universities began to provide free and easy access to students, heightening wider public awareness of the Internet. Second, by seeing that the public, particularly in universities, were beginning to use the Internet, governments and businesses followed suit by connecting their computers to the Internet and placing information on them for people to read (Dochartaigh, 2002).

Computer networks around the world now link millions of people to the Internet. The Internet offers communication through electronic mail, newsgroups, and the World Wide Web, which is an area of the Internet that supports high quality graphics, video and sound. Such technological advancement has led the Internet to become a popular means for electronic publishing and advertising (Macnamara, 1996).

Newspapers took notice of the potential of the Internet to increase readership. By the mid 1990s, most newspapers had begun to introduce internet editions. Nowadays, the majority of the world's newspapers, TV stations and magazines have gone online. Never before has it been possible to get access to so much up-to-date news from so many sources. Pavlik (1998) notes that a national study of online users conducted by the Pew Research Center in 1996 showed that 36 percent of online users look for news about the entertainment (p. 43).

Media influence on Gender

The media has a strong influence on the construction of gender. The representation of women and men in the media describes, comments upon, and suggests how women and men should be and how they should behave in society. Significantly, the media selects the stories and represents issues and events that serve to depict women and men in ways that suit the interests of the media. By careful selection of what events and stories are reported, the media influences how people perceive gender, men and women in general. In other words, gender representation in the media can encourage gender conformity in its readership.

The view of representation is influenced by the films and television people watch, the radio programs they hear, and the magazines and newspapers they read. Newspapers represent men and women in the way they want the readers to believe, thereby suggesting what is "normal." They provide readers with a view of the world, and the roles of various people within the world.

Concerning gender, the media reinforce the cultural ideals of masculinity in that men are seldom portrayed as nurturers, and are represented as uninterested in and incompetent at homemaking, cooking and child care. Women, meanwhile, are represented in a positive way when they look young, beautiful and pretty, when they are focused on their home and family, and when they are loyal wives that care for others.

While it is a mainstream view that the content of newspapers is about facts, this is not necessarily the case. Instead, the content consists of general facts about ideas (Fowler, 1991). For instance, newspapers project images of and reports about beautiful women celebrities more than women who are not as good looking. It is their appearance rather than their ability that determines their level of media exposure.

News is always reported and presented from a particular angle, which influences readers. When readers read a text, their attitudes are reinforced by the way the language presents news to them (Reah, 2002). Mills (1995) contends that readers learn to construct a set of ideological messages drawing on their knowledge of the way that texts have been written and continue to be written, and the views which are circulating within society about women and men are based on this ideological messages (p. 160). Readers acquire interpretations of the ideological knowledge about women and men which texts provide when presenting information about characters of the celebrities. The descriptions of clothes and facial characteristics, for instance, create the readers' expectations of that celebrities' character.

Newspapers are cultural artifacts. In other words, culture tends to be reflected in the language of news stories. Reah (2002) contends that this is especially the case for minority power groups (p 61). Mills (1995) is firmly of the opinion that the language of a culture shapes the way its speakers see the world (p84). Thus, it is only natural that the print media in different countries and different cultures -- in the case of this study the US and the UK -- differ in a variety of ways in terms of content and representation. The content and presentation of newspapers contrasts from one culture to another culture because the ways of thinking and ideas are different. The American

press, for example, has tabloid newspapers that are very different in format and in content from British tabloids (Reah, 2002).

The Conceptual Framework of the Present Study

The aim of this research is to analyze the representation of men and women. The study more specifically focuses on news about celebrities in tabloids. The analysis is broken down into five sections: 1) profession; 2) marital, relationship status, relation to someone else; 3) appearance, beauty, clothing, and age; 4) fame and success; and 5) nicknames.

Review of previous studies

Review of topics

Gender and linguistic studies of the media have shown that it betrays pervasive and systematic asymmetries in the portrayal of women and men in the media. Most studies of the social representation of the sexes in the media have concentrated on the aspect of content. Philip (1985) suggested that the roles and images in terms of which sexes are represented in the media conspire to create an image that is, not surprisingly, generally in line with widespread gender stereotypes.

In most studies on gender, researchers analyze magazines, newspapers and adverts that contain images of women and men (Gauntlett, 2002). Many researchers tend to focus mainly on the language used to describe women, and their conclusions frequently assert that this language tends to be largely negative. Because of this, this study aims to analyze current tabloid newspapers and to focus on the language used to represent not only women but men as well. This study also considers how the differences between American and British culture affects their respective media, particular regarding their representations of women and men.

Reviews of methods

Media studies have used the dominant approaches to analyze and evaluate media representations of social groups or different sexes, namely content analysis (Taylor and Willis, 1999). Content analysis was first developed and used by B. Berelson in the 1950s. Since then feminists have used it to examine stereotypes, roles and representations of women in various media forms, such as advertising and films.

Content analysis in studies on sex stereotypes has been done for many years. With regard to gender and the media, it has provided a broad sense of the inequalities and the discrepancies between how men and women are represented. It is an invaluable tool for the portrayal of women and men (Unger, 1979; Fowler, 1991; Taylor and Willis, 1999).

Discourse analysis is also used for the representation of women. As Macdonald observes, “discourse connects the pattern of words that we use to systematic ways of thinking about the world, and sees language as embedded in ideology” (Macdonald, 1995: 44).

A number of previous books on media and gender have used critical approaches to texts (Gauntlett, 2002). Gauntlett (2002) points out that these have consisted of a critical approach to the representation of women (e.g., Macdonald, 1995; Tasker, 1998; Gateward and Pomerance, 2002), or representations of men (e.g., Cohan and Hark, 1993; Lehman, 2001 and Spicer, 2001).

It can be seen that content analysis has been used frequently in previous research. Because of its influence on analyzing gender in media representations of social groups or different sexes, this study draws heavily from content analysis as a way to approach and process the raw data.

This chapter has discussed definitions of key terms and related literature covering general analysis of sexism in the English language, the specific language aspects of this sexism, the influence of print media – specifically tabloid newspapers – on the representation of women and men, and previous studies' methods and findings. The review has been a good basis for the design of the specific topic and research tools of the present study, which will be presented, in the following chapter.

CHAPTER III

RESEARCH METHODOLOGY

This chapter reviews the design of the present study. It is divided into four main parts: 1) the objectives of the present study and its research questions, 2) research types; 3) sampling procedures, data collection methods and procedures, and data analysis; and 4) reliability, validity and generalisability of the research methods and findings.

Objectives of the Study and Research Questions

The present study aims to investigate the representation of male and female celebrities in the entertainment sections of online British and American tabloids. There are three specific objectives: 1) analyze the different representations of male and female celebrities in the entertainment sections of online English language tabloids; 2) examine whether there are any differences between male and female journalists in their representation of these celebrities; and 3) examine the similarities and contrasts between the way online British and American tabloids portray the male and female celebrities. In particular, this research tries to answer three main research questions: 1) what are the differences in the representation of male and female celebrities in the entertainment sections of online British and American tabloid newspapers?; 2) how do male and female journalists differ in their portrayal of male and female celebrities in these online tabloids?; and 3) how do online British and American tabloids differ in their representation of male and female celebrities?

Research Types

Overview of research types and their characteristics

There are two main types of research: qualitative research and quantitative research. The objective of *qualitative research* is to understand meanings and

describe and understand experience, ideas, beliefs and values (Wisker, 2001). Qualitative method is used when the topic needs to be explored in order to have a detailed view of the topic, and when the researcher has sufficient time and resources (Creswell, 1998). Importantly, it is used to explore a social or human problem. Although qualitative research encompasses several approaches, all of these approaches have two things in common: they focus on phenomena in the real world and they study the complexity of the phenomena.

Qualitative research consists of seven main characteristics. First, it aims to provide an in-depth and interpreted understanding of the meaning people have constructed about their world and their experience. Second, the research is the primary instrument for data collection and analysis. Third, the samples are small in scale and selected on the basis of salient criteria. Fourth, the data are very detailed and information is richly descriptive and extensive. Fifth, the process is inductive, by which researchers gather data to build concepts, hypotheses or theories rather than deductively deriving hypotheses to be tested. Sixth, analysis is open to emergent concepts and ideas and may produce detailed description and classification, identify patterns of association, or develop explanations. Seventh, outputs tend to focus on the interpretation of social meaning. (Merriam, 2002; Ritchie, Jane, and Lewis, 2004).

There are several examples of qualitative research. A *biography* studies a single individual and draws from material that is available and accessible. A *phenomenology* examines a phenomenon and the meaning it holds for individuals. Another kind of qualitative research study is *grounded theory*. These studies seek to generate or develop a theory. A study that focuses in-depth on the behaviour of a culture-sharing group is called *ethnography*. Finally, a *case study* examines a case bound in time and place and looks for contextual material about the setting of the case (Research Design: Qualitative and Quantitative Approaches, 1994; Mass Media research: an introduction, 1997; Qualitative Research Volume I, 1999; Doing Qualitative Research: A practical handbook 2000; and Practical Research: Planning and Design, 2001).

Quantitative research attempts to verify a theory, rather than develop it. The preparatory stage of a research project is important in this kind of research. Theories and concepts are the starting point for investigations carried out within this research method's framework.

The main characteristics of quantitative research are based on the following: reality can be studied objectively; the researcher should remain distant and independent from what is being researched; research is based primarily on deductive forms of logic and theories; hypotheses are tested in a cause-effect order; and the research goals are to develop generalizations that contribute to theory and to enable the researcher to predict, explain, and understand some phenomena (Research Design: Qualitative and Quantitative Approaches, 1994; Mass Media research: an introduction, 1997; and Qualitative Research Volume I, 1999). Data are collected by systematic procedures and may be verified by another investigator. Quantitative researchers generally follow a deductive model in data analysis: hypotheses are derived prior to the study, and relevant data are then collected and analyzed to determine whether the hypotheses were confirmed or disconfirmed.

There are three general types of quantitative methods: 1) *experiments*, which are characterized by random assignment of subjects to experimental conditions and the use of experimental controls; 2) *quasi-experiment*, whose studies share almost all the features of experimental design except that they involve non-randomized assignment of subjects to experiment conditions; and 3) *surveys*, which include cross-sectional and longitudinal studies using questionnaires or interviews for data collection with the intent of estimating the characteristics of a large population based on a smaller sample from that population (ibid).

To sum up, it can be seen that qualitative research and quantitative research differ in terms of their key concepts, goals, approaches to design, and the types of problems that researchers have. Therefore, the method the researcher selects for a specific study depends on the problem of interest, available resources, the skills and training of the researcher, and the audience for the research. Some research may

incorporate both qualitative and quantitative methodologies in order to ensure the reliability and trustworthiness of research methods and results derived.

Type of research used

This study employs a combination of two broad types of research methods: qualitative and quantitative. Other research methods that fall within these respective methods are also used. First, a qualitative approach based on a purposive sampling method is used for selecting samples. This is performed in a type of document analysis. Content analysis is used for the study of the representation of women and men in the entertainment sections of British and American online tabloids. Second, a quantitative approach is used to detail the number of occurrences of representation in five selected categories: 1) profession; 2) marital/ relationship status and relation to someone else; 3) appearance, beauty, clothing and age; 4) fame and success; and 5) nicknames.

Sampling Procedures, Data Collection and Data Analysis

Types of sampling procedures

There are two types of sampling procedures: *probability sampling*, which means that the probability of selection of each respondent is known; and *non-probability sampling*, which means that the probability of selection is unknown.

Probability sampling can be divided into five categories (Cohen and Manion, 1994). In *simple random sampling*, every individual has an equal chance to be selected. A sample is selected at random from a list of the population. Before selecting a sample, the population should be categorized by identifying or listing each element such as the number or the name of each. *Systematic sampling* involves selecting subjects from a population list in a systematic way by dividing the number of the total population by the number of items. This provides for the interval number, which can bring forth the starting point for the selection. The starting point is then

added to the interval number so that number will be obtained. *Stratified sampling* deals with classifying the population into homogeneous groups; each should contain subjects with similar characteristics such as sex, age, ethnicity, education background, and so on. Samples are then chosen randomly from each group. *Cluster random sampling* involves several stages of random selection. The population is divided into segments; then several segments are chosen at random. Finally, *stage sampling* is an extension of cluster sampling. It involves selecting the sample in stages -- that is, taking samples from samples.

Non-probability sampling can be divided into five methods. *Convenience sampling*, or *accidental sampling*, deals with choosing the nearest individuals to be participants. A sample is selected because it is available, not because it is representative. In *quota sampling*, the researcher selects a sample based on a set of criteria or quotes such as nationality, age and so on. The representativeness of the sample can be obtained from the various elements of the total population in the proportions in which they occur. *Dimensional sampling* deals with identifying various factors of interest in a population and obtaining at least one respondent of every combination of these factors. *Snowball sampling* can be obtained by identifying a small number of individuals who have the characteristics that the researcher requires. These people then identify others who are qualified to be other informants. *Purposive sampling* involves the way researchers choose samples based on their own judgment of their typicality or specific needs. Ritchie and Lewis (2004) state that the sample units are chosen because they have particular features or characteristics that enable detailed exploration and understanding of the central themes and puzzles which the researcher wishes to study. Members of a sample are chosen with a purpose to represent a type in relation to a key criterion.

Purposive sampling may be also divided into seven types (ibid). *Homogeneous samples* give a detailed picture of a particular phenomenon that can get detailed investigation of social processes in a specified context. *Heterogeneous samples/ maximum variation sampling* is used when phenomena vary widely from each other. It aims to identify central themes which cut across the variety of cases or people. In

the case of *extreme case/deviant sampling*, the phenomena are unusual or special and therefore potentially enlightening. The logic is that learning about phenomena is heightened by looking at exceptions or extremes. *Intensity sampling* employs similar logic to extreme or deviant case sampling but focuses on cases which strongly represent the phenomena of interest rather than unusual cases. Meanwhile, *typical case sampling* uses cases which characterize positions that are normal and average, and are selected to provide detailed profiling. This requires prior knowledge about overall patterns of response so that what is typical is known. In *stratified purposive sampling*, the aim is to select groups that display variation on a particular phenomena but each of which is fairly homogeneous, so that subgroups can be compared. It chooses the population in terms of strata or layers of types (Wisker, 2001: 139). It is also used to illustrate subgroups and facilitates comparisons (Creswell, 1998: 119). In *critical case sampling*, researchers demonstrate a phenomenon or position dramatically in the delivery of a process or operation. The logic is that these cases will be critical to any understanding offered by the research. It helps to draw attention to particular features of a process and can thus heighten the impact of the research.

Sampling procedure and data collection

In this study, the researcher collected data from documents using a *non-probability sampling* method; the specific type being *purposive sampling* through collecting celebrities' news in the entertainment sections from the online editions of the United Kingdom and United States tabloids. The corpus was gathered from 24 August 2004 to 31 December 2004.

