

## CHAPTER FOUR: RESULTS &amp; DISCUSSION

This chapter discusses the results from the training and coding analyses in order to answer the research questions. The chapter is a combination of the following sections: *4.1 Training Results; 4.2 Cosmopolitan Results; 4.3 Relationship between Text Producer and Reader, Cosmopolitan Results; 4.4 Men's Health Results; 4.5 Relationship between Text Producer and Reader, Men's Health* and *4.6 Sexism in Mexico*. As I have stated in previous chapters, I am analyzing the data using critical discourse analysis and feminist stylistics. I am critically analyzing the data for the lexical elements, sentences/phrases and discourse structures that construct gender ideology and identity using sexism. As a fundamental component to CDA, I propose alternative themes for the texts and provide an explanation. I stated in section *3.4.1 Codifying Procedure: Training and Piloting of Table* that the analysis includes four parts (One through three are the sub-sections of *4.2, 4.3, 4.4, 4.5* and *4.6*):

- 1) *Analysis of the discourse: (a) Lexical Elements (b) Level of the Sentence (c) Level of the Discourse*
  - (The responses to *Part 2: Questions to answer after analyzing the data* were similar to those found in *Part 1: Analysis of the discourse*. Therefore, I did not to add an extra section for these questions. Instead, I included their responses within the *Analysis of the discourse* discussion.)
- 2) *Analysis of the interaction between the text producer (author) and the reader.*
- 3) *Questions in regards to sexism in Mexico*

Philo (2006) states that to critically analyze a text, it is important to make a connection between the discrimination that the text produces to the event(s) that are occurring within the society – in this case, Mexican society. Therefore, I associate an event that is present in Mexican society to the text from *Men's Health*, *Lee entre los pliegues* (Read between the lines). In this thesis I suggest that the two texts under analysis serve as an example to demonstrate how these two magazines may produce sexist gender ideologies in relation to heterosexual love, sex and romantic relationships.

#### ***4.1 Training Results***

I stated in section 3.4.1 *Codifying Procedure*, I did not conduct the training session with the three coders concurrently. This was due to time constraints on behalf of the coders. The coders provided feedback on the pilot instrument (*Appendix II*) to improve its intelligibility and organization. Thus, the original layout of the piloting instrument and the method in which two of the three coders performed the training analysis (by hand) has some influence over the training results. Also, the style of each coder varies in *what* they code, *how* they code and *how much* they code. This may be influenced by the personal and social cognition of each coder and the time constraints of their own agendas.

I provided the pilot instrument to each of the three coders. It is divided into three sections: 1) Linguistic and Discursive Analysis 2) Text Producer and Reader Analysis and 3) Sexism in Mexico. Apart from these three sections, I also included a list of questions (*Part 2: Questions to analyze after reading the text*) that I adopted from Mills (1995). I gave these questions to serve as a guide to make them think about the texts they were analyzing. I told the coders that they were not required to answer all of the questions, but to answer those that they felt applied to their analyses. As I mentioned,

this proved to be erroneous because not all of the coders answered the exact same questions from the list. Nevertheless, I found agreement based upon the similarities in their responses, even if they answered different questions.

The training session consisted of two small texts (one from *Cosmopolitan* and *Men's Health*) that derived from the same magazines as that of the actual study, October 2008. I selected the articles from the October 2008 edition because they were short, similar in length and style and demonstrated sexist discourse. The articles used for the training session were not related to those of the actual analysis. Based upon the training results I found at least a 66% (2/3) agreement. Next, I discuss the results from the two articles under analysis *Juego de los números* (The number game) from *Cosmopolitan* and *Lee entre los pliegues* (Read between the lines) from *Men's Health*.

#### ***4.2 Cosmopolitan: Juego de los números (The number game)***

As I discussed in section 3.3.1.3.1 *Data Analyzed in Both Magazines*, I chose this article because the basis of its content contradicts one of the ideologies and identities that it traditionally markets: sex and the single women (Benjamin, 2009). It prides itself on providing advice and knowledge to young adult women so that they may embrace and explore their sexuality. In fact, this was (and continues to be) the mantra that the founding editor of *Cosmopolitan*, Helen Gurley Brown, promoted in the early 1960s with its release. Alongside the feminist movements and the sexual revolution, this was an ideal era in North American history for the magazine's new and unorthodox gender ideology of sex and relationships to thrive for young women (predominantly white and middle-class). Many feminists disagreed with the discourse of the magazine because it focused too much attention on how to physically beautify oneself and providing sexual

pleasure for the man. They claimed that this did not provide liberation for women, but rather kept them confined within their traditional gender roles (Benjamin, 2009).

However, *Cosmopolitan* claims to be a lighter, more accessible form of feminism that creates a female identity that adores men and learns to have the confidence to be sexually independent and expressive:

In fact, according to a study done by Kim, women who read Cosmo for sex advice are more likely to believe that women should take charge of their own sexual pleasure... Who could wish for a better legacy than that? We here at Cosmo are happy to have played such a significant part in women's history, and we look forward to many more years of empowering chicks everywhere (Benjamin, 2009, para. 15).