The objective of the study is to examine the representation of male and female celebrities in these entertainment sections. The specific tabloids selected were chosen because they tend to report extensive news of both men and women, particularly celebrities, in comparison to other print media. Tabloids are also the most common form of media for reporting news concerning celebrities and are characterized by a mix of celebrity gossip, scantily dressed women, stories about the personal lives of famous people, and sensational crime and lifestyle stories. It is this explosive mix that

accounts for their popularity and widespread readership. Judging by the content of the tabloids, their readers are also likely to be susceptible to the influence of the tabloids trendy and materialistic advertising.

Six online newspapers from 24 August 2004 to 31 December 2004 are examined in the study because of their easy accessibility and also because they publish news daily. The three online UK tabloids with the largest readership were chosen: *The Sun* (www.thesun.co.uk), *The Daily Mirror* (www.mirror.co.uk), and *The Daily Mail* – (www.dailymail.co.uk). *The Sun* is Britain's most sold tabloid, *The Daily Mirror* follows in second, and *The Daily Mail* is the third-ranked selling tabloid in the UK. From the United States, three online United States tabloids were chosen. These include *The USA Today* (www.usatoday.com), *The New York Post* (www.nypost.com), and *The Examiner* (www.examiner.com). In these tabloids, the columns selected include the "Life and People" from *USA Today*, "Gossip" the *New York Post* and "Scoop" from *the Examiner*.

The articles selected were generally under 1000 words. However, the length and the size of the newspaper are excluded as a factor in the analysis as the focus of this research is not the number of words but the nature of them.

Content analysis

Kerlinger (1986) states that content analysis is a method of studying and analyzing communication in a systematic, objective, and quantitative manner for the purpose of measuring variables (p. 25).

Holsti (1969) suggests content analysis seeks to be objective, systematic, and general. More specifically, *objectivity* means each step in the research process must be carried out on the basis of explicitly formulated rules and procedures. For Holsti, content analysis is *systematic* in terms of eliminating analyses in which only materials supporting the investigator's hypotheses are admitted as evidence. It is *general* in the sense that the findings must have theoretical relevance. Holsti further states that "all

content analysis is concerned with comparison, the type of comparison being dictated by the investigator's theory" (ibid: 5). Leed and Ormorod (2001) add that content analysis is "quantitative as well as qualitative" (p. 156). They also mention that statistics are used to find the frequencies or percentages obtained to determine whether significant differences are relevant to the research question:

Qualitative content analysis, which has sometimes been defined as the drawing of inferences on the basis of appearance or nonappearance of attributes in messages, has been defended most often, though not solely, for its superior performance in problems of applied social science (ibid).

Content analyses are typically performed on forms of human communication that exist in such things as media. It generally looks at opinions concerning the adequacy of various kinds of coverage in newspapers, magazines, radio stations, and television stations on what the researcher observe as readers and listeners. It is found in a wide variety of disciplines such as media studies, journalism, cultural studies, gender and age issues and sociology.

Leedy and Ormrod (2001) provide a succinct definition of content analysis. They state a content analysis "is a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases" (p.155). It can be clearly indicated by the following paradigm: "who says what to whom with what effect" (ibid: 209).

In general, a content analysis is conducted in several stages. Wimmer and Dominick (1997) state that there are ten stages of analysis that do not need to be followed in the order given and can be also easily combined: 1) formulating the research question or hypothesis; 2) defining the population in question; 3) selecting an appropriate sample from the population; 4) selecting and defining a unit of analysis; 5) constructing the categories of content to be analyzed; 6) establishing a quantification system; 7) training coders and conduct a pilot study; 8) coding the

content according to established definitions; 9) analyzing the collected data; and 10) drawing conclusions and search for indications (p. 12).

There are two general categories of content analysis: *conceptual analysis* and *relational analysis*. Conceptual analysis tends to focus on the occurrence of selected terms within a text or texts. On the other hand, relational analysis explores the relationships between concepts identified. Relational analysis has also been termed *semantic analysis* because it looks for semantic, meaningful relationships. Weaver and Wilhoit (2003) illustrate four steps of relational analysis: 1) selection of unit of analysis; 2) category construction; 3) sampling of content; and 4) reliability of coding.

The analysis of data in the study

This study is analyzed through content analysis by performing two approaches. First, a conceptual approach is used to analyze the occurrence of each selected category: 1) profession, 2) marital/ relationship status and relation to someone else; 3) appearance, beauty, clothing and age; 4) fame and success; and 5) nicknames.

Second, relational analysis is utilized to identify concepts present in each category by comparing the style of writing of representation of men and women; the style of male and female journalists; and the style of British and American tabloids. Furthermore, this study also uses semantic analysis because it looks for semantic, or meaningful, relationships. Particular attention is given to patterns of language use and how these patterns affect emotions and responses. Thus, representations and interpretations are important in this study. Journalists select words that can create the representation of males and females; further, the meaning of each representation creates meaning that is interpreted by readers.

The representations from the six newspapers are categorized by applying the theories developed by Poynton (1989) and Reah (2000). The researcher chose these specific theories because both studies use the most appropriate theories for the aim of

this study. For instance, Poynton (1989) thoroughly studies the representation of men and women by applying numerous variables, while Reah (2002) comprehensively analyses the representation of men and women in newspapers. Poynton (1989) argues that there are two main categories concerning how women and men are spoken about. First, there is a nominal group, which has a suffix, and uses a word explicitly to mark the referent as female (such as *woman* or *girl*). Second, there are further descriptions that implicitly make reference to female (such as *pretty*, *brunette*, or *emotional*). Reah (2002) suggests there are two main ways in which language can be used to create representation: word choice that has a naming strategy, and descriptions. In this study, the researcher categorizes the representation into five groups: 1) profession; 2) marital, relationship status, relation to someone else; 3) appearance, beauty, clothing and age; 4) fame and success; and 5) nicknames. These categories are used largely because all of them are found in the samples from the British and American online tabloids.

Reliability, Validity and Generalisability

Definitions of Reliability, Validity, and Generalisability

Reliability is the extent to which an independent researcher, on analyzing one's data, would reach the same conclusions if a replication study were conducted. There are two types of reliability: *internal reliability*, which refers to the consistency of the results obtained from a piece of research; and *external reliability*, which refers to the extent to which independent researchers can reproduce a study and obtain results similar to those obtained in the original study.

Validity is the ability of an instrument to measure what it is designed to measure. Two approaches of establishing the validity of a research instrument are logic and statistical evidence. There are three types of validity. In *face and content validity*, the judgment is based upon the logical link between the questions and the objectives of the study. In *concurrent and predictive validity*, the judgment is based on the degree to which an instrument can forecast an outcome and how well an

instrument compares with a second assessment done concurrently. Finally, in *construct validity*, the judgment is based upon statistical procedures.

Generalisability is the way of drawing a logical conclusion, or making an inference from certain results which explains some important implications of the results or is related to the research questions.

Reliability, Validity, and Generalisability in the Study

For checking the *reliability* of the research, this study uses *internal reliability* to check for the consistency of the results obtained from the study. The terminology is stated and used for each classification and ten representations are randomly selected in seven classifications. The reliability was evaluated by three English native speakers, all of whom are ESP specialists in the Department of Foreign Languages, Faculty of Humanities, Kasetsart University. The reliability is evaluated by percentage, shown respectively by each native speaker. 1) Profession: 80%, 70%, and 100%, 2) Marital or relationship status and relation to someone else: 80%, 90%, and 100%, 3). Appearance, beauty, clothing, and age: 100%, 90%, and 100%, 4). Fame and success: 100%, 80%, and 100%, 5). Nicknames: 100%, 100%, and 100%. Furthermore, the analysis is then refined based on the feedback received from the discussion with these specialists.

To ensure the *validity* of the selected classification, it was constructed and revised based on recommendations from the thesis advisors and the native speakers in ESP. *Face and content validity* are used. The categories are constructed based on the objectives of the study. Each classifier was achieved by an agreement upon definition of the category. The judgment was *based* on the researcher, the thesis advisors, and the native speakers in ESP.

For generalisability this study utilizes qualitative and quantitative approaches with content analysis, sampling, reliability and validity checking. The results are therefore generalized to the target population, the representation of male and female in online newspapers during early 2000.

This chapter has dealt with the research methodology and the design of the study. Also discussed were the objectives of the study and research questions; research types; sampling; data collection method and procedures; data analysis; reliability, validity, and generalisability of the research methods and findings. The results of the study will be presented in the following chapter.

CHAPTER IV

RESULTS

This chapter presents the results obtained from the selected categories of representation of male and female celebrities. The selected categories are based on the following data: profession; marital or relationship status and relation to someone else; appearance, beauty, clothing and age; fame and success; nicknames; and names. The findings are described in detail with tables presenting the representation of male and female celebrities in the form of the words, frequency, and percentage.

The report on the findings consists of two main parts: 1) information about online tabloids; and 2) the overall results for representation among male and female celebrities. In this second section, there are three sub-sections: 2.1) the representation of male celebrities and the representation of female celebrities; 2.2) the representation of male celebrities as categorized by male journalists; and the representation of female celebrities as categorized by male journalists; the representation of male celebrities as categorized by female journalists; and the representation of female celebrities as categorized by female journalists; and 2.3) the representation of male celebrities from online British tabloids; the representation of female celebrities from online British tabloids; the representation of male celebrities from online American tabloids; and the representation of female celebrities from online American tabloids.

Part I Information about online Tabloids

This part compares the use of words and phrases in the British and American online tabloids. The total number of words was counted in the tabloids. In the British tabloids, there are 34,584 words. In the American tabloids, there are 37,986 words. (See Table 4.1)

Table 4.1 Occurrences of Representation in each Online Tabloid

Names of tabloids	Number of Words
British Tabloids	34,584
Daily Mirror	13,298
The Sun	12,406
Daily Mail	7,198
American Tabloids	37,986
USA Today	14,112
New York Post	9,262
Examiner	21,790

Part II: The Overall Results for Representations among Male and Female Celebrities

This first part consisted of two sections: 1) the representations of male celebrities; and 2) the representation of female celebrities.

Table 4.2 The Representation of Male Celebrities

The representation of males		
Sociolinguistic lexis	Number of occurrences in news	Percentage of total representation (%)
Profession	211	37
Nicknames	174	31
Marital/relationship status, relation to someone else	113	20
Appearance, beauty, clothing and age	42	7.4
Fame and success	30	5.3
Total	570	100

It can be seen that male celebrities are mostly described in terms of their profession. This is most frequently represented with their full names, such as *singer Michael Jackson* and *dancer Kevin Federline*.

The second most frequently occurring subcategory is profession without their names, such as *the footballer* and *the England skipper*.

In this study, when a movie star has been in a recent or well-known movie, the title of the movie precedes the actor's name, such as *After the Sunset' star Pierce Brosnan* and *Four Weddings star Hugh Grant*.

Age with career is the next most frequently occurring subcategory. For example, *the 29-year-old footballer* and *the 41-year-old star* emphasize age.

The use of the word *man* follows, such as *frontman*, and is accompanied with their full names. Several examples include *Limp Bizkit frontman Fred Durst*, *Hoobastank frontman Doug Robb* and *Travis frontman Fran Healy*. In a related subcategory, *frontman* is used only with their last names, such as *former Wildman Bowie*.

Next, male celebrities are represented in terms of previous work and their full names, such as *former Gucci designer Tom Ford* and *former Take That bandmate Gary Barlow*.

Nationality is hardly used but is still found. Examples here include *the British actor* and *the Canadian-born actor*.

The second most frequently found category is nickname. Within this category, the most frequently found subcategory is sexual connotations. For instance, there are various descriptions that explicitly represent male celebrities in terms of their sex appeal. The word *heartthrob* is the most commonly found word in this regard.

Examples of this term include *the Hollywood heart-throb*, *heart-throb Johnny*, and *Brit pop heartthrob Robbie Williams*.

Sexual prowess and other words related to their sexual character, sexual desire and sex appeal are found in such phrases as *the playboy actor*, *the Irish romeo*, *28, womanizer Hugh*, *smooth operator*, *a multi-millionaire sex symbol*, *the title of sexiest man in Hollywood* and *the irrepressible and sexy Michael Buble*.

Words such as *hunk* and *stud* are other terms related to sex. Such phrases that include these words include *the pop hunk*, *the English soccer hunk*, *hunky French boyfriend*, *hunky*, *Texas bred Wimbledon star Austin Nichols*, and *tennis stud*.

Next, bad boy character descriptions are used, such as *the Irish bad boy*, *bad publicity daddy*, *R&B singer of ill repute R. Kelly*, and *Mr. Nasty Simon* and *the R&B brat*. Other negative and offensive descriptions are then used. Some examples are *Sharon's lap dog*, *a replacement for the yappy things she has at home*, *the toffy-nosed actor*, *a vain yob*, *trailer-park Kev*, *the Pimp Daddy*, *the hapless theatre manager with a foolish dream and a terrible script*, *leech boyfriend*, *penniless fiancé Kevin Federline*, *the unemployed dancer*, *a creep*, *that's guy's a chump*, *new boy toy Simon Rex*, and *Mr. Nasty Simon*.

Next, nicknames based on their real names are used, including *Becks*, *29*, *Jay-Z*, *Eminem*, *P. Diddy* and *50 Cent*. Next, the character, information, and interests of male celebrities are found. Character and personality are mainly found in new words or adjectives such as *little Britain funnymen Matt Lucas*, *the self-proclaimed Pied Piper of R&B*, *reclusive singer*, *the lonely rap star*, and *the stoic rapper*. Examples that include male celebrities' interests include *a passionate anti-fur crusador* and *a vegetarian*. Their religion or beliefs is found in examples such as *Kabbalist Ashton Kutcher*. Meanwhile, their illness is also mentioned. An example here is *Seo, asthmatic*.

Next, positive descriptions of their profession occur, such as *a favorite with advertisers, the Victor Meldrow of pop, an ambassador for his own country's rival campaign, R&B superstar Usher, and the next P. Diddy*. Finally, good character and ability are the least found subcategory. Some examples include *flamboyant rocker Lenny Kravitz* and *Adam Sandler is an amazing all-around athlete*.

Marital or relationship status is the third most frequently used category. Within this, male celebrities are represented most commonly in terms of marital or relationship status. Examples include *boyfriend, Enrique Murciano* and *husband Nick Lachey*.

Next, adjectives about old or new relationships with marital or relationship status occur. These are most often represented with full names such as *ex-boyfriend Justin Timberlake, new hubby Kevin Federline*, and sometimes without their names such as *ex-fiancée*. Concerning male celebrities' relation to women, male celebrities are often represented by the full names of the women they are associated with. Such examples include *Jessica Simpson's husband* and *Claudia Schiffer's husband*. There are several examples that refer to male celebrities recent relationships, including *Britney Spear's new husband Kevin Federline* and *Penelope Cruz's new man Matthew McConaughey*. In some examples, only the first names of women are used, including *Jordan's fella Peter Andre* and *Madonna's husband Guy Ritchie*.

Next, being a father is mentioned such as *father* or *dad*. Profession is found attached with marital or relationship status and described with their full names such as *rocker boyfriend Cisco Adlerr, film director husband Sam Menders, and cameraman husband Danny Moder*. Adjectives to give extra details are illustrated such as *husband-to-be, now-husband*. The rank of relationship is represented such as *third husband*. Lastly, marital titles are mentioned for male celebrities such as *Mr. Clooney*. The next category is appearance, beauty, clothing, and age. Among these, age appears the most and is largely found immediately following a celebrity's last name. *Beckham, 29* serves as an example in this regard. Words such as *young* and *boy* are also found, such as *young Bregman*.

Then adjectives concerning good looks, especially *handsome* and *gorgeous*, appear. Such examples here include *handsome Titanic star* and *gorgeous boyfriend*. More specific details concerning appearance are mentioned in some instances, such as *the heavily tattooed Federline* and *the new and improved wax Pitt*. Finally, clothing is mentioned in male representation such as *heart-throb Johnny* *wowed the ladies with his new short hairstyle and dark pinstripe suit*.

Finally, the category of fame and success appears the least among all of the selected categories. In these examples, adjectives and nouns are mostly used to represent male celebrities, especially *veteran*, *ace*, *legend*, *mogul*, and *champ*. Some examples include *veteran actor Christopher Walken*, *soccer ace Wayne Rooney*, *Latin jazz legend Pete Escovedo*, *media mogul Jeffrey Katzenberg*, and *tennis champ Pat Cash*. Award-receiving is mentioned for males' fame such as *the award-winning actor* and *the Grammy-winning rapper*.

Table 4.3 The Representation of Female Celebrities

The representation of female celebrities		
Sociolinguistic lexis	Number of occurrences in news (times)	Percentage of total representation (%)
Nicknames	172	27.34
Profession	163	26
Appearance, beauty, clothing and age	124	20
Marital/relationship status, relation to someone else	121	19.24
Fame and success	49	8
Total	629	100

Nicknames appear the most out of all the selected sociolinguistic lexis categories for female representation. Among the number of occurrences, the brand name female celebrities represent appears most frequently. Such examples here include *Posh Spice* and *J. Lo*.

Next is interests related to their careers. Some examples relative to interests include *the Sex and the City fashionista*, *a big fan of brooches by Fred Leighton*, *the just legal Mean Girls star* and *Low-carb Spice Girl*. Representation related to religion hardly occurs, though one example is *Kabbalash converttee Lindsay Lohan*.

Negative representations are next. Some examples include *a cross between Swampy and the Village People*, *society shocker of the week*, *just call her J. No*, *being the modern-day Liz Taylor with an incredibly soap operatic*, and *trashy*. In some examples of negative representations, the descriptions immediately precede the female celebrity's full name, such as *infamous intern Monika Lewinsky*, *professional party gals Paris Hilton and Nicole Ritchie*, and *hypocrite Naomi Campbell*. Only a few occurrences are found when their first names follow the description, such as *sly Britney* and *an unabashed Burch*.

The next subcategory occurring related to nicknames is descriptions that have sexual connotations and tend to use strong words. Some examples include *a renowned man-eater*, *a sex-symbol*, *a naked Paris*, *a horny Sharon Osbourne*, and *the always-eager-to-please Anderson*. In a few examples that concern sexual connotations, breast size is mentioned, such as *the mega-boobed TV star*, *the megaboobed glamour model*, *the voluptuous 33 DD curves*, and *Hurricane Jeanne*.

Then, names that make use of more positive adjectives occur, including *a wonderful person*, *the latest figurehead*, *the Voice of an Angel*, *a helper*, *the born-again singer*, and *iconic rockstress and budding fashion designer Gwen Stefani*. Next, the word *pop* is found in many instances for female musical artists, such as *pop princess Avril Lavigne*, *the pop princess*, *the pop babe*, *pop babe Jamelia*, and

Popster. The least frequently occurring subcategory is nicknames based on real names, such as *Vic*, *Brit*, and *Cam*.

Profession is the second category mentioned for female celebrities' representation. Words that appear quite frequently in this category include without their names such as *supermodel* and *actress*. Additionally, the word *star* in conjunction with the name of the movie a female actress stars in occurs frequently with their full names. Some examples here include *Bourne Supremacy star Julia Stiles* and *Sky Captain and the World of Tomorrow star Angelina Jolie*.

Female celebrities' profession is also described immediately prior to their full names, such as *model Kelly McGee* and *designer Donna Karen*. In some instance, female celebrity's previous works are mentioned, such as *the ex-Atomic Kitten star* and *former Big Breakfast host*.

Age and nationality are used on some occasions in accompaniment with profession, but full names are also frequently attached in these instances. Some examples here include *the 22-year-old Destiny's Child singer*, *the singer, 30*, *the 36-year-old singer*, *the Brazilian supermodel*, *the South African actress*, *Aussie singer Delta Goodrem*, and *British model/ actress Lisa Snowdon*. Finally, female celebrities are represented by specifically referring to them as *woman* instead of the more general use of the word *man*. Examples in this case include *the Garbage frontwoman*, *Yeah Yeah frontwoman Karen O*, and *Sharon as a businesswoman*.

The category of appearance, beauty, clothing, and age follows profession for the description of female representation. Among these, age is used the most frequently, often with the female celebrity's first name immediately preceding her age. *Victoria, 30* and *Jemima, 30* are some examples in this regard. Other words concerning age such as *young* and *girl* are found in examples such as *the young beauty* and *an exotic-looking girl*. Although they occur only in a few examples, female celebrity's last name appears immediately prior to age in a few cases, such as *Spears, 22* and *Paltrow, 31*.

Adjectives about good looks and appearance, including weight and skin, are second to age in terms of this category. *Traffic-stopping curves Sophie, a healthy-looking Sophie, slim size-10 model* are examples in this subcategory. Finally, clothing is illustrated to further describe female appearance in examples such as *in a white Jennifer Nicholson dress with a gem-encrusted brooch highlighting her décolletage*.

The category of marital or relationship status and relation to someone else occurs third. Under this category, terms like *wife* and *fiancée* appear the most frequently. In some instances, these words are placed in front of full names, such as *wife Sadie Frost* and *girlfriend Cameron Diaz*.

When a female celebrity is a mother, it is occasionally mentioned, such as *mum Kelly*. In some examples, age or profession accompany marital status in the representation. Some examples here include *pregnant wife Victoria, five-months-pregnant Victoria, 30* and *the-30-year-old pregnant singer*.

Following this subcategory is marital title, such as *Mrs. Beckham* and *Miss Kidman*. Concerning a woman's relation to a man, the first name of a man and the full name of the man and the marital status is the most frequent pattern. Some examples here include *Nick's wife Jessica Simpson* and *Matt Damon's girlfriend interior designer Luciana Barrosa*. A female celebrity's old or new relationship status is also mentioned, and mostly they are represented by adjectives with full names such as *ex-wife Sadie Frost* and *new girlfriend Jemima Khan*. Adjectives alone are found less frequently. Some examples, however, include *his new bride* and *his new wife*. In other examples that use adjectives, status is also included, such as *newly single Rebecca*.

Profession is found inserted with marital and relationship status in examples such as *civilian girlfriend, Luciana Barroso, a former-bartender*. Finally, the time of the relationship is mentioned. One example concerning this is *longtime girlfriend NYPD Blue actress Bonnie*.

The category fame and success occurs the least frequently in female celebrities' representation. In this category, the use of the phrase *one of the...* occurs the most frequently. Examples include *one of the world's most successful solo artists*, *one of the busiest young actresses in Hollywood with no less than six films and a debut album in the works*, *one of the most famous women in the world*, *one of most successful women in the world*, and *one of the most successful pop stars in recent times*.

Adjectives related to fame, such as *the veteran catwalker*, *the veteran supermodel*, are also found. Names of career with *legend* and *icon* are found with their full names such as *Broadway legend Barbara Cook* and *Hollywood icon Lauren Bacall*. Finally, awards won by female celebrities are mentioned in relation to the celebrity, such as *Oscar winning actress Julia Roberts*

Subsection 2.2

There are four parts of this subsection: 1) the representation of male celebrities as categorized by male journalists; 2) the representation of female celebrities as categorized by male journalists; 3) the representation of male celebrities as categorized by female journalists; and 4) the representation of female celebrities as categorized by female.

Table 4.4 The Representation of Male Celebrities by Male Journalists

The representation of male celebrities by male journalists		
Sociolinguistic lexis	Number of occurrences in news (times)	Percentage of total representation (%)
Profession	115	35
Nickname	111	34
Marital/relationship status, relation to someone else	74	23
Appearance, beauty, clothing and age	16	5
Fame and success	13	4
Total	329	100

For the representation of male celebrities, male journalists largely represent these celebrities in terms of their profession. In most instances, their profession either immediately precedes or follows their names. Some examples include *actor Hugh Grant*, *Gene Simmons of KISS*, *the rapper*, and *the actor*.

Male journalists seldom use the general term *man*, though *frontman* is frequently found. *Maroon 5 frontman Adam Levine* and *Coldplay frontman Chris* serve as two examples. Next, male journalists associate the name of a movie with male celebrities, such as *Bourne Supremacy star Matt Damon* and *Bridget Jones star Hugh Grant*.

Male journalists also mention nationality together with profession. *The Irish rocker* and *the British actor* are two examples. Lastly, previous works of male celebrities are illustrated in examples such as *Sex and the city star Chris North* and *former associate of ex-creed frontman Scott Stapp*.

After profession, nickname is the second most frequently used category in the representation of male celebrities by male journalists. Within this category, male journalists mostly refer to male celebrities in terms of the brand the celebrity represents, such as *Jay-Z* and *P. Diddy*.

Words that have sexual connotations are then found, such as *hunk* and *stud*. Other examples that have sexual connotations include *the Irish romeo*, *29*, *the sex-mad ex-Liverpool ace*, *the pop hunk*, and *the English soccer hunk*.

Representations that describe male celebrities in terms of a “bad boy” image are found, though less frequently. Some examples include *the R&B brat*, *the Irish bad boy*, *R&B singer of ill repute R. Kelly*, and *tennis stud*. Following descriptions in terms of bad boy image is descriptions concerning character and interests, such as *reclusive singer*, *the stoic rapper*, *a passionate anti-fur, animal lover Paul McCartney*, and *Scientology Tom Cruise*.

After this, there are character descriptions that have positive connotations, such as *Adam Sandler is an amazing all-around athlete*. The journalists also illustrate males in negative ways, especially by the use of strong and offensive word choices such as *horny-hubby*, *leech boyfriend* and *John, everything from over-the-hill to fat-frog*.

In addition, the journalists use nicknames based on their real names, such as *Russ* and *Matt*. Finally, nicknames related to profession are mentioned. Examples include *Hollywood has-been* and *born-again Christian Stephan Baldwin* and *the gansta's rapper-turned-actor*.

Third, male journalists represent male celebrities in terms of marital or relationship status and relation to someone else. In these occurrences, the journalists mostly describe males in terms of their status and full names are included. Examples include *husband Michael Douglas* and *fiancé Ryan Reynolds*.

Male celebrities are then described in terms of their old or new relationship by the use of adjectives together with their full names such as *ex-boyfriend Justin Timberlake*, *ex-husband Tommy Lee*, and *new boyfriend Kyle Johnson, also 18*.

Concerning male celebrities' relation to women, male journalists represent the celebrities by mentioning the full name of the woman, followed by marital/relationship status and the full name of the male celebrity. Examples here include *Britney Spears' husband Kevin Federline*.

The father role is the next subcategory that is used, such as *dad David*. Finally, the time of the relationship is mentioned, such as *longtime boyfriend Leonardo Dicaprio*, *third husband*, and *long-term fiancé*.

Fourth, the category of appearance, beauty, clothes and age is used by male journalists to represent male celebrities. Under this category, age accompanied by one's last name occur the most frequently. Such examples include *45 year old*

Jackson and *Lachey*, 30. Less frequently found are age accompanied by their first names, such as *Brian*, 24 and *Hugh*, 44. Male journalists also mention appearance, such as *the heavily tattooed Federline*.

The least frequently used category is fame and success. Some examples include *Latin jazz legend Pete Escovedo* and *R&B superstar Usher*. The award received by a male celebrity is also mentioned in this category, such as *the Grammy-winning rapper* and *the award-winning actor*.

Table 4.5 The Representation of Female Celebrities by Male Journalists

The representation of female celebrities by male journalists		
Sociolinguistic lexis	Number of occurrences in news (times)	Percentage of representation (%)
Marital/relationship status, relation to someone else	121	33
Profession	109	30
Nicknames	75	20
Appearance, beauty, clothing and age	38	10.3
Fame and success	26	7
Total	369	100

Male journalists most frequently describe female celebrities in terms of marital and relationship status and relation to someone else. The journalists frequently use their marital and relationship status with full names such as *girlfriend Janet Jackson* and *wife Carey Lowell*. The journalists represent female celebrities by marital or relationship status alone with first names less frequently. Some examples here include *girlfriend*, *wife* and *wife Alison*.

Next, the journalists represent women in relation to men, mostly in the pattern of full names of men with marital or relationship status and the full names of women. Some examples include *Marc Anthony's first wife Dayanara Torress*, after this, the last name of men with marital and relationship status is used; for example, *Anthony's new wife, J. Lo*, and *Smith's wife Jada*. Extra information is illustrated in examples such as *newly single Rebecca*, *a ring-free Miller*, and *a famous wife*.

Then, male journalists represent female celebrities in terms of their role as mothers and with their first names such as *a young mom*, *pregnant wife Victoria*. Marital titles are mentioned such as *at 34*, *Miss Lopez*, and *Miss Knowles*. Lastly, male journalists represent about old or new relationship with their full names such as *ex-fling Geri Halliwell*, *new girlfriend Jemima Khan*, *ex-wife Sadie Frost*.

Second, profession is used by male journalists to represent female celebrities. In this category, female celebrities are represented most often in terms of their career, such as *the actress* and *the singer*. In some instances, full names immediately follow the career, such as *designer Donna Karen* and *model Kelly McGee*.

Next, names of movies the actress starred in are mentioned, such as *Alexander star Angelina Jolie* and *Nip/Tuck star Valerie Cruz*. After this, male journalists also mention women celebrities in terms of their nationality. Some examples include *Welsh actress Catherine Zeta Jones* and *British actress Sienna Miller*. Finally, previous works are used such as *former Dawson's creek star Katie Holmes* and *the former Baywatch star*.

Third, nickname is used by male journalists to represent female celebrities. Under this category, the brand name of the celebrity represents occurs the most frequently such as *Posh* and *J. Lo*.