One must be critical and ask, who is Kim and what is this study? It vaguely states that a study was conducted to demonstrate how women found the magazine to be a liberating device in discovering their sexuality. This helps to 'support' the belief that *Cosmopolitan* has empowered *chicks* on a global scale via their sexuality. However, the text under analysis for this thesis demonstrates otherwise. The coders stated that the article discusses what a woman (the reader) should do if a man, or current boyfriend, asks her about her sexual history. The text provides testimonials that state how they are satisfied and confident about their sexual history, but would never tell their current partner due to shame or the fear of him rejecting her. It then provides the solution that a woman should never reveal the truth about her sexual history. Thus, this one text contradicts the *sex and*

*the single woman* ideology that *Cosmopolitan* has proclaimed for almost half a century. This text indirectly states that although a woman may explore and experiment with her sexuality, she needs to be careful because it could ruin her relationship. Therefore, women are not as sexually liberated as the magazine has traditionally proclaimed – they must continue to hide and feel ashamed about their sexual history. The gender identities that the coders revealed from the discourse belong to the following categories: (a) *Men – sexual liberty and praise of promiscuity* (b) *the taboo of sexually active women* (c) *the Madonna/whore double standard* (Tolman, 1997) and (d) *women as pleasers*. I discuss these gender identity categories after the three levels of linguistic analysis: 4.2.2 *Lexical Elements*; 4.2.3 *Sentence Level* and 4.2.4 *Discourse Level*.

#### **4.2.1 General Questions about Article**

At the beginning of the analysis I asked the coders to identify three qualities about the article with the following questions: 1) (a) *¿Está traducido el texto?* (Is the text translated?) (b) *¿Por qué eso es importante saber?* (Why is this important to know?) 2) *¿Cuál es el estilo del texto?* (What is the style of the text?) and 3) *¿Cuáles son los temas del texto?* (What are the themes of the text?). The purpose of asking these questions was to confirm that the coders negotiated the basic components of the article correspondingly. The coders answered question 1(a) with a 66% percent agreement with *yes*. I mentioned to the coders that one of the ways to determine whether a text is translated is to look at the name of the text producer, however this cannot be supported. It can only provide an idea that it may have been translated. In question 1(b), C1 and C2 stated that the importance of knowing whether a text is translated is based on lexical elements and sentence structure. C1 and C2 stated that the lexicon and sentence structures may not be

translated properly from English to Spanish and that this may cause slight confusion amongst Latin American readers. C3 views the importance of knowing whether the text is translated based upon which audience the text was originally composed. This shows that if this text was not originally directed towards a Mexican audience, then it may be possible that the article is transmitting North American gender ideology. The coders had a hundred percent agreement in regards to the style of the text and the thematic content, sex.

#### ***4.2.2 Lexical Elements***

In this section I discuss the lexical components that have at least a 66% (2/3) agreement along with how these components construct gender using sexism. I also discuss the gender identities that the similarities fall under.

##### ***(a) Men - sexual liberty and praise of promiscuity***

The coders identified the adjectives *supermachos* (super macho) and *sementales* (stud, as in stud bull or horse) as serving to construct male gender identity. The two adjectives construct men positively as those that are praised for engaging in numerous sexual relations. Amongst Mexican men, it is seen as a source of power and respect:

*El verdadero hombre se define, ante todo, en función de su desempeño sexual...que van desde el tamaño de su miembro hasta la cantidad de sus conquistas y la frecuencia de sus relaciones* (A real man is defined above all else by his sexual performance...that ranges from his phallic size to the number and frequency of sexual partners) (Castañeda, 2002, p. 219).

In Mexican society, men have the right to discuss sex openly and are praised for their many sexual 'accomplishments'. It is socially acceptable that men use sex as a means to demonstrate their masculinity. There may also be cases where men use sex in order to identify their own worth as being *hombres verdaderos* (real men). This creates the sexual identity of hegemonic masculinity. However, C1 and C2 mention that these two adjectives are linked to a taboo. C1 mentions that to be considered macho actually has a negative connotation because it reflects the identity of a man that only cares about himself. Thus, by making it appear that these descriptions are positive traits is sexist against men. Nevertheless, C2 and C3 agree that has a positive and sexual connotation. The coders mention that there is no repetition of these adjectives *per se*, but the ideology is, especially in comparison that it is taboo for women. The text does not use positive terminology and association in relation to sex and women. Mexican society chastises women that frequently engage in sexual relations. I provide further elaboration on female sexual identity in the subsequent categories.

***(b) The taboo of sexually active women***

Western society has attributed sex to be a taboo subject for women that they may discuss or practice outside the confines of marriage. Incongruent to men, women do not possess the liberty to express their sexuality without risking social consequences. One of these consequences is being labeled with adjectives, such as licentious, that possess a negative connotation. The coders identified in the text that the adjectives, *fácil* (*easy*) and *promiscua* (*promiscuous*) possess negative and taboo connotations that and are used to criticize and describe hyper-sexualized women. The lexicon does not repeat, however the ideology does - women that have had 'too' many sexual partners:

*...en casi todos los países existen expectativas y estándares diferentes para hombres y mujeres, que les otorgan una libertad mucho mayor a los primeros, así como la facultad de juzgar a las segundas (...in almost every country there exists different expectations and standards for men and women, which bestow more freedom upon men, thus have the capability to judge women)* (Castañeda, 2002, p. 233).

In the case of Mexican culture, which is still predominantly patriarchal, there exists a gender hierarchy that places women below men in almost all sectors of society except for the domestic and child-rearing labors (Castañada, 2002). In this hierarchy, men continue to have power over women in regards to their sexuality. Therefore, in relation to sex, C1 and C2 say that the gender identity of a woman is repressed and constantly judged by those that have the power to accept or reject her. This is because her value and worth is weighed upon whether her personal history is too ample or even too inadequate. This is something that most women worry about. I discuss this double standard in the next section.