Male journalists then represent women in terms of their negative character, such as *the no-talent diva* and *lip-synching sister Ashlee*. Male journalists also make use of interests and beliefs. Examples here include *Kabbalah converttee Lindsay Lohan* and *a vegetarian outspoken Canadian rocker Avril Lavigne*.

The use of *lady*, *pop*, *teen*, *queen*, *princess*, and *diva* are found in examples such as *teen queen Hilary Duff* and *the pop princess*. Then, they are represented by their real names such as *Vic* and *Brit*. Profession is also attached with nicknames such as *Survivor Beyonce* and *the Nasty singer*. Finally, nicknames that have positive connotations are given, such as *iconic rockstress and budding fashion designer Gwen Stefani* and *the down-to-earth sister of Michael Jackson*.

Fourth, the category of appearance, beauty, clothing and age are used male journalists to represent female celebrities. Of these, age is used the most frequently. Examples include *18-year-old Coleen*; *Victoria, 30*; *Lohan, 18*; and *Robert, 36*.

The journalists tend to also use appearance of female celebrities, such as *the incredible shrinking actress* and *pretty-mouthed rapstress*. Male journalists also mention beauty, clothing, and jewelry. *The world's most glamorous woman*, *alluring diva with g-string clearly visible*, and *in a white Jennifer Nicholson dress with a gem-encrusted brooch highlighting her décolletage* are some examples.

Finally, male journalists represent female celebrities in terms of fame and success. One example is *Roberts, 36 is an A-list actress*. Awards won by female celebrities are less frequently mentioned. Some examples include *Oscar-winning actress Julia Roberts* and *Olympic gold medalist Kelly Holmes*. Wealth is another category under fame that male journalists use, such as *the multi-millionaire* and *the millionaires actress*.

Table 4.6 The Representation of Male Celebrities by Female Journalists

The representation of male celebrities by female journalists		
Sociolinguistic lexis	Number of occurrences in news (times)	Percentage of total representation (%)
Profession	96	40
Nicknames	63	26
Marital/relationship status, relation to someone else	39	16.2
Appearance, beauty, clothing and age	26	11
Fame and success	17	7.1
Total	241	100

Female journalists represent male celebrities most often in terms of profession. They refer to profession frequently, and follow it by mentioning the name of the celebrity. Examples include *punk rocker Deryck Whibley*, *lead singer of Canadian Sum 41*.

Previous works are also mentioned, mostly without names such as *the beleaguered former stockbroker*. In some instances, previous work accompanied by their full names is given, such as *the former stone Temple Pilot frontman and co-owner and former New Kid on the Block Joey McIntyre*.

Names of movies are the least frequently employed by female journalists in this category. But when they are used, they tend to also use first names such as *Real star David*.

Second, female journalists make use of nicknames to represent male celebrities. In most of these examples, negative character is mentioned, such as *the toffy-nosed actor* and *Mr. Nasty Simon*. Next, the use of strong and offensive is found,

such as *Sharon's lap dog a replacement for the yappy things she has at home and a creep*.

Next, female journalists represent males in terms of their nicknames that are drawn from their real names, such as *Becks* and *Leo*. Nicknames that have positive connotations are also used. *Incredible Boy from Oz*, *little Britain funnyman Matt Lucas* and coined words such as *the Victor Meldrew of Pop*, *Eminem*, *the platinum-blond rapper-actor-iconoclast*, and *the clothier/rapper/impresario/stage actor/serial lover/party giver/quasi politico/diamond-earring-wearing* are several examples.

On occasion, female use sexual references, especially in terms of appearance, such as *Mr. Achy Breaky Heart Bill Ray Cyrus*, *the Hollywood heart-throb*, *the title of sexy man in Hollywood*, and *a multi-millionaire sex symbol*. Related to this, sexual ability is found, such as *womaniser Hugh* and *the playboy actor*.

Belief is also referred to in examples such as *Kabbalist Ashton Kutcher*. Then, the brand name a celebrity represents is given. Two examples include *Puff Daddy* and *Usher*. The least frequently used subcategory within nicknames is the reference to movies an actor has starred in, such *the ill-fated Dracula*.

Third, female journalists mention male's marital and relationship status. Their marital and relationship status are mentioned with males' full names such as *fiancé Kevin Federline*. The journalists tend to write about old or new relationships of men together with their full names such as *ex-hubby Jude Law* and *new hubby Kevin Federline*. Extra information is given concerning males' relationship such as *singer hubby Brian* and *Pakistan cricket legend hubby Imran Khan*.

Female journalists pay less attention to a father's role, while their relations to women are seldom mentioned. However, two examples include *Sharon's husband Ozzy* and *Jordan's fella Peter Andre*. The time of relationship of males is the least mentioned subcategory. *Kravitz, her first proper boyfriend* and *her first true love* serve as two examples.

Fourth, the category of appearance, beauty, clothes and age is used by female journalists. Among these, age is the most frequently found, and it often follows with last names, such as *Beckham, 29* and *Federline, 29*. Appearance is then used in this category, such as *a handsome actor named Olivier Martinez* and *a gorgeous rogue*. Finally, fame and success is used. Some examples make use of adjectives and nouns such as *tennis ace Andy Roddick* and *media mogul Jeffrey Katzenberg*. The journalists represent male celebrities in terms of awards received, too. Examples include *Grammy winner* and *Tour De France winner Lance Armstrong*. Wealth is found the least in this category, though one such example is *the multi-millionaire heart-throb*.

Table 4.7 The Representation of Female Celebrities by Female Journalists

The representation of female celebrities by female journalists		
Sociolinguistic lexis	Number of occurrences in news (times)	Percentage of total representation (%)
Nicknames	97	31.5
Appearance, beauty, clothing and age	86	28
Profession	54	18
Marital/relationship status, relation to someone else	48	16
Fame and success	23	7.5
Total	308	100

For the representation of female celebrities by female journalists, the category of nickname appears the most frequently. The use of the word *pop* is often used in these nicknames, such as endearing terms like *the pop diva* and *the pop princess*. Next, female journalists refer to the brand the celebrity represents, such as *J. Lo* and *Queen Latifah*.

Female journalists also illustrate the negative character of female celebrities such as *hypocrite Naomi Campbell*, *trash* and *sly Britney*. The journalists use the words *girl* and *young* for nicknaming adult women. One example is *the 34-year-old Jersey girl*. Then, positive character is mentioned such as *sharp as a tack and funny and a helper*.

This is followed by references that carry sexual connotations. In some of these examples, references relate to breast size, such as *the megaboobed glamour model*. In a few other examples, these references include sexual appeal, such as *luscious teen* and *a sex symbol*.

Next, females are referred to in terms of nicknames based on their real names, such as *Cam*, *Gwyn*, and *Pammy*. Then, nicknames that relate to profession are used. Some examples include *the born-again singer* and *chart rival Britney Spears*. Nationality is the next category. A few examples are *Canadian Avril*, *the Aussie* and *the Australian actress*. The interest of female celebrities is the least mentioned, though two examples are *the Sex and the City fashionista* and *a big fan of brooches by Fred Leighton*.

Appearance, beauty, clothing and age is the category used most often after nicknames. Under this category, female journalists refer to age the most often. When age is used, it most often follows the first name, such as *Britney, 22* and *Kylie, 36*. Less frequently used is age with full names, such as *Cameron Diaz, 32* and *Paris Hilton, 23* and used even less often is age with last names, such as *Miller, 22* and *Paltrow, 31*.

In terms of appearance, the journalists describe females by using adjectives, such as *gorgeous J. Lo* and *the British beauty*. More specifically, descriptions of the body are used in examples such as *traffic-stopping curves Sophie* and *slim size-10 model*. Clothing is also described. Some examples include *wearing a sexy white bikini Jemima, 30* and *Gina Gershon, standing easily on silk, knock-out, colorful 4-inch*

spikes. Finally, hair color is mentioned, such as *the ditzy blond bombshell* and *Burch, a blonde with a delicately up-turned nose*.

Third, the category of profession is used. The words *the actress* and *the rapper* appear frequently. In most instances, this includes either full names or first names such as *actress Jaime Pressley*, *supermodel Molly Sims*, *model Sophie and Bacall*, *star of Big Sleep and Key Largo*. Female journalists mention previous work of females such as *Baugartner, a former model* and *former Ambassador to Hungary Nancy Brinker*. The least frequently occurring category within profession is the reference to the name of movies previously starred in, such as *the former Moesha star*.

Fourth, the category of marital and relationship status and relation to someone is used by female journalists. In this category, female journalists most frequently refer to female celebrities in terms of motherhood, such as *mom*, *Victoria, 30*; *mother of two of Federline's children*; *the mum of two*; *pregnant Victoria, 30*; and *five-months-pregnant Victoria, 30*.

In some examples, nicknames are used with profession, such as *the 30-year-old pregnant singer* and *a model mum*. Next, marital status and relationships alone are mentioned, such as *fiancée* and *wife*.

After this, female journalists represent female celebrities in terms relationship status and their full names. Examples include *girlfriend Sheryl Crow* and *girlfriend Jemima Khan*. Then female journalists represent female in terms of their old or new relationship, such as *Grant's ex Elizabeth Hurley*, *new girlfriend*, *ex-wife Sadie Frost*, and *Tom Cruise's ex*. Relation to a man is the least often used, though two examples are *England captain's wife* and *Sharon-wife of rock legend Ozzy*.

Fame and success is the least frequently found category. It is most frequently used with the use of adjectives and nouns such as *a hip-hop icon*, *an entrepreneur* and *an Oscar nominated actress*, and *Hollywood icon Lauren Bacall*. Awards received by

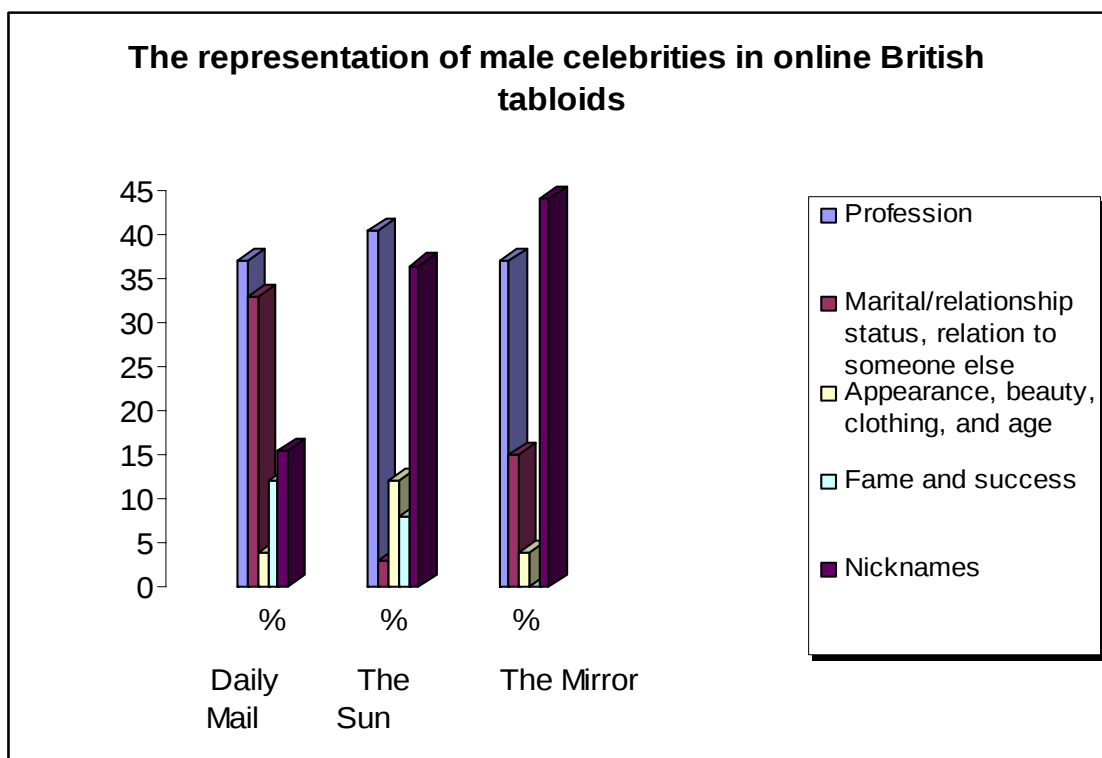
female celebrities is found less frequently but still used. Some examples include *the Oscar-winning actress* and *an Oscar winner*.

Subsection 2.3

This subsection consists of four parts: 1) the representation of male celebrities in online British tabloids; 2) the representation of female celebrities in online British tabloids; 3) the representation of male celebrities in online American tabloids; and 4) the representation of female celebrities in online American tabloids.

Table 4.8 The Representation of Male Celebrities in online British tabloids

The representation of male celebrities in online British tabloids								
Sociolinguistic lexis	Daily Mail		The Sun		The Mirror		Total	
	Number	%	Number	%	Number	%	Number	%
Profession	19	37	40	40.4	20	37	79	39
Marital/relationship status, relation to someone else	17	33	3	3	8	15	28	14
Appearance, beauty, clothing, and age	2	4	12	12	2	4	16	8
Fame and success	6	12	8	8.1	-	-	14	7
Nicknames	8	15.4	36	36.4	24	44	68	33.2
Total	52	100	99	100	54	100	205	100



Figures 4.1 The Representation of Male Celebrities in Online British Tabloids

As shown in Table 4.8 and Figure 4.1, profession is the category most often used to represent male celebrities in online British tabloids. Profession is most frequently found in association with full names, such as *the England captain, singer Michael Jackson* and *team boss Sven Goran Eriksson*. Next, the pattern of the career followed by first names and age are used. Examples include *singer Justin, 23* and *dancer Kevin, 26*.

The tabloids also mention the name of movies of the celebrities such as *the Last Action Hero star* and *the Alexander star*. Finally, previous works are used. *Ex-Westlife star Brian* and *former Take That bandmate Gary Barlow* serve as two examples.

The category of nickname is the second most frequently occurring category used in the British tabloids to represent male celebrities. Most frequently occurring in this category is the use of nicknames drawn from one's real name, such as *Jacko*, *Becks*, and *Leo*.

Then, nicknames that have sexual connotations are used. Examples include *the playboy actor*; *the Irish romeo, 28*; *the sex-mad ex-Liverpool ace*; *randy actor Colin Farrell*; and *womanizer Hugh*. Sex appeal is also used, though less frequently. Some examples include *the title of sexiest man in Hollywood* and *a multi-millionaire sex symbol*.