***(c) The Madonna/whore double standard***

This dichotomy describes women as having to perform two gender identities simultaneously: (*whore*) sexy and sensual enough to satisfy her male partner and yet appear virginal and innocent (*Madonna*) (Tolman 1997; Castañeda, 2002). The existence of this dichotomy dates to colonial Mexican society in which Mexico's most famous female poet, Sor Juana Inés de La Cruz, exploited in her poetry such as *Hombres necios*

*que acusáis* (You stubborn men that accuse) (Cruz, 2005). This sexist identity for women is still fervent in modern day society:

*La mujer del 'verdadero hombre' se encuentra en una situación imposible: debe ser mesurada en la relación sexual, pero a la vez satisfacer las necesidades eróticas de su compañero hipersexualizado. Si demuestra demasiada iniciativa, inventiva o experiencia en su comportamiento sexual, puede ser acusada de infidelidad o de lujuria. Por el contrario, si se muestra demasiado reservada, corre el riesgo de aburrir a su compañero* (The woman of the 'real man' finds herself in an impossible situation: she should be resistant in the sexual relationship, but at the same time satisfy the sexual needs of her hyper-sexualized partner. If her sexual behavior shows too much initiative or experience, she can be accused of infidelity or lust. On the contrary, if she is too reserved, she runs the risk of boring her male partner) (Castañeda, 2002, p. 227).

One of the mediums that perpetuate this gender ideology is through women's lifestyle magazines. The coders identified the adjectives *aburrida* (boring), *anticuada* (old-fashioned), *sensual* (sensual), *osada* (daring), *fáciles* (easy), *promiscuous* (promiscuous) and the noun phrase *chica buena* (good girl) to pertain to this identity for women. The coders identified the adjectives *aburrida* and *anticuada* and the noun phrase, *chica buena* that construct female gender in a discriminatory fashion. They do not repeat throughout the text. The coders identified this sentiment as to whether the man approves a woman's

sexual curriculum. The adjectives *aburridas* and *anticuadas* label women that are incapable of maintaining sexual interest in their male partners based upon their sexual past. That is to say, if a woman has had too few sexual experiences, men may consider her to be boring, uninteresting and old-fashioned – thus, losing her sex appeal and his interest in her. C2 mentions that *aburridas* and *anticuadas* are sexist because the text tells women that they should take advantage of her ‘sexual freedom’ in order for men not brand her with such degrading terminology.

The noun phrase *chica buena* derives from the excerpt: “*Sé sincera, ¿reduces tu ‘número mágico’ para que te consideren una chica buena?*” (Be honest, do you reduce your ‘magic number’ so that they consider you to be a good girl?) (Ramsden, 2008, p. 94). C1 and C3 mention that the noun phrase is discriminatory against the women that do not have (or have a low number of) sexual relationships. C1 elaborates further by stating that a *chica buena* is thought of as a *santurrona*. This is a derogatory term that describes a woman as being a prude that does not enjoy herself – or better yet, does not let the man enjoy her. Therefore, although women are supposed to adopt the *Madonna* identity, they are also supposed to embrace that of the *whore*. Men expect women to be *sensual* and *osada* in order to sexually satisfy them:

*A los hombres les encanta que seamos sensuales y hasta osadas en la cama, pero no prefieren no enterarse de cómo hemos aprendido todo lo que sabemos* (Men love for us to be sensual and daring in bed, but they prefer not to know how we learned everything we know) (emphasis mine) (Ramsden, 2008, p. 96).

The word *sensual* does not repeat, but *osada* does. This identity is repeated in order to emphasize its importance in a sexual relationship. C1 and C2 state that the two adjectives construct female gender using sexism because women must use their sensuality that demonstrates an inhibited and daring sexual identity that will capture and maintain a man's sexual interest. Nevertheless, a man does not want to know *how* a woman obtained sexual experience because this could taint the relationship. It would be her fault due her past sexual 'promiscuity'. As a consequence, she maybe labeled as *fácil* and *promiscua* which the coders identify to have a negative connotation. This silences women from having the liberty to express her sexuality openly and shamelessly.

Society continues to subvert its control over the opinions and attitudes about women that engage in sexual relations (Castañada, 2002). It is in part this control that women worry how men will judge them. On the one side it is deemed inappropriate for a woman to express her sexuality, yet at the same time she is obligated to fulfill the 'pleaser' identity to maintain sexual interest in her male partner. This form of control continues to subjugate women emotionally and psychologically in regards to her worth. This insecurity of not feeling sexually adequate is expressed by a young woman named that the text calls *Carla*<sup>3</sup>. She has had no previous sexual experience. She fears that if her current boyfriend knew of her vacant sexual history that he may no longer find her sexually attractive:

*Nunca le confesé a mi novio que él era el único hombre con el que había tenido sexo; pensé que decírselo me haría parecer menos sexy y misteriosa ante sus ojos* (I never confessed to my

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<sup>3</sup> The content of many testimonials are edited in order to fit the message(s) of the text. Thus, testimonials cannot always be trusted as valid representations.

boyfriend that he was the only man that I had sex with. I thought that by telling him he would see me as less sexy and mysterious) (Ramsden, 2008, p. 98).

Therefore, although the Madonna identity is praised and valued among men in their evaluation of a woman, she is also judged based upon her lack of sexual experience. The woman must perform this dual identity that appears to never fulfill the needs or desires of the man, not to mention her own gratification. It is a *mêlée* that women have been fighting – and losing – for centuries.

#### ***4.2.3 Level of the Sentence***

Discourse analysis cannot solely focus on the word in order to extract meaning (Mills, 1995). Words take on several meanings depending on the context. This can be seen in the latter section when I provided the excerpt from which *sensual* (sensual) and *osada* (daring) derived. *Individual* and *social cognition* is also another key component that the reader must use to negotiate the meaning of the message. This includes their personal experiences and social variables such as gender, ethnicity, economic status, geographic location, age, etc. In this discussion I present the sentence structures that the coder agreed upon that use sexism to construct gender identity. I also categorize the sentence structures into gender identities as I did in the former section. The coders identified that none of sentences repeated. However, the structures *interrogative*, *declarative* and *metaphor* do repeat which demonstrate that these are the common structures in the article that the coders found to construct gender ideology and identity.