Nicknames that have other negative connotations generally associated with character are employed in examples such as *trailer-park Kev*; *a vain yob*; *the toffy-nosed actor*; *Sharon's lap dog*, *a replacement for the yappy things she has at home*; and *Mr. Nasty Simon*. Then, references that have positive connotations are found. A couple of examples include *an ambassador for his own country's rival campaign* and *a favorite with advertisers*. The use of the brand the male celebrity represents is the least frequently used category, though two examples include *Eminem* and *Jay-Z*. Marital or relationship status is the third most frequently used category. When it is employed in the British tabloid, it is mostly found in association with their first names, such as *hubby David* and *husband Paul*.

When British tabloids publish former and new relationships, they generally do not use names. Examples here include *previous boyfriend* and *ex-boyfriend*. In other, though less frequent, examples, full names such as *ex-hubby Jude Law* and *new hubby Kevin Federline* are used. Marital or relationship status is also described in association with profession, such as *Pakistan cricket legend hubby Imran Khan*, *singer hubby Brian*, and *film director husband Sam Menders*. Then, the time of relationship in terms of rank and duration of the relationship is found. *Her first true love*, *third husband*, and *long-term fiancée actor Ben Affleck* are a few examples in this regard.

Next, the father's role is mentioned. In these cases, men are mostly referred to in terms of this role alone, such as *the father*, *daddy* and *dad*. Next, nationality is used, such as *British husband Chirs Martin*, *of the rock group Coldplay*. Male celebrities are represented least frequently in terms of their relation to women, but two examples are *Sharon's husband Ozzy* and *Jordan's fella Peter Andre*.

Appearance, beauty, clothing, and age is the fourth most frequently used category used by British tabloids to represent male celebrities. The pattern most often used is first names followed by age, such as *Brian, 24*; *Tom, 43*; *Jackson, 45*; and *Zane, 38*.

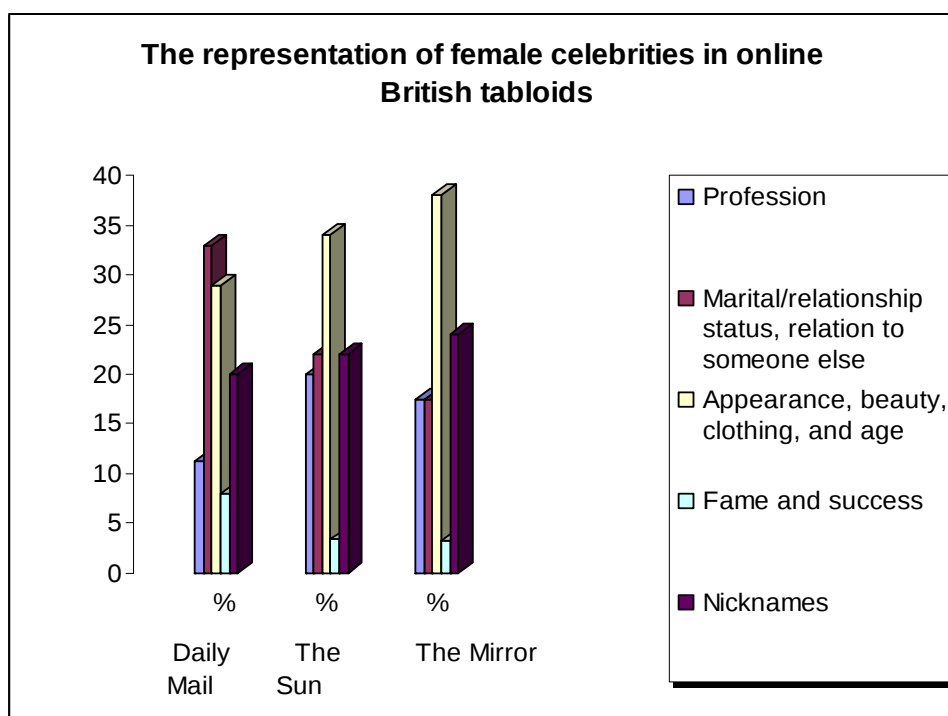
Then, the British tabloids devote attention to men clothes, such as *Beck, 29, donned a dinner jacket* and *heart-throb Johnny wowed the ladyeez with his new short hairstyle and dark pinstripe*. This is followed by representation in terms of appearance and good looks, such as *the handsome Titanic star* and *gorgeous boyfriend*.

Finally, fame and success is the least frequently used category used by British tabloids to represent male celebrities. Some broad examples that fall under this category include *the biggest entertainment in Britain*; *soccer ace Wayne Rooney*; *Pakistan cricket legend hubby Imran Khan*; *chart-topper Daniel Bedingfield*; *celebrated filmmakers Ismail Merchant and James Ivory*; *the rap mogul*; *hip-hop mogul Damon Dash*; *Latin jazz legend Pete Escovedo*; and *tennis champ Pat*.

Next, the wealth of males is used, such as *a multi-million-pound singing megastar*; *the multi-millionaire heart-throb*; and *one of the most bankable box office stars in the world with more than 40 films under his belt*. Awards received occurs the least frequently, though a few examples include *the award-winning actor*; *the only black actor to have won 2 Oscars-one of Training Day and one as best supporting actor in Glory*; and *the Grammy-winning rapper*.

Table 4.9 The Representation of Female Celebrities in online British tabloids

The representation of female celebrities in online British tabloids								
Sociolinguistic lexis	Daily Mail		The Sun		The Mirror		Total	
	Number	%	Number	%	Number	%	Number	%
Profession	9	11.3	18	20	11	17.5	38	16.3
Marital/relationship status and relation to someone else	26	33	20	22	11	17.5	57	24.3
Appearance, beauty, clothing, and age	23	29	31	34	24	38.1	78	33.3
Fame and success	6	8	3	3.3	2	3.2	11	4.7
Nicknames	16	20	20	22	15	24	51	22
Total	80	100	92	100	63	100	235	100

**Figure 4.2** The Representation of Female Celebrities in Online British Tabloids

As shown in Table 4.9 and Figure 4.2, female celebrities are most often represented in terms of their appearance, beauty, clothing, and age in online British tabloids. Within this category, the pattern of age and the last name of a female celebrity appears the most frequently. Two examples are *Moore, 20*, *Lohan, 18*. The words *young* and *girl* are often used to represent adult women, such as *the young beauty*; *the beauty queen*; *an exotic-looking girl*; and *the young actress*.

Next, descriptions concerning beauty appear, such as *the pop beauty, 32*; *gorgeous J. Lo*; *the elegant star*; *the world's most glamorous woman*; *alluring diva*; *the stunning Beyonce Knowles*; and *the beautiful actress*. Then descriptions of appearance, weight and height appear. Several examples include *with curves like hers*; *the 5ft 10in actress*; *traffic-stopping curves Sophie*; *a healthy-looking Sophie*; *a healthy-looking Sophie*; and *slim size-10 model*.

Clothing is mentioned in examples such as *in her bikini and shows off quite a see-front of her own*; *wearing a sexy white bikini, Jemima, 30*; *Kelly, in the same clothes as the night before*; and *with g-string clearly visible*. Hair color is seldom found, but some examples are *the blonde*, *stunning brunette*, and *the blonde heiress*. Finally, nationality is the least often used. One example is *the British beauty*.

Marital or relationship status is second most frequently used category used by British tabloids to represent female celebrities. This is most often is used in association with first names, such as *wife Victoria* and *wife Kerry*. Although marital or relationship status is often used, it is seldom used with full names. However, two examples that follow this pattern are *fiancée Coleen McLoughlin* and *girlfriend Jemima Khan*. Marital titles and last names are frequently found, such as *Miss McLoughlin* and *Miss Knowles*.

Then, females are represented in terms of their role as mothers. The word of *mum* is often used in this regard, such as *mum Kelly*. Other examples related include *pregnant wife Victoria*; *pregnant Victoria, 30*; and *five-months-pregnant Victoria, 30*.

Next, a woman relation to a man is seldom found, though examples include *Sharon-wife of rock legend Ozzy*; *Tom Cruise's ex*; and *Love, 40, the widow of Nirvana singer Kurt Cobain*. Finally, former or new relationships are used with full names, such as *ex-wife Sadie Frost* and *Grant's ex Elizabeth Hurley*.

Third, the category of nickname is used by the British tabloids to represent female celebrities. In this category, the use of the brand associated with the celebrity occurs the most frequently such as *Posh*, *J. Lo*, and *Posh Spice*. After this, the use of descriptions that have sexual connotations is used, such as *busty Kerry*, *the mega-boobed TV star*, *the megaboobed glamour model*, and *the voluptuous 33DD curves*. This is followed by sex appeal, such as *a sex-symbol*.

The endearing use of the word *pop* is then used. A few examples related to this include *the pop princess*, *the pop babe*, and *pop babe Jamelia*. Then, nicknames that are based on real names are used, such as *Cam*, *Pammy*, and *Gwyn*. After this, nationality is employed. Some examples here include *Canadian Avril*, *the Aussie*, *the Australian actress*, and *Watford-born Geri*.

British tabloids also create new nicknames that have positive connotations, such as *a helper*, *the latest figurehead*, and *the Voice of an Angel*. There is also nicknames that have negative and offensive connotations, including *hypocrite Naomi Campbell*, *three-time-married Jennifer Lopez*, and *a renowned man-eater*.

Words such as *youth*, *lady*, *queen*, and *diva* are published in British tabloids. *The teenage singer* and *the 20-year-old diva* serve as two examples. More specific details related to work, such as recent hit songs by the female celebrities, are also used. Two examples are *Survivor Beyonce* and *chart rival Britney Spears*.

Profession is the next category used in British tabloids to represent female celebrities. Single words such as *the singer* and *model* are found frequently. In some instances, they are used in conjunction with their full names, such as *rock star Courtney Love* and *actress Pamela Anderson*. In other, though fewer, instances,

previous works are mentioned, such as *the former Baywatch star* and *the ex-Atomic Kitten star*.

Finally, the category of fame and success is used by British tabloids to represent female celebrities. One striking pattern here is the use of *one of the...*, such as *one of the world's most successful solo artists* and *one of the most successful recording stars in recent years*. Then British tabloids tend to represent female celebrities in terms of the awards they have received. Two examples are *the winner of TV's I'M A CELEBRITY* and *the 31-year-old Oscar winner*. Wealth is also mentioned in female representation such as *the millionaire actress*.

Table 4.10 The Representation of Male Celebrities in Online American Tabloids

The representation of male celebrities in online American tabloids								
Sociolinguistic lexis	NewYork Post		USA Today		Examiner		Total	
	Number	%	Number	%	Number	%	Number	%
Profession	35	43	23	34	74	34	132	36
Marital/relationship status, relation to someone else	10	12	15	22	60	28	85	23
Appearance, beauty, clothing, and age	7	9	14	21	5	2	26	7
Fame and success	5	6.2	3	5	8	7	16	4
Nicknames	24	30	12	18	70	32	106	29
Total	81		67		217		365	

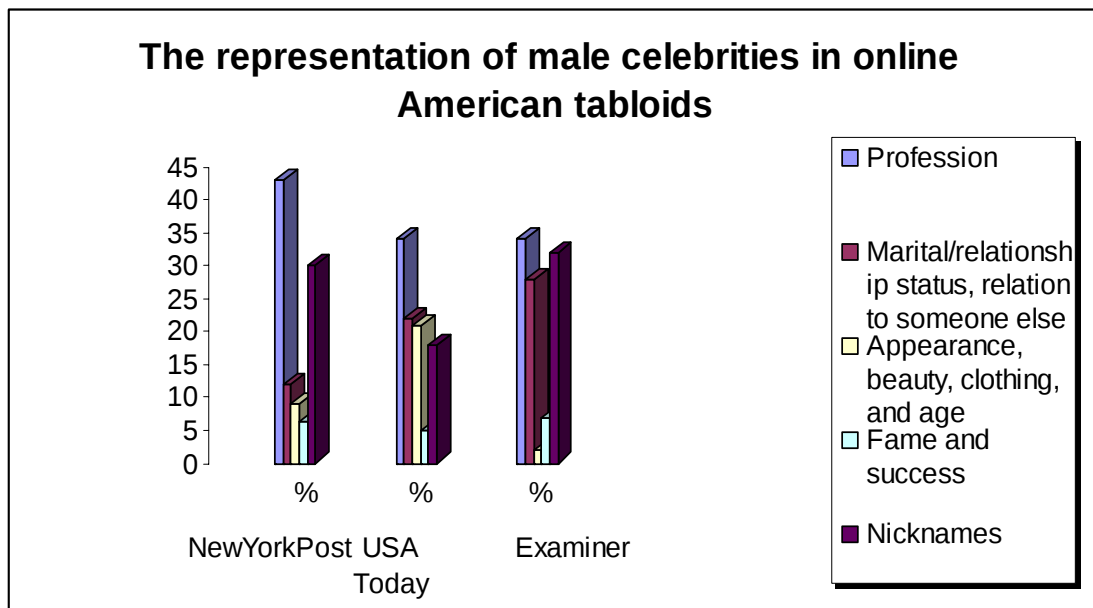


Figure 4.3 The Representation of Male Celebrities in Online American Tabloids

As shown in Table 4.10 and Figure 4.3, American tabloids use the category of profession the most often in the representation of male celebrities. Single words such as *producer*, *actor*, and *rapper* are frequently used and are often placed before the full name of a male celebrity. One example is *producer Pharell Williams*. In fewer instances, this career is placed before the last name, such as *the singer Almond*.

Next, the name of a movie previously starred in is used, such as *Van Helsing star Hugh Jackman* and *Bourne Supremacy star Matt Damon*. This form is also used without using the name of the star, such as *Cinderella Man star* and *the Die Hard star*.

Then, more generic terms that make use of the word *man* are used, such as *frontman* and *businessman*. Some examples include *Coldplay frontman Martin* and *U2 frontman Bono*. In other examples, full names are provided, such as *Maroon 5 frontman Adam Levine* and *Limp Bizkit frontman Fred Durst*.

Next, previous works are mentioned such as *former Sex and the City star Chris Noth*, *former Bizkit guitarist Wes* and *the former stone Temple Pilot frontman*. After this, the name of movies accompanied by the word *star* is used. Some examples include *Van Helsing star Hugh Jackman* and *Bourne Supremacy star Matt Damon*. Related to this is the pattern of the movie used with the word *star*, such as *Cinderella Man star* and *the Die Hard star*. Finally, profession accompanied with age occurs, such as *33-year-old manager* and *the 26-year-old unemployed dancer*.

The second most used category is nickname. Nicknames that have sexual connotations occurs the most frequently. More specifically, this deals with sexual appearance, such as *the irrepressible and sexy Michael Buble*; *a gorgeous rogue*; *the English soccer hunk*; *hunky Texas bred Wimbledon star Austin Nichols*; and *tennis stud*. This also includes other phrases including *new boy toy Simon Rex* and *smooth operator*.

American tabloids also describe male celebrities by using strong and offensive words that have sexual connotations. Several examples are *the Pimp Daddy*; *penniless fiancé Kevin Federline*; *horny-hubby*; *Britney's brute*; *leech boyfriend*; and *a creep*. Next, male celebrities are referred to in terms of the brand name they represent, such as *R. Kelly* and *Usher*. Then the tabloids use creative new words, including *Eminem*, *the platinum-blond-rapper-actor-iconoclast* and *'the clothier/rapper/impresario/stage actor/serial lover/party giver/quasi politico/diamond-earring-wearing*.

Negative descriptions of character follow, such as *the throat-biter* and *the naughty, mighty (mighty sarcastic) thinker Bill Maher*. General positive descriptions come after this. One example is *Adam Sandler is an amazing all-around athlete*. Also, positive character descriptions related to work are used in tandem with full names, such as *the next P. Diddy* and *the Cher of rap*.

The interests of male celebrities are represented in the American tabloids through examples such as *Kabbalist Ashton Kutcher*; *a passionate anti-fur*; *a vegetarian*; *animal lover Paul McCartney*; and *scientology Tom Cruise*. Then,

nationality is used, such as *Chinese action Hero Jet Li is a thinker, not a fighter and the Canadian- born actor*. Finally, nicknames based on a celebrity's real name are used. Two examples include as *Russ* and *Matt*.

Marital or relationship status and relation to someone else occurs third. In this category, men are mostly represented in terms of their former or new relationship. In most of these examples, their full names are included, such as *ex-husband Tommy Lee* and *ex-boyfriend Justin Timberlake*. They are less frequently represented in terms of their relationship to a woman. Some examples include *Britney Spears' new husband Kevin Federline*, *Penelope Cruz's new man Matthew McConaughey*, and *Gwyneth's ex-fiancé Brad Pitt*.

Next, they are represented in terms of marital or relationship status and full name, such as *boyfriend, Enrique Murciano* and *husband, Nick Lachey*. After this, they are found in terms of marital or relationship status and first name, such as *husband David* and *fiancé Nas*. Their status as a father follows, and in some instance the word *father* or *dad* precedes one's first name, such as *dad, David*.

Then, male celebrities are represented in relation to female celebrities, such as *Jessica Simpson's husband* and *Claudia Schiffer's husband*. Next, they are described by providing more specific details concerning their marital status, such as *'real-life fiancé Kevin Federline* and *husband-to-be*.

Male celebrities are then referred to in terms title such as *Mr. Stewart* and *Mr. Bartlett*. The length of time of the relationship follows, such as *boyfriend of 9 months, David Katzenberg, 21* and *longtime boyfriend Leonardo Dicaprio*. Finally, male celebrities are represented in terms of their relationship and their careers such as *her new boyfriend, club promoter Scott Sartiano* and *cameraman husband Danny Moder*. Fourth, the category of appearance, beauty, clothing and age is used to represent male celebrities in American tabloids. This most frequently occurs in terms of age and their last names, such as *Law, 31* and *Martin, 27*. Then, appearance is used. Several

examples include *the new and improved wax Pitt*; *the thin man*; *the heavily tattooed Federline*; *the handsome leading man*; and *a gorgeous rogue*.

The least used category is fame and success. In this category, male celebrities are mostly represented in terms of fame by using adjectives and nouns with their full names such as *tennis ace Andy Roddick* and *media mogul Jeffrey Katzenberg*. They are less frequently represented in terms of previous awards received, though two examples are *Oscar nominated last year for The Cooler* and *Grammy winner*.

Table 4.11 The Representation of Female Celebrities in Online American Tabloids

The representation of female celebrities in online American tabloids								
Sociolinguistic lexis	New York Post		USA Today		Examiner		Total	
	Number	%	Number	%	Number	%	Number	%
Profession	15	29	17	15	93	44	125	33
Marital/relationship status, relation to someone else	8	15	11	10	45	21	64	17
Appearance, beauty, clothing, and age	10	19	27	24	9	4	46	12
Fame and success	3	6	10	9	8	4	21	6
Nicknames	16	31	48	43	57	27	121	32
Total	52	100	113	100	212	100	377	100

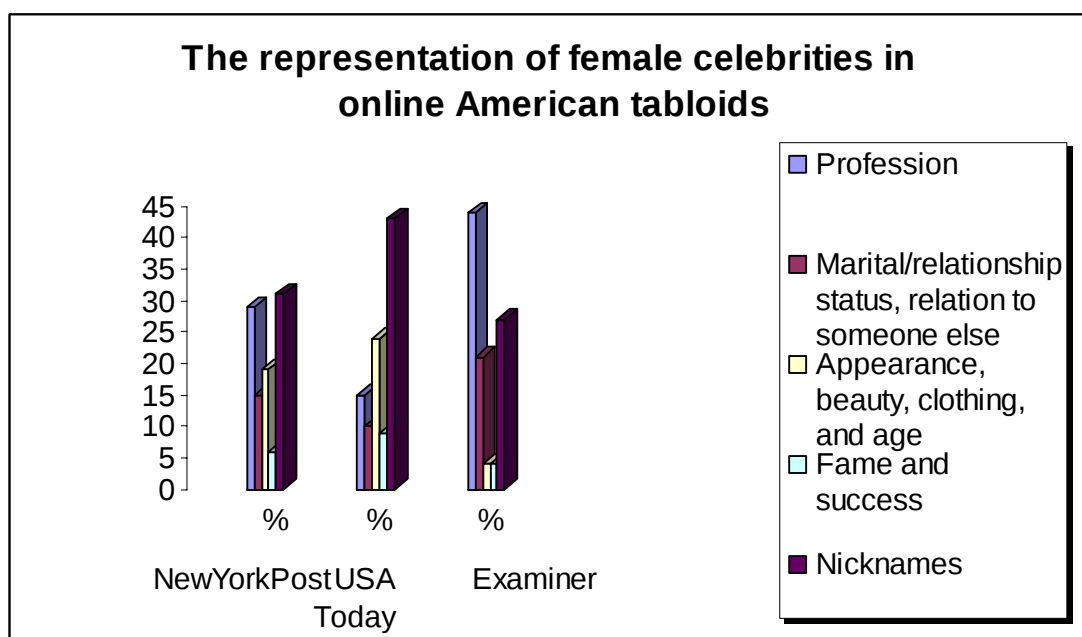


Figure 4.4 The Representation of Female Celebrities in Online American Tabloids

As shown in Table 4.11 and Figure 4.4, profession is the category with the most occurrences for female celebrities in American tabloids. They are most frequently represented in terms of profession alone, such as *the jewelry designer* and *the country singer*. They are also represented, though less frequently, in terms of profession and full name. Two examples are *model Kelly McGee* and *Rozanda Chili Thomas of TLC*.

American tabloids then refer to female celebrities in terms of the movies they have starred in, such as *Bacall, star of the Big Sleep and Key Largo*. Next, female celebrities are represented concerning profession and nationality, such as *Welsh actress Catherine Zeta Jones*, *British actress Sienna Miller* and *the Brazilian supermodel*.

Previous work is then used. Examples include *former Dawson's Creek star Katie Holmes* and *the former Baywatch star*. Finally, American tabloids represent female celebrities by using age, such as *the-25-year-old model*; *the 17-year-old soul singer*; *the singer, 30*; and *the 22-year-old Destiny's Child singer*.

Nicknames are the second category used by American tabloids in female celebrities' representation. Within this category, female celebrities are most frequently represented by using the brand name they represent, such as *J. Lo* and *Latifah*.

Extra details are given such as *the wild child*, *the twins* and *low-carb Spice Girl*. In some examples, extra details related to profession are described, such as *rival Meg Ryan*; *socialite-cum-clothing designer Tony Burch*; and *iconic rockstress and budding fashion designer Gwen Stefani*. Less frequently used is direct reference to a female celebrity's song. Examples include *the Dirty girl* and *the Nasty singer*.

Then, the words *age*, *youth*, *lady*, *queen*, and *lady* are used for adult female celebrities. *The divine Nicole Kidman*, *Queen Latifah*, *a cool girl*, and *teen queen Hilary Duff* are several examples. After this, the endearing use of the word *pop* occurs, such as *a pop star* and *the pop princess*.

Nicknames based on one's name are then found, such as *Brit*. Interests are used, though infrequently. Some examples are *a big fan of brooches by Fred Leighton* and *Kabbalah convertee Lindsay Lohan*. Nationality is seldom used.

Negative character is also seldom used. Some examples include *her lip-synching sister, Ashlee*; *society shocker of the week*; *an unabashed Burch*; *infamous intern Monika Lewinsky*; *trashy*; *sly Britney*; and *the no-talent diva*. Even less frequently used are positive character descriptions in tandem with profession, such as *the born-again singer* and *their favorite model*.

The least frequently found are those descriptions that have sexual connotations, such as *a horny Sharon Osbourne* and *the always-eager-to-please Anderson*. More specifically, descriptions that have sexual connotation in terms of their sexual appearance are used, such as *a naked Paris*, *sexy Lord of War co-star Tanit*, and *Hurricane Jeanne*.

Marital or relationship status is the next category used to represent females in American tabloids. Within this category, female celebrities are most frequently represented in conjunction full names, such as *wife Sadie Frost*'.

Then they are illustrated in terms of their role as a mother, with the use of the word *mum* frequently occurring. Next, their former or new relationship is used, such as *ex-girlfriend, actress Shar Jackson*. More specific details concerning relationship are then used, such as *high school sweetheart, Cindy Silva*.

Representation in terms of female celebrity's relation to men is then used. One example here is *Federline's ex-girlfriend, Shar Jackson*. Finally, the time of a relationship is used, such as *longtime girlfriend, NYPD Blue actress Bonnie* and *longtime girlfriend Christine Baugartner*.

The category of appearance, beauty, clothing, and age is next. In this category, age is used the most frequently. It is often further represented by last names, such as *Simpson, 24* and *Moore, 20*. It is less frequently represented with full names, such as *Cameron Diaz, 32* and *Lindsay Lohan, 18*. *Young* is found next, such as *young Hollywood, the younger Simpson*, and *the junior hotel heiress*.

Next, appearance concerning face, weight and height is found. Examples include *pretty little head* and *the incredible shrinking actress*. Then clothing is used. Some examples are *in a white Jennifer Nicholson dress with a gem-encrusted brooch highlighting her décolletage* and *Gina Gershon, standing easily on silk, knock-out, colourful 4-inch spikes*.

Least frequently occurring is hair color, though examples include *Burch, a blonde with a delicately up-turned nose* and *the ditzy blonde bombshell*. Lastly, they are represented about their beauty by adjectives such as *gorgeous girlfriend, Sienna Miller; big gorgeous actress; and Australia's pop beauty*.

Finally, American tabloids represent females in terms of fame and success. They are mostly described by referring to fame by the use of adjectives and nouns such as *Broadway legend Barbara Cook*; *Roberts, 36, is an A-list actress; one of the most famous woman in the world; a hip-hop icon, an entrepreneur and an Oscar nominated actress*; and *one of most successful pop stars in recent times*.

Then, awards received is mentioned with full names, such as *wife, Oscar-winner Jennifer Connelly*; *Oscar-winning actress Julia Roberts*; *the Oscar-winning actress*; *an Oscar winner like mom*; and *American Idol first-season winner Kelly Clarkson*. Finally, wealth is used, such as *the multimillionaire twins* and *the multi-millionaire*.

This chapter has reported the research findings and divided them into two parts: information about online tabloids and the overall results for representation among male and female celebrities. The discussion of the results is presented in the following chapter.

CHAPTER V

DISCUSSION

This chapter discusses the findings of the research with reference to the research questions. It also compares these findings to those of previous studies, notes the implications of the findings, and finally offers recommendations for future research that concerns male and female representation in media studies.

The present study has investigated the representation of male and female celebrities in the entertainment sections of British and American tabloids. The following have been the foci of this study: 1) Analyze the different representations of male and female celebrities in the entertainment sections of online English language tabloids; 2) Examine whether there are any differences between male and female journalists in their representation of these celebrities; 3) Examine the similarities and contrasts between the way online British and American tabloids portray male and female celebrities.

The research has tried to answer three main research questions: 1) What are the differences in the representation of male and female celebrities in the entertainment sections of online British and American tabloid newspapers?; 2) How do male and female journalists differ in their portrayal of male and female celebrities in these online tabloids?; 3) How do online British and American tabloids differ in their representation of male and female celebrities?

In terms of data collection, the researcher collected data from documents using a *non-probability sampling* method, the specific type being *purposive sampling*. Celebrities' news in the entertainment sections from the online editions of the United Kingdom and United States tabloids were collected. The corpus was gathered from 24 August 2004 to 31 December 2004. Regarding British tabloids, *The Sun*, *The Daily Mirror* and *The Daily Mail* were selected, while *The USA Today*, *The New York Post*, and *The Examiner* were the American tabloids selected.

This study has employed a mix of qualitative methods and quantitative methods in that the six tabloids newspapers were purposely selected, content analysis involving quantified raw data was applied, and relational analysis was used to evaluate the data. It has identified concepts present in a given text or set of texts, yet has gone beyond the concepts present by exploring the relationships between these concepts. It has also compared the style of writing of representation of males and females by male and female journalists in online British and American tabloids. Furthermore, it has explored the relationships between concepts identified, and looked for semantic, or meaningful, relationships. Particular attention has been given to patterns of language used and how these patterns affect emotions and responses. Thus, representations and interpretations have been important in this study, and the study has provided ample evidence demonstrating how journalists select words to create the representation of males and females. The study has also drawn from semantic analysis because of the focus on analyzing semantic, or meaningful, relationships. The representations from the six newspapers have been categorized by applying the theories developed by Poynton (1989) and Reah (2000).

Discussion of Research Findings

This section succinctly discusses the research findings. Each key question of the study is addressed.

Question 1: What are the differences in the representation of male and female celebrities in the entertainment sections of online British and American tabloid newspapers?

Profession

In terms of profession, men were represented more than women and were portrayed by the use of their full names. This relates to the naming strategy as suggested by Reah (2002), who draws from examples in newspapers and finds that men are referred to by their full names. This further demonstrates, according to Reah,

the superior status and respect given to men in their representation in newspapers (p.65).

In sharp contrast, women were frequently represented without their names. This form of representation may suggest that women are seen in a more subordinate way when compared with men. For instance, previous studies, such as Lakoff (1975), assert that men are represented in terms of what they do in terms of work or profession. By observing a man's profession, one can measure his status. However, a woman's status is seldom gauged by considering her profession.

Surprisingly, the category of age was used almost equally to represent both men and women. However, age was used quite frequently with men's profession. This focus on both age and profession for men may suggest that men are viewed admiringly when they achieve professional success at a young age.

Marital or relationship status and relation to someone else

Men were represented more often in terms of marital or relationship status with full names to show more respect towards them. In contrast, women were mostly portrayed in terms their marital status alone. This attention to women's marital status alone suggests that women are still represented in terms of their relationship with men. Journalists are more concerned about the relationship status of women but not who they specifically are. Hence their names were used less frequently in comparison to men.