***(a) Men - sexual liberty and praise of promiscuity***

C1 and C3 identified the following excerpt found to be a metaphor and C1 and C2 as a declarative: “*Aunque es perfectamente normal para ellos tener una puntuación alta en el número de parejas sexuales...*” (Although it is perfectly normal for them {men} to have a high score in sexual partners...) (Ramsden, 2008, p. 94). There is no repetition of this except, however the ideology does. C1 and C2 demonstrate that the text is reinforcing the social unacceptability for women to engage in sex, yet for men it is merely game. *Puntuación alta* (high score) is compared to a game (sex) in which women are the points earned. In this sense women are identified as sexual objects that men use to ‘gain’ masculinity points (Castañeda, 2002). C1 and C3 state that this is discrimination against women because unlike men, they are socially forbidden to engage in this taboo type behavior. As I have previously mentioned, women that experiment with their sexuality are automatically identified by demeaning adjectives that devalue her worth as a respectable woman: “... ‘nice’ girls and ‘good’ women are not supposed to be sexual outside of heterosexual, monogamous marriage” (Tolman, 1997, p. 337). The social cognition of traditional gender roles is important in comprehending how the metaphor demonstrates the way in which hegemonic masculinity views sex – as a game. The text producer may have inserted this metaphor at the beginning of the text to serve as to introduce the theme by demonstrating the notable difference between men and women in regards to sex: men are praised for their promiscuity and women are scrutinized. It sets the stage of the problem the text producer discusses and resolves for its preoccupied female readers: what to do or what to say when a man asks you about your sexual past.

However, the text producer provides a resolution that only reaffirms and reproduces stereotypical gender ideology.

***(b) The Madonna/whore double standard: Silenced women***

The coders recognized *declarative, interrogative, transitivity* and *metaphor* sentence structures that fall under this identity category. It expresses the over all essence of the female gender identities that this text describes: women that must perform two sexual identities simultaneously. Thus, while these dual identities 'allow' the woman to maintain her male partner both physically and psychologically satisfied, it in turn silence her own feelings and expressions. Physically in the sense of satisfying his 'needs' through her sexual experience and psychologically so that he does not have to preoccupy himself as to whether his female partner 1) ever had previous sexual relations or 2) has had more experience than him, thus damaging his pride. The knowledge of previous sexual relations may taint the 'pure' image of the woman or make him feel insecure about his own identity as a 'real' man which is in part based upon having numerous sexual relations

***i. Declarative***

- (a) *Muchas mujeres creen que si no tienen sexo con un gran número de hombres y no llevan un estilo de vida similar al de las protagonistas de Sex and the City, los demás las considerarán anticuadas y aburridas* (A lot of women believe that if they do not have sex with a large number of men and don't live the lifestyle like that of the protagonists of Sex and the City, men will consider them to as boring and

old-fashioned.) **C1 & C2** (Taylor as cited in Ramsden, 2008, p. 96).

Declarative sentences are propositions about the world where the truth quality is not of importance. Therefore, unless stated otherwise, the receiver of the information (verbal or written) assumes it to be true. In the case of lifestyle magazines, especially those of international popularity like *Cosmopolitan*, the reader may negotiate the declarative statements as valid. C1 and C2 identified declarative statement (*a*) as one that encompasses the Madonna/whore identity. I discussed the adjectives *aburridas* (boring) and *anticuadas* (old-fashioned) in the previous section as terminology that discriminated women for not being sexual enough in their past and/or their personal life. This declarative statement provides the reader with a context in order to analyze how the lexicon compares women to being *aburridas* (boring) and *anticuadas* (old-fashioned). There is no repetition of this statement, however the ideological message is.

The declarative is quoted by a famous British columnist and author, Kate Taylor. She has provided love and relationship advice for many magazines as well as writing a book entitled *Not Tonight Mr. Right*. Therefore, her quote may be negotiated as truthful without being critical of its source. The book discusses how a woman should wait and be more modest about her sexuality before she engages in (hetero)sexual intercourse. Nevertheless, the presentation of this quote states the contrary: men will consider you to be a boring woman if you do not have an active sex life. This quote does not provide a resolution or ideology that contradicts this statement such as *don't worry you should be comfortable with your sexuality, regardless of its nature* or *this belief is a myth, you should not mold your personal life around what a man wants*. Therefore, this may serve

as another reason for the reader to negotiate Taylor's message as true. The manner in which the meaning is negotiated is related to the reader's personal and social cognition on the accepted and expected gender roles for men and women respectively.

The sexual history of a woman is not all that matters for a man to find her sexually attractive. C2 negotiated the message that women must know how to capture the desire of a man by possessing a sufficiently 'daring' personality. She must also know what he desires in order to keep him sexually satisfied. Nevertheless, C1 states that regardless of how many (or few) sexual partners the woman has, she will be negatively judged. Her biological sex socially prevents her from embracing her sexuality shamelessly. It does not matter if she adopts the Madonna or whore identity, because either identity only provides satisfaction for a brief period of time for the man and the woman.

**ii. Interrogative**

(a) *¿Reduces tu 'número mágico' para que te consideren una "chica buena"...o lo aumentas para parecer más atrevida y aventurera? (Do you reduce your 'magic number' so that they consider you a 'good girl'... or do you raise it so that you appear daring and adventurous?) C1 & C3 (Ramsden, 2008, p. 94).*

(b) *¿Le dices a tu hombre que has perfeccionado el arte del sexo oral simplemente leyendo Cosmo? (Do you tell your man that you've perfected the art of oral sex simply by reading Cosmo?) C1 & C2 (Ramsden, 2008, p. 96).*

(c) *¿Por qué iba a revelarle todo sobre mi vida sexual y de esa forma volverme más vulnerable?* (Why was I going to reveal everything to him about my sexual life and by that become more vulnerable?) **C1,C2,C3** (Ramsden, 2008, p. 98).