Men were represented in terms of their old or new relationship status much more frequently than women. In some cases, this research found that men were portrayed positively in regards to their past relationships, perhaps suggesting that men are celebrated for the number of relationships that they have engaged in.

Unlike past research, men were more frequently represented in terms their relation to someone else. This sharply contrasts with previous studies such as Lakoff (1989) and Reah (2002), which contend that women are largely represented in terms of their relationships with men, including husbands, boyfriends, and fathers. Additionally, Renzetti and Curran (1992) suggest that women are often defined in relation to the men in their lives (p. 104). The contrasting findings of this current study may be a reflection of the progress of women in terms of developing equal status to men. Indeed, if women in the past were frequently represented in terms of their relation to the men in their life, and they are now represented less frequently in this regard, it would seem to indicate that women are represented more often in terms of their individuality and not in relation to the men in their life.

Despite this apparent progress for women, other forms of representation may suggest that women continue to be marginalized vis-à-vis men. For instance, women were frequently represented with reference to marital title in comparison with men, especially with the use of their last names. Such focus on marital titles may be interpreted as a way of understanding a woman's sexual availability. Indeed, Philip (1985) argues that marital status shows a woman's sexual availability, while the marital status of *Mr.* is not relevant for men. This overlaps with the work of Thomas, Wareing et al (2004), who argue that "any woman who gives her preferred title on a form is revealing far more information about herself than a man does" (p. 79).

Another form of representation that may suggest the continued subordinate role given to women is the use of the terms *mother* and *father*. *Mother* was used much more frequently than *father* in this study. This relates with the research of Reah (2002), who found women were frequently depicted in relation to their children. Men are stereotyped for not being ideal candidates for taking care of children, while women are represented in terms of their nurturing. This also supports the research of August (1990), who states that "children are regarded as belonging solely to the mother" (p. 85).

While such forms of representation may be viewed positively, it also suggests the limits of women's potential to gain respect and dignity through other means other than being a mother. When women are represented in terms of being a mother, it indicates that women who are not mothers may not be of equal status to those who are mothers. If one considers this and the fact that men achieve status often in terms of profession, it may further indicate that women are limited in terms of achieving success by profession. The persistent attention given to women in terms of being a mother and in terms of their relationship to men generally suggests the importance of the traditional roles of women in society.

Appearance, beauty, clothing, and age

Appearance was used much more frequently with women than with men. This supports previous research such as Eschholz *et al.* (1990), who argues women are valued mostly for their attractiveness.

Furthermore, in terms of age, men were represented much more frequently than women. This may suggest that the media and readers believe male celebrities can continue to have an attractive appearance as they become older. In contrast – and like previous studies have shown -- words such as *young* and *girl* were used frequently to describe adult women. But such corollary terms for men, such as *young* and *boy*, were seldom used. Such forms of representation demonstrate the importance society gives to women in terms of maintaining a youthful look. This more generally shows the continued importance given to women in terms of appearance.

Despite the frequent use of appearance to represent women, adjectives concerning good looks were used more frequently in the representation of men than women. This contrast with the Cobuild corpus (1998), which states that “words for physical attractiveness (*pretty*, *sexy*, and *glamorous*) collocated most frequently with women...” (Goddard and Patterson, 2000: 31). Moreover, in this study, the word *gorgeous* is frequently found in the description of male attractiveness, such as *gorgeous boyfriend*.

The category of body size, weight, skin and appearance were more frequently used for women than men. Women seemed to be represented when they look good and have a nice shape, such as the use of *traffic-stopping curves Sophie*. This further supports the work of Ashton-Jones, Olsen and Perry (2000), who assert that women are valued for the attractiveness and sexiness of her body (p. 87). On the other hand, men were represented more frequently in terms of what they have done to their bodies – such as receiving tattoos. One example is *the heavily tattooed Federline*. This relates to the arguments presented by Goddard and Patterson (2000), who assert that men tend to be described by their “physical strength and body size, while women’ figure connotes aesthetic shapeliness and sexual attractiveness” (p. 92). This further supports Poynton (1989), who asserts that women are valued positively when they are young, good looking, or are married and have children yet still maintain a nice figure. The category of clothing was used twice as often for women than men, suggesting the importance of celebrity females to the fashion industry. It parallels research by Smith (1985), who argues that women are associated with the world of fashion and glamour. It moreover dovetails with the representation of women in terms of appearance. Overall, the attention given to women in terms of the category of appearance, beauty, clothing, and age suggests the continued importance associated with the general appearance of women. These findings thus broadly overlap with previous research.

Fame and success

Although there was not much variation between male and female celebrities in the category of fame and success, women were portrayed slightly more frequently in this category than men. Previous studies found that men are largely represented in terms of their fame more often than women. The current research thus suggests that women may be valued more in terms of fame than in the past. It may also be a reflection of women becoming more successful in recent years in achieving success. Indeed, if one is to consider the progress women have made in recent decades in terms of gaining relative equal status to men, this research studies’ findings may show this.

Nicknames

In terms of the use of nicknames for representation, men were most often represented with reference to sexual connotations. Specifically, this concerned sex appeal. For instance, the word *heart-throb* and *stud*, and *hunk* were frequently used. Journalists also gave attention to the flirtatious personality of some men.

Importantly, these forms of representation were seemingly used in a positive manner, perhaps suggesting the acceptability in society of men being flirtatious and sexually active. This relates to previous studies, including Bonvillian (2000), Deborah (1992), Poynton (1989), and Mills (1995). For instance, Mills (1995) mentions that words in relation to sexual activity and terms for men who have many sexual partners such as *stud*, are used to boast about the man and to “improve the man’s reputation rather than diminish it” (p. 113).

In contrast to the general favorable representation of men in terms of sexual connotations, female celebrities were represented more negatively concerning sexual connotations. They were referred to by the use of strong, negative sexual words such as *a renowned man-eater*, *a horny Sharon Osbourne*, and *the always-eager-to-please Anderson*. This certainly suggests that such women are represented in terms of being sexually active or available. However, it is also a form of insult, and is likely to degrade women. As Mills (1995) states, men tend to receive positive connotations with their sexual activity, while any representation that implies that a woman is sexually promiscuous is invariably negative. Indeed, Deborah (1992) concurs with such arguments, insisting that society believes that “women should have no sexual desires whereas men should be insatiable” (p. 108).

Women were also represented in terms of their sexual appearance. Breast size, for instance, was frequently found. This supports Lakoff’s (1975) argument that women are defined as sex objects when they are referred to in terms of their breasts. Mills (1995) also mentions that descriptions concerning breast size have a derogatory

effect on women, and perceptions of a woman's sexually activity is related to her breast size – which also overlaps with the findings in this study.

Question 2: How do male and female journalists portray male and female celebrities in online British and American tabloids?

Profession

Male journalists tended to indicate reverence toward men because they used male profession most often together with the male celebrity's full name. On the other hand, women were portrayed with name of profession alone without their names. This implies that male journalists tend to revere men, but women's names are not seen as important to be attached with their work. This study's findings thus overlap with the work of Ashton-Jones *et al.* (2000), who argue that "in our society women's names are less important than men's" (p.123).

Male journalists represented female celebrities in terms of profession slightly more frequently than male celebrities. Meanwhile, female journalists represented male celebrities' profession more than female celebrities' profession. It is possible that male journalists tend to represent both men and women in relation to their profession, and that they do not follow the very traditional idea that only men become successful through work outside the home.

As for female journalists, they explicitly referred to profession for men much more frequently than for women. Thus, female journalists surprisingly tended to be more sexist and follow traditional ideas. They identify men in terms of profession and success, but for female celebrities they generally paid little attention to profession.

Marital or relationship status and relation to someone else

Concerning the category of marital or relationship status, male journalists tended to be less sexist since they focused on the status of both men and women. On the other hand, female journalists were more sexist towards their own gender, since they represented their own gender's marital or relationship status. Noticeably, female journalists frequently represented women by referring to their role as mothers. This may suggest that female journalists tend to be sexist and believe that a very crucial role for women is to nurture children. In this study, male journalists were formal in the representation of both men and women, since they often represented both genders in terms of relationship status with full names. On the other hand, female journalists tended to be sexist towards women by showing respect for men by often using full names. For women, female journalists did use full names as frequently.

Similar to previous research such as Lakoff (1975) and Poynton (1989), male journalists represented women in relation to men. But in general, both male and female journalists devoted considerable attention to old or new relationships in the representation of men. This may reflect the importance journalists and readers give to knowing up-to-date information about male celebrities. For women, the mention of old or new relationships – particularly if there are numerous ones – often involved negative connotations. Interestingly, male journalists represented both men and women celebrities in terms of their old or new relationships along with full names, while female journalists illustrated men with full names. But for women themselves in which names were not used, expressions like “*new girlfriend*” and “*Tom Cruise’s ex*” were used instead. This suggests that male journalists give reverence towards both men and women, while female journalists tend to give such reverence more often to only men.

Male journalists frequently depicted men in terms of their role as fathers. Female journalists notably represented the mother role much more frequently than the father role. Both male and female journalists tended to deliver positive representations of their own gender in regards to the parental role, perhaps suggesting that journalists

try to represent their own gender in a positive light, at least in regards to their capacity to be a good parent. Such representations contrast findings with previous research, such as Eschholz, et al. (1990) and Goddard and Patterson (2000). These studies argue that mothers are the primary parent, while fathers are not as suitable for raising children cannot be a good parent in both gender.

One interesting finding is that marital titles appeared to be used only with women by male journalists. This tends to support previous studies, such as Smith (1985), who found that women tend to be defined in relation to men by the use of marital title. This may imply that male journalists focus on women's marriage, since *Mr.* does not show a man's marital status.

Appearance, beauty, clothing, and age

Concerning the overall category of appearance, beauty, clothing and age, both male and female journalists tended to be sexist by using these concepts to represent female celebrities more than male celebrities. Both male and female journalists especially used the age of men with last names. As for female celebrities, both male and female journalists most often represented the celebrities' age and first name. This supports the idea that journalists venerate men more than women. It further may imply that both male and female journalists seem to perpetuate stereotypes towards male and female celebrities since they generally give higher status to men than women.

Male journalists portrayed women by the use of adjectives to describe beauty and often with reference to clothing and jewelry. On the other hand, male journalists seldom represented men under such categories. This may imply that male journalists continue to represent women with frequent references to appearance. In previous studies, such as and Goddard and Patterson (2000) and Eschholz et al. (1990), women were found to be frequently represented by men in terms of their attractiveness. Although this dovetails with previous research, an interesting discovery of this study is that female journalists paid strong attention to the attractiveness of men. Even male

journalists represented male celebrities in terms of body description, outlook and appearance. However, female journalists frequently portrayed women concerning their bodies and appearance, clothing, and hair color, but seldom did so for men. This suggests that both male and female journalists tend to focus on the appearance of their respective sex, most especially in terms of possessing a good figure.

Clothing descriptions were especially used for women by both journalists to illustrate what they wear or a brand name of clothing they represent. This finding relates to the work of Goddard and Patterson (2000), who argue that the advertisement of products such as cosmetics and also clothing are targeted towards women. These authors add that language reinforces femininity and convinces women readers to buy the same items used by the female celebrities.

Fame and Success

Both male and female journalists often represented men's and women's fame. This contrasts with previous studies such as Eschholz et al. (1990), which argue that only men are mainly valued in regards to what they do and how successful they are. The use of adjectives and nouns were highly represented with men by both male and female journalists.

This study showed both male and female journalists referred to fame in terms of awards received. They portrayed women in terms of their award received more often than men. Moreover, female journalists tended to strongly praise women who received awards.

Male journalists often described how rich women were but they seldom provided such descriptions for men. On the other hand, female journalists tended to describe male celebrities in terms of wealth more often than female celebrities. Although this may imply that male and female journalists tend to be interested in the wealth of the opposite gender, such an assertion is largely speculative and requires further examination.

Nicknames

In terms of the category nicknames, female journalists more often used such endearing terms as *queen*, *pop*, *princess*, and *diva*. Female journalists represented adult women by using words such as *girl* and *young*, which suggest a form of representation that trivializes women (Unger, 1979; Stockard and Johnson, 1980). Indeed, as Bonvillain (2000) succinctly states, “girls can remain girls long after they become adults” (p.122). Moreover, Mills (1995) suggests that though *girl* is not sexist when it is used to describe females under 16 years old, it is sexist for females over this age (p. 64). Hence, the widespread use of the above endearing terms to describe women in the current study amplifies the continued sexist forms of representation of women in the media.

Next, male journalists represented men in ways that carry sexual connotations – specifically sexual ability -- while women were described in terms of their sexual availability. Both forms of representation carry negative connotation for women in particular. Surprisingly, both male and female journalists often represented male celebrities in terms of sexual connotations. Most previous studies, such as Bonvillian (2000), mention that women tend to be represented in terms of their sexual appearance more than men. Thus, this tendency to portray men in terms of sexual ability may suggest that journalists specifically target female readers in the entertainment sections of tabloids. Separately, female journalists represented sexual attractiveness for male celebrities while they often referred to breast size for women.

Question 3: How do online British and American tabloids differ in their representations of male and female celebrities?

Profession

American journalists represented women more than men in terms of profession. In contrast, British tabloids represented men in terms of profession more frequently than women, which alerts one to the continued gender bias in British

tabloids. This supports the view of Lakoff (1975), who mentions that “men are defined in terms of what they do in the world, women in terms of the men with whom they are associated” (p.30). More broadly, male celebrities were portrayed in terms of profession with full names, while women – especially in American tabloids – were represented without full names. Finally, the use of generic term *man* was used often in American tabloids, providing an example of the continued form of gender bias pervasive in these tabloids.

Like previous studies, British tabloids frequently represented men in terms of profession. In contrast, they represented women by referring to profession alone. American tabloids frequently described female celebrities by profession but they tended to be more formal for men by using men’s full names. Concerning more specific descriptions of men’s professions, the name of profession with one’s full name occurred the most frequently for male celebrities, particularly in American tabloids. For female celebrities, they were referred to by profession more often in American tabloids, but they were portrayed without names in both tabloids. Meanwhile, British tabloids portrayed men more frequently than women in terms of profession, while American tabloids depicted women more frequently than men in this regard.

Several important points arise concerning the above findings. For instance, such findings suggest that British culture still supports the more traditional idea that news is likely to represent men in terms of profession more often than women. In contrast, the findings in the American tabloids may suggest that American culture views women in terms of their profession. An important note to add is that American tabloids also have more women journalists than men. However, this is not necessarily related to the above suggestion – that is that American culture may view women more in terms of their profession in comparison to British culture – because both male and female American journalists tended to focus on women’s profession more frequently than they do for male celebrities.