The coders identified three interrogatives where the ideology is repeated in each one. As a characteristic of lifestyle magazines, questions are typically related to problems or concerns that the text producer presupposes the reader has. In this case, they are questions about the anxiety and insecurity that women continue to feel about their sexual history. The text producer presents interrogative (a) in the introduction. It begins the discussion by confronting the reader's preoccupation. This question presupposes that its readers – and women alike everywhere – constantly confront the dilemma as to how they should describe their sexual history to the man. C1 states that the response may seal the relationship's fate: by having an insufficient sexual history she may not be adventurous enough, or if her history is too copious she may be identified as 'easy'.

Interrogative (b) falls under a section in the text entitled *¿Lo digo todo o disfrazo la verdad?* (Do I tell him everything or do I disguise the truth?) (Ramsden, 2008, p. 96). Interrogative (b) demonstrates how the text producer presupposes that the magazine has educated the reader on how to perform and provide sexual pleasure. Interrogative (b) comes at the beginning of the section with the anticipation that a solution in relation to how much a woman should 'confess' or disguise her sexual history will be provided. C1 and C3 mention that the question indirectly states that women are not supposed to acquire sexual experience through its actual practice. Men do not want to know about their

sexual past because this may create fidelity issues within the relationship or lower the man's self-esteem. Therefore, women must know how to entertain the man and maintain the identity of an 'innocent' woman. The revealing of a woman's sexual history places her at risk at not being a worthy prospect for a relationship or marriage. Sentiments such as these are fortified by the opinions of a young man that the text calls *Antonio*. Antonio provides his opinion on how a woman's sexual history affects the way a man rates her:

*...pero aun así, es mucho más fácil confiar en una chica que ha tenido cuatro relaciones duraderas que en otra que haya tenido 40 aventuras de una noche* (...but even then it is much easier to trust a girl that has had four serious relationships than one who has had 40 one-night stands)

(Ramsden, 2008, p. 96).

C2 categorizes this fragment as a sexist declarative statement because it subjectively relates the sexual history of a woman to her 'worth' as if she were an object. Although C1 and C3 do not list this specific declarative statement in relation to a woman's judgment based on her past, they have expressed similar explanations in other sentence structures. The text producer does not provide an ideology that contradicts this opinion and the readers may be manipulated to accept that it is true that 1) this is what all men think and 2) women that have had many sexual partners cannot be trusted.

Following Antonio's statement, the text producer discusses how women are also concerned as to whether their sexual history is sufficient enough to be considered sexually attractive. The double-standard that the text producer describes makes many young women, such as Carla, to ask interrogative (*c*). Carla states that her current

boyfriend is the only man with who she has had a sexual relationship. She is afraid that if she tells him the truth that he will no longer find her to be sexually attractive. Thus, she decides to conceal her past as a result of insecurity and the shame of having no previous experience: “In studies of adolescent girls’ development, many girls have demonstrated the ironic tendency to silence their own thoughts and feelings for the sake of relationships...” (Tolman, 1997, p. 337). The coders stated that this question uses sexism to construct gender because it alludes to the fact that a woman should not reveal her personal history. This is because it makes her vulnerable to the fact that they are the ones that would ‘ruin’ the relationship for having had too many or too few sexual partners.

*iii. Metaphor*

- (a) *También está la presión por no tener un currículum sexual suficientemente interesante* (There is also the pressure for having a sexual curriculum that is not interesting enough) **C1 & C3** (Ramsden, 2008, p. 96).

The metaphor that C1 and C3 identify this metaphor relates to the latter discussion. As I previously discussed, a woman’s past is an item that is used to subjectively measure her value. Here, the metaphor is used to compare her sexual history to that of a curriculum – a resume of sorts that she must provide to men to see if she is ‘applicable’ for a relationship. The discussion that follows this statement discusses how women also worry in regards to not having enough sexual experience to their male partner’s desire. As I previously mentioned, the text producer does not provide an ideology that states that women should not worry about their sexual history or to be ashamed of it. The reader is then left with this metaphor in which compares a women’s sexual history to a curriculum

that a man uses to evaluate her character. The curriculum is based on her sexual history versus her personality or intelligence.

**iv.        *Transitivity***

- (a) *A los hombres les encanta que seamos sensuales y hasta osadas en la cama, pero prefieren no enterarse de cómo hemos aprendido todo lo que sabemos* (Men love for us to be sensual and even daring in bed, but they prefer not to find out how we learned everything that we know) **C1,C2,C3**  
(Ramsden, 2008, p. 96).

In a simplified definition, transitivity is a linguistic device that is used in discourse analysis to describe who does what to whom (Mills, 1995). It is primarily concerned with *what* the actions are, *how* they are represented, *who* is the agent is and *who* (or *what*) is the receiver of the action. The theory of transitivity encompasses three categories: material, relational and mental. *Material transitivity* consists of actions that are performed and experienced in the exterior world. *Mental transitivity* takes place in the mind, such as thoughts. And lastly, *relational transitivity* compares two elements together such as: *the stove is hot*. In this analysis, I focus on material transitivity. Material transitivity is analyzed further based on whether it is an *event* or *action* process. The action process is further divided into *intentional* or *superventional*. As one can note, transitivity theory is profound in nature. However, this thesis performs a simplified analysis by focusing only on material transitivity. This was due to time constraints and to prevent confusion in regards to its theoretical density. Therefore, I simplified the analysis as to only identify *who* the agent and recipient are along with *which* action is expressed

and *how* by the discourse. C1 and C3 identified transitivity (*a*) where women are the agents that control the action by being *sensual* and *osada* for the male recipient.

However, this 'control' over the sexual act is really controlled by the man's desire for her to behave in this manner. Therefore, the actual agent in the statement is the man because he controls the event based upon what he desires. That is, that the woman behaves in a sexual manner that pleases him. C1 and C2's explanations construct a female gender identity that can be described as the *silent pleaser*. Women are supposed to perform a dual identity that gratifies men both physically and psychologically. Thus, women are silenced as to not ruin the relationship or his pride because a man's needs always come before that of a woman. This contradicts the message that *Cosmopolitan* normally preaches in relation to how women (single or in a relationship) should embrace their sexual freedom.

v. ***Imperative***

- (a) *Trata de darle un sutil giro a la conversación con algunos elogios bien pensados que refuercen la relación y lo hagan sentir que él es el único hombre para ti* (Try to give a subtle turn to the conversation with some well-thought up praises that reinforce the relationship and make him feel that he is the only man for you) **C1 & C2** (Morris as cited in Ramsden, 2008, p. 98).

C1 and C2 identify an imperative that is presented towards the conclusion of the text. It serves as a resolution to the *juego de los números* (the number game) problem that contributes to the silencing of a woman's sexual history. As can be seen in imperative

(a), *Cosmopolitan's* sex therapist, Rachel Morris, concludes that it is the responsibility of the woman to change the subject so that her male partner does not suspect her to be guilty of having indulged into too many carnal affairs. Morris's advice indirectly states that a woman should not be honest about her sexual past and to a certain degree feel shameful for it. As a result she must silence herself and take the responsibility of changing the subject so that he may feel more relaxed and secure of his place in her life. Thus, the woman must continue to protect the masculine identity of the man while her own sexual identity must be silenced and hidden (Tolman, 1997). This is the solution that the text producer declares for its members – to continue hiding and disguising their sexual history.

#### ***4.2.4 Level of Discourse***

Analysis at the discourse level unites words and sentences into larger discourse structures that aide in the reproduction of Western gender ideology (Mills, 1995). Feminist stylistics analysts look beyond the text to understand and propose why the text was constructed in a particular fashion and the possible negotiations the readers may have with the text. As I stated in *Chapter Three, section 3.5 Limitations of Thesis*, one of the limitations to this thesis is that I do not have an accurate account as to how the habitual readers of the magazine would negotiate the message of the text. Therefore, I can only propose the negotiations of the message that they may have. C1 and C3 stated that none of discourse structures repeated, except for C2 that mentions that the argumentation structure (see *Appendix VII, number 2*) does repeat.

The coders did not find a high agreement percentage in identifying similar discourse structures. However, it may also be that they simply negotiated the messages

differently. There are four discourse structures that applied to the text under analysis: *presupposition*, *argumentation* and *objectification*. As I have done in the previous discussions, I classify these discourse structures into identity categories, which are the *Madonna/whore double standard* and *Men - sexual liberty* and praise of promiscuity. As I did in 4.2.3 *Level of the Sentence*, I discuss each discourse structure and explanation that the coders provided.

The Madonna/whore double standard: Silenced women

*i. Presupposition*

- (a) *Aunque es perfectamente normal para ellos tener una puntuación alta...* (Although it is perfectly normal for them to have a high score...) **C1 (argumentation)** (Ramsden, 2008, p. 94).
- (b) *Los hombres no pueden soportar la idea de que su novia se haya acostado con otro que no sea él* (Men cannot handle the idea that their girlfriend has slept with someone other than him) **C2 & C3** (Ramsden, 2008, p. 96).
- (c) *A los hombres les encanta que seamos sensuales y hasta osadas en la cama, pero no quieren saber donde aprendimos a serlo* (Men like for us to be sensual and even daring in bed, but they don't want to know where we learned how to do it) **C1 & C2** (Ramsden, 2008, p. 96).

The presuppositions that the coders identified exude the ideology that women are the individuals that provide the physical and psychological satisfaction for their male partner. I joined argumentation (*a*) (identified by C1) and presupposition (*b*) (identified by C2 & C3) together because they express the same sentiments: women should engage in no or few sexual relations – or at least not as many as the man. C1 says that it argues that men are the only ones that have the right to have many sexual partners. Women hide their sexual history in fear of how their male partner may judge them or the relationship they could ruin. The text producer presupposes that this Western attitude of female sexuality is apart of the reader's social cognition. Again, the text producer does not provide an ideology that contradicts this presupposed knowledge through a statement such as, *These are stereotypical attitudes that continue to be remnants in patriarchal society, but you should know that it is also perfectly normal for you to engage and experiment with your sexuality. You should not be ashamed of it and are at liberty to express it freely.* I argue that this argumentative statement may provide a new and less biased sexual identity for women.

Immediately following the statement “*Aunque es perfectamente normal para ellos...*” (Even though it is perfectly normal for them {men}...) C1 and C2 identified presupposition (*c*) to assert how men desire women to be sexually daring and passionate. C1 and C2's explanations vary, however display similarities in that the man does not want to know about her sexual history, yet he wants the woman to provide him with sexual pleasure. C1 states that it presupposes that women do not (and are not supposed to) possess these *sensual* and *daring* identities because it is taboo. Nevertheless, men expect women to exude these characteristics for the sake of their own sexual gratification

and deny that they actually experienced (or enjoyed) any previous sexual encounter. This is because it may damage the idealized image of her that the man has envisioned and/or his pride may suffer humiliation. As C2 mentions, she must sacrifice her own physical and psychological gratifications for that of the man, even if it is not in her best interest. Thus, the text producer presupposes that this female dichotomy encompasses the shame they feel for their sexual history and the need to disguise it while simultaneously performing her sensual and daring identity for the survival of the relationship. The text producer uses these presuppositions to transmit sexist ideology towards women as a form of control by making it appear to be natural behavior for women.