In British tabloids, the name of career with age was the most common pattern, which may imply that in British culture age may in part define the level of success of a man in the eyes of the media. More specifically, the younger a male celebrity reaches success, the more he receives acclimation in the British tabloids, further supporting the above argument.

Only American tabloids use the generic term *man*. Such a generic noun may be construed as sexist language since it “presents male-oriented experience as generic or as the norm” (Mills, 1995: 89). A similar argument is made by Bonvillain (2000), who asserts that the use of *man* can be called “linguistic favoritism” toward males and refers “to people without regard to gender” (p.202). Previous studies (Stockard and Johnson, 1980; Mills, 1995 and Minas, 2000) argue that the conventional use of *man* makes women become subordinate. The use of this term in American tabloids may thus highlight the ever-present sexism in American media and society.

Marital or relationship status and relation to someone else

American tabloids portrayed both male and female celebrities in terms of their marital or relationship status but still used this form of representation more often for men than for than women. Not only were women portrayed in terms of their role as a wife but also men were surprisingly identified in relation to the women they are married to. One interesting finding is that reference to weddings is not only attached with women but also men. This contrasts with previous studies such as Eschholz *et al.* (1990) and Ashton-Jones *et al.* (2000). Ashton-Jones contends that “weddings are more important to women than to men” and women are considered as a bride for a whole year but men are considered as a groom only for the day of a wedding (p.304). In this study, not only were women represented as wives but men were represented in terms of their role as husbands, especially in American tabloids. British tabloids represented female celebrities in terms of marital or relationship status more frequently than men. This could suggest that British culture still follows the previous idea of perceiving women in terms of their relationship, which overlaps with the work of Renzetti and Curran (1992), for instance, who find that women are frequently

represented in terms of marital status. British tabloids used first names in referring to both women and men. This may imply that British tabloids feel a sense of intimacy for both celebrities. In contrast, American tabloids tended to be more formal and gave respect to not only men but also women by calling them by their full names. However, this may not necessarily be a form of respect, and may instead just be a way of clarifying to the reader who the celebrity is.

Unlike previous research, American tabloids surprisingly represented men in relation to women. This implies that American readers are interested in whom men are involved with, and in this sense women may increase their social status. Additionally, in British tabloids, unlike previous studies, marital titles with last names of women were used to represent women. This contrasts with previous work such as Eschholz, et al (1990), Bonvillain (2000), and Ashton-Jones et al (2002), who found that *Mrs.* is used for married woman with the husband's name. Mills (1995) also adds that married women lose their own family names.

The father role was also frequently used in American tabloids, while British tabloids often referred to the mother role. This implies that ideal women are viewed positively as mothers and it is important that they nurture children. In previous newspaper studies that concerned gender (see Renzetti and Curran, 1992), the media are found to frequently portray women in the role of motherhood. Meanwhile, as for men and their role as fathers, Eschholz *et al.* (1990) argues that men are not considered as good parents in comparison to women.

Profession was used with male celebrities along with marital or relationship status in British tabloids. Marital or relationship status with the name of profession was found particularly with male celebrities, especially in British tabloids. This supports the long-held view that profession is attached mostly to men even though they are also represented in terms of their relationships. This also implies that British tabloids are focused on if men have a good or better job than their girlfriends or their wives.

In American tabloids, it can also be seen that men were frequently represented in terms of their old or new relationships with women. This seems to emphasize the importance given to the number of relationships men have had, and, more importantly, has positive connotations men who have engaged in numerous relationships. However, when this category was used for women, it almost invariably carried negative connotations, highlighting the persistent gender bias in these tabloids.

Appearance, beauty, clothing, and age

Overall, both British and American tabloids appeared to present remarkably sexist representations, since women – as in the past – continued to be portrayed quite frequently in terms of appearance. They were portrayed more frequently in this regard in comparison with men. This study thus further supports the arguments presented by Goddard and Patterson (2000) – that is female celebrities are represented in terms of their figure, shape, and physical attractiveness more than male celebrities.

British tabloids represented male celebrities in terms of age together with full names and women by age with first names. This implies that British tend to show informality in their descriptions of both men and women. Nevertheless, the British tabloids still slightly used more formal representations for men in comparison with women. Meanwhile, American tabloids described both male and female celebrities in terms of age, mostly accompanied by last names. Age was especially used for men in both tabloids. This implies that both tabloids tended to be sexist towards men, and readers of both tabloids may be interested if men remaining young. Endearing terms such as *young* and *girl* were used for adult women, showing the continuance of traditional views and forms of representation of women in British society.

American tabloids frequently represented male and female celebrities in terms of appearance. British tabloids represented male and female celebrities in terms of clothing. For women, American tabloids used in terms related to appearance, face, and weight, and also clothing and hair color. In previous studies such as Goddard and Patterson (2000), height is found most frequently used for men. However, in this

study, women were also described in terms of height. Moreover, women in this study were represented in terms of slim figures and voluptuousness. Gauntlett (2002) suggests that images of thin women are ideal – and thinness is both desirable and beautiful. He further mentions that in magazines geared towards women, female celebrities with thin shapes are admirable; in magazines for men, women are favored for their curvaceous, shapely, and slender figures. This may imply that women are stereotyped to look perfect, especially in terms of thinness for the purpose of attracting men. Renzetti and Curran (1992) mention that it is common to find women represented in terms of their dress style, but in this study clothing was regularly used to represent men who are attractive and physically fit. Meanwhile, women were still represented for attractiveness and sexiness.

American tabloids often admired male celebrities' for good looks and female celebrities for beauty. In British tabloids, women were portrayed by the use of adjectives to describe appearance. It can be seen that words, especially adjectives to describe attractiveness such as *handsome*, *gorgeous*, and *alluring*, were used not only for women but also for men. *Gorgeous* was surprisingly used to describe men more than women, which may suggest the increasing importance given to men in terms of being physically attractive.

Fame and Success

British tabloids described men's wealth and awards achieved. American tabloids depicted both men and women by referring to awards received. This perhaps implies that awards are strong indicators of female celebrities' success in the American entertainment society. Interestingly, American tabloids represented female celebrities' success more than male celebrities. This may imply that American culture focuses on women's fame, which contrasts with the idea that fame is always mentioned for men. Moreover, it contrasts with the traditional view that "a man is valued for...his accomplishments" (Ashton-Jones et al.: 2000), given that women are also valued in this regard in these American tabloids. Meanwhile, British tabloids largely represented fame and success of male and female celebrities by the use of

adjectives and nouns. For women, the use of *one of the...* was frequently used. In American tabloids, men were represented with adjectives and nouns with full names. Wealth was frequently used to represent male celebrities in British tabloids. This implies that the British culture is interested in the wealth of male celebrities, or perhaps that the wealth of men is an important of gauging a man's success in British society.

American tabloids represented female celebrities in terms of wealth more frequently than male celebrities. This may suggests that American journalists are more concerned with women's wealth, probably because contemporary women earn more money than women from previous generations.

Nicknames

American tabloids used nicknames related to sexual appearance and sex appeal to represent male celebrities. This implies that the American society is interested in male sex appeal, and may further suggest that the majority of readers of these tabloids are women. Meanwhile, American tabloids most frequently represented male celebrities in ways that carry sexual connotations, especially their sexual appearance, while British tabloids represented female celebrities in terms of breast size more than their American counterparts. This implies that, in contrast to past research, American tabloids tended to admire men, especially by emphasizing sexual attractiveness. On the other hand – and similar to previous studies -- British tabloids tended to be sexist by referring to the breast size of women. But in American tabloids, sexual availability and sexual appearance were commonly used for both men and women. Words in relation to the sexual activity of men who have had many sexual partners, especially *stud* and *hunk*, were most frequently found in American tabloids. Metaphors related to men's sexual superiority in both British and American tabloids were found in examples such as *the playboy actor* and *the Irish romeo*, 28. Meanwhile, the sexual availability of women, such as *the always-eager-to-please Anderson*, carries negative connotations – an argument that is also made in previous studies (see Mills, 1995).

British tabloids frequently referred to male celebrities by their nicknames based on real names and women more often than in American tabloids. This implies that British tabloids tend to be more casual about describing men by referring to them based on nicknames that are drawn their real names.

Endearing terms for women such as *princess* and *sweetheart* were only found in British tabloids, though endearing words such as *pop* were found in American tabloids. American tabloids also used words such as *youth*, *lady*, *queen*, and *lady*. Previous research has suggested that a man is generally viewed as the supporter of his wife and children (Eschholz *et al.*, 1990 and Ashton-Jones *et al.*, 2000). In both British and American tabloids, strong words were used to portray men when they were seen as unsuccessful breadwinners. Such descriptions as *leech boyfriend*, *penniless fiancé Kevin Federline*, and *trailer-park Kev* exemplify this. In doing so, both American and British tabloids demonstrate that men continue to be generally viewed as the breadwinners of families. Moreover, this signifies the inherent gender bias in both tabloids and, more broadly, British and American societies.

Summary of Research Questions 1-3

This research was an extensive study concerning the representation of male and female celebrities in British and American tabloids. Despite the abundant collection of data and the wide-range of conclusions that be drawn from these data, this research has aimed to highlight five social categories of representation to address the three fundamental questions of this research.

In terms of profession, men continued to be represented with reference to profession. However, male journalists and American tabloids tended to represent women more than men in this regard. Meanwhile, female journalists and British tabloids represented the profession of men more than the profession of women. The generic use of *man* was still used with men, and especially in American tabloids.

In terms of marital or relationship status and relation to someone else, women continued to be portrayed concerning marital or relationship status more than men. Both male and female journalists represented women in relation to men. Concerning the category of parental roles, women were still represented in this regard more than men. British tabloids directed more attention to women in this category in comparison with American tabloids. However, men were surprisingly portrayed in terms of their relation to women, particularly in American tabloids. Also, American tabloids surprisingly paid significant attention to men in their roles as fathers. Another interesting finding was that both male and female journalists focused on the opposite gender in terms of parental roles.

As for fame and success, achievement was frequently used for women and particularly by male journalists. Awards received were used as an indicator for success for women by both male and female journalists, and this was found more frequently in American tabloids compared with British tabloids. Both male and female journalists used wealth to represent the opposite gender, and this category appeared more often in British tabloids than American tabloids.

In appearance, beauty, clothing, and age, men were represented in terms of age by both male and female journalists, especially in British tabloids. But American tabloids more often used age for women than men. Men were also illustrated in terms of good looks, especially by female journalists. Meanwhile, women were shown in terms of their shape, bodies, sexual attractiveness, and clothing and fashion, especially by brand names. Both male and female journalists described the clothing and hair color of women, and British tabloids represented women in terms of their clothing.

Concerning the category of nicknames, men were represented in terms of their sex appeal and sexual ability. Male journalists in particular made use of this category, and nicknames drawn from this category appeared more in American tabloids than in British tabloids. Sexual attractiveness was often used for men by female journalists, most especially in American tabloids. Women were illustrated in terms of their sexual

availability, and their breasts, especially by male journalists and in the British tabloids. Endearing words were used much more frequently for women than men in both tabloids.

Implications

There are several aspects of this study that may be of significant value to Thai journalists of newspapers, Thai tabloids, and magazines as well as students and teachers of mass communications – particularly those who are interested in the representation of men and women in the media.

First, the study's findings can alert Thai journalists to the inherent gender biases inherent in Thai tabloids and the media more broadly. A heightened sense of the forms of representation of male and female celebrities may provide guidelines concerning how to be more neutral or improve the writing of entertainment news in Thai newspapers, tabloids, and magazines. By more thoroughly understanding from English tabloids about the language, words, and sentence patterns found in each selected categories -- profession; marital or relationship status and relation to someone else; fame and success; appearance, beauty, clothing and age; and nicknames – Thai writers may be able to be more objective in assessing how they represent male and female celebrities. In doing so, they would be able to provide forms of representation that do not deliver strong gender biases to readers.

Second, the study's finding may be of significant value in the design of syllabi, teaching materials, and teaching strategies for English for mass communication courses. Although the corpus in this study is limited to entertainment sections in six tabloids distributed in the United Kingdom and in the United States, the results of the study may provide some fundamental guidelines to teachers and students in the field of mass communications. As students and teachers of this discipline develop a heightened understanding of the findings of this study, they will be able to more confidently analyze forms of representation in the English language, particularly in terms of the inherent gender biases that are pervasive in these tabloids.

More specifically, in terms of teaching and syllabus design, teachers may give students more awareness of the style and forms of language concerning the representation of men and women in various social situations. In this regards, students will understand the existence of gender bias in the use of media language.

Recommendations for Further Research and Conclusions

In terms of future research that may specifically relate to this study, it would be useful if a larger sample would be used so that the findings may support, or refute, the outcome of the present study. However, a larger sample based on content analysis could be complemented with the application of a critical discourse analysis approach. By applying a critical discourse analysis, a better understanding of language and discourse in social institutions can develop. This approach could show how social relations, identity, knowledge and power are constructed through written and spoken texts in communities, schools, and other social settings. Although this analysis strongly dovetails with qualitative theory, by also employing quantitative analysis a more concrete, positivistic argument could be developed.

Future research could also be devoted to other sections of tabloids or newspapers such as general news or political news to see the similarities or differences of the results. Newspapers of other English speaking countries would also be worth studying. In addition, as this study focuses only on the overall of representation of male and female celebrities mainly divided into social categories -- profession; marital or relationship status; fame and success; appearances, beauty, clothing and age; and nicknames -- future research may deal with other aspects of language that could broaden analysis. It also would be useful to study the style of representation of gender between languages of broadsheet and tabloids and also in other domains such as speech and television. Moreover, future research could study and compare gender influenced language as it used at different times because language changes and evolves all over the world, including in Thailand.

This study may also generate broader interests in terms of understanding and analyzing gender bias. This study has highlighted the forms of gender representation in British and American tabloids. More research can be conducted concerning gender representation, and gender bias, more broadly. After all, societies and cultures exhibit striking forms of gender bias – not only in the United Kingdom and the United States but also other places in the world, including Thailand. By directing attention to the kinds of gender biases inherent in representation and language, students, scholars, and other parties such as businesspeople may become more sensitive to the language they use. This is crucially important because language is so important and influential in society and culture. Moreover, the continued sexist, gender biased language used in any society tends to reproduce unequal power relations; and these unequal power relations in terms of gender are generally disadvantageous towards women.

It is this fundamental inequality that, according to this author, must be addressed by future researchers. Researchers of gender have a unique opportunity to analyze the unequal gender disparities in society and, furthermore, facilitate this knowledge to future generations. Without thorough gender analysis, which is supported by rigorous training, the inherent and historical gender biases in the media – and society more broadly – will perpetuate. It is for this reason that this author urges more penetrating analysis of the media but also other linguistic mediums. Language is everywhere, and it is not only the English language that carries with it so many unequal gender biases. Only by improving awareness of the inherent gender biases in language can societies – including Thai society – begin to reduce the biases that are so widespread in our everyday life.

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