*ii. Argumentation*

- (b) *Los hombres se jactan del número de mujeres con las que han tenido sexo por la misma razón que las mujeres ocultan el suyo: por inseguridad* (Men raise the number of women they have had sex with for the same reason that women hide their own: insecurity) **C1 & C3** (Morris as cited by Ramsden, 2008, p. 98).

The majority of lifestyle magazines consist of texts that provide advice (McLoughlin, 2000). They are to guide its readers to enrich their knowledge in love, sex, fashion, health and beauty. Thus, one discourse structures that is most commonly found in these texts is to argue and justify a specific point of view. In this text, C1 and C3 identify that the text producer argues that women should be silenced, sexually repressed and submissive to their male partner. There are various arguments made throughout the text. However, there is only one that displays agreement. It is argumentation (*b*) identified by

C1 and C3. This fragment of the text appears to attempt and make its readers feel more 'at ease' by arguing that men also harbor insecurities about their sexuality. Nevertheless, C1 and C3 state that men continue to obtain the right to speak about their sexual history and to have many partners. Women are continually denied this 'privilege' due to the unwritten gender ideology laws of Mexican society (Castañeda, 2002). Although the text producer provides a valid point on behalf of acknowledging men's discrimination, it does not permit women to feel anymore secure about their sexuality. This is because the text continues to tell women to hide their sexual history despite how proud she is of it. After her quote (argumentation *a*), Morris then advises that a woman should not answer the question in regards to how many sexual partners she has had. Morris is a sex therapist and holds an important position at *Cosmopolitan* in providing relationship and sex advice to its readers. As a consequence, the reader may be manipulated to accept what she says to be credible information that does not need to be questioned – especially if she does not have the knowledge of alternative ideologies. The text producer presents within this article that the 'modern' woman's identity continues to include placing a man's physical and psychological needs before her own. This is also accompanied by her sexual identity that includes being silenced and ashamed.

**iii. Objectification**

(a) *Sin embargo tampoco te aconsejo que te niegues rotundamente a contestar. Eso te haría parecer culpable de haber tenido más hombres en tu cama que comidas calientes* (However, I don't advice that you routinely deny answering either. That would make you

appear guilty of having had too many men in your bed than hot food) **C1** (*metaphor*) & **C3** (Morris as cited in Ramsden, 2008, p. 98).

There is only one instance of objectification that is identified by C3 and it comes at the end of the text. C3 states that it objectifies men by relating them as sex objects that are consumed by women. C1 identifies it as a metaphor. Although C1 does not agree with C3's negotiation of the text to be objectifying men, they do agree that women should feel guilty for having had too many sexual partners. This discourse structure in particular is an important tool because it demonstrates the text producer's attitude in regards to the subject matter. This can be seen in objectification (*a*) when Morris provides advice to express these ideologies by using a metaphor. It allows it readers to construct their mental model on the subject by comparing two dissimilar semantic components. C1 and C3 agreed that the metaphor is used to discriminate women by stating that they should feel guilty for having had 'too' many sexual relations with men (hot meals). It directs an underlying derogatory tone directed towards the reader to attempt to make her feel more insecure about her sexual identity and guilty for breaking female gender law. The text producer continues to echo stereotypical gender ideology in regards to sex: women should not have many sexual partners nor should she experiment with her sexuality. However, at the same time she is required to do this for her male partner. Therefore, I argue that the text producer does not employ a feminist ideology that allows its readers to feel secure, comfortable and in control of their sexual identity. Instead, this text has reverted to traditional gender ideology. It presents its readers with an identity that is not

modern and empowering, but rather conventional and submissive. However, I cannot support this argument because I lack the reception portion of the habitual readers.

I do not and cannot claim in this thesis that all of *Cosmopolitan's* content is sexist. On the contrary, there have been many texts that have motivated women (especially those that are career-themed) to continue studying and always strive ahead in their profession. However, sometimes *Cosmopolitan* creates advice and self-help discourse that continue to covertly discriminate women, which this analysis has presented. Such contradictory material only relapses the empowering ideology of the independent and secure women that it wishes to construct in all of its readers. In accordance with CDA methodology, I suggest the following alternatives to the text:

- **Title change:** Modify the title from, *El juego de los números* (The number game), which implies that a woman must play a 'game' in regards to her sexual identity, to the title, *¿Qué juego de los números?* (What number game?) The latter implies that women should not play this game, but rather feel comfortable and unashamed in regards to their sexual history.
- **From sexual shame to sexual self-confidence:** There are three messages that the text producer presents that produce sexist gender ideology of sex and relationships: 1) women should be embarrassed by their sexual history 2) women should hide or disguise their sexual history and 3) women should possess the Madonna/whore identities. I propose that *Cosmopolitan* produces ideologies in where women 1) should not be ashamed of their sexual history 2) feel comfortable in expressing their sexual history and 3) tell women that they do not need to place themselves second to the man. The gender ideology that Western

society has created for women also includes the need to be with a man and to get married. A young woman, *Sonia*, gave her testimony that she would never tell her boyfriend of her sexual history because she was afraid that he would no longer consider her to be an eligible wife. Many women continue to feel that they need to perform a certain identity so that they may be 'qualified' for marriage. This feeling of inadequacy due to their sexual history is also expressed by other testimonials throughout the text. Instead of reproducing this stereotypical ideology where the woman molds her life and identity around the man, the magazine should take the opportunity to tell its readers that they are strong and independent women that have control over their own wills and desires. And most importantly, that their self-worth is *not* based upon their sexual history or lifestyle, but rather on their personality and intelligence. Due to the international prestige of the magazine, I argue that by producing a new gender ideology for women that it would have a profound impact. In the following section I present the relationship between the text producer and the reader.

#### ***4.3 Relationship between Text Producer and Reader, Cosmopolitan***

The analysis of the relationship between the text producer and the reader is an important aspect in the discourse analysis of magazines (Mills, 1995; McLoughlin, 2000). Lifestyle magazines are notorious for building a personal relationship with the reader. This is because the text producer wants the reader to feel comfortable and confident in what they say, as if talking to a trusted friend (McLoughlin, 2000). This type of relationship can allow the text producer to persuade or manipulate with greater ease.

I asked each coder four questions that I adopted from Mills (1995) in regard to how they felt the text producer interacted with them. Next, I present their explanations.

- 1) ***¿Cómo el productor del texto se dirige a ti y presupone que pertenezcas a un grupo de hombres o mujeres según sea el caso? ¿Cuáles son los elementos lingüísticos en los que bases tu razonamiento?*** (How does the text producer address you and assume that you pertain to a group of men or women? What are the linguistic elements in which you base your reasoning?)

C1 and C3 identified as to having a personal relationship that demonstrated characteristics of friendship and trust. This is in part expressed by the use of the Spanish informal pronoun *tú* (you, informal). This relationship is built in part by using the informal pronoun *tú*. By using an informal pronoun it creates a more intimate relationship where the text producer and the reader are having a conversation as friends would. C1 also mentions that the text producer uses the third person in the event that someone that reads the text is not a woman. If this is the case, then by stating that women are insecure about their sexuality may send a negative message to the men that read this text. On the other hand, C2 does not mention the informal second person pronoun in relation to how she felt the text producer approached her. Instead she stated that the text producer discusses experiences and concerns that she can relate to as woman. This allows her to feel apart of a specific group of women that worry about how men may judge them according to their sexual history. Thus, by employing the informal second person pronoun and the presentation of preoccupations that the text producer presupposes that a specific group of women (*Cosmo girls*) have, it may create an intimate bond that

allots greater credibility to the text. This may allow the text producer to manipulate or persuade the reader with greater ease.

- 2) *¿Cómo el productor del texto se dirige a ti en el texto como si tuvieran una relación de amistad por el lenguaje que utiliza? ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?* (Based on the language style that the text producer uses how does he or she address you as if were friends? What are the linguistic elements in which you base your reasoning?)

C1 states that she feels that the text producer addresses her as a friend for three reasons:

1) the text producer uses the feminine pronoun, *nosotras* (we) 2) the use of experts providing advice and common women providing testimonials and 3) the use of metaphors. *Nosotras* is a pronoun that allows the reader to feel apart of the group that includes the text producer and other women. The use of experts, and even more importantly, testimonials from average women allow the reader to relate on a more personal level with the information and advice that the text producer presents. Finally, the use of metaphors in this text exuded more of an informal style to the text – especially the metaphor that was presented in section 4.2.3 *Level of the Sentence* that compared men and food to frequent sexual relations. C2 mentions that by using the impersonal *tú* she feels that the text producer addressed her more intimately. C3 states that the literary style of the text is composed like a dialogue held between friends due to the ‘friendly’ advice that the text producer provides. I argue that one of the text producer’s tactics for addressing the reader in a friendly manner is to gain her trust – such as the trust between friends. Intimacy allows the reader to feel comfortable and at ease and believes that the

text producer has her best interest at hand. It provides a better opportunity for the text producer to manipulate or persuade the reader.

- **3) *¿Qué tipo de efecto crees tú que el sexo del productor del texto tiene con el (la) lector(a)? (credibilidad sobre el tema, generalización, etc.)*** (What type of effect do you think that the sex of the text producer has on the reader? {credibility in regards to the subject matter, generalizations, etc.})

C1 states that by the nature of the text producer being a woman, it provides its readers (that are female) to attribute more credibility to the message. The text producer belongs to a group of women and can place herself in the same dilemmas in which the readers experience. C1 states that as a consequence, *le creemos* (we believe her). C1 includes herself in this group by using the 'we' conjugation of the verb, *creemos*. Thus, this demonstrates that she may have personal experience in previously believing the ideology of a text. C2 states that besides the fact that the text producer is a woman, there are studies that 'support' or back-up their arguments. However, there are no studies presented within the text. The only person that backs-up the text is the use of advice by the magazine's sex therapist (Morris) and testimonials by average individuals whose story may have either been created or altered to fit the text's ideological messages. C3's response is similar to that of C1 and C2. In addition, the presentation of male opinions also aid in the credibility of the arguments.

- **4) *A partir de tus respuestas a las preguntas (A) a (B), ¿Qué tipo de efecto tiene este estilo discursivo del texto sobre ti y por qué?*** (Apart from your responses to questions (A) and (B), what type of effect does the text's discourse style have on you and why?)

The coders stated that it constructed a laid-back atmosphere that made them interested in reading the text through its use informal language and conversational rhetoric. Again, the testimonials and expert opinions made them feel as if though a close friend was providing them with advice and support. C3 further stated that the use of the testimonials allowed her to participate in the conversation so that she may negotiate the message of the text and form her own opinions. This demonstrates that as the coders interacted with the text they formed their own mental model in relation to the ideological messages that the text presents (van Dijk, 2004).

- **5) *¿Qué conocimiento previo acerca de los hombres y las mujeres el productor del texto supone que tú sabes y aceptas? ¿Cómo demuestra prejuicios hacia el género masculino y/o femenino?*** (What previous knowledge about men and women does the text producer assume that you know or accept? How does this demonstrate biasness towards the male and/or female gender?)

C2 and C3 state that the reader must have previous knowledge, social cognition, of gender ideology in relation to sex and relationships. C2 mentions that presently women have the liberty to express and experiment their sexuality just as much as men do. However, by social standards she is only capable of expressing this information with other female friends or males that she trusts. If not, she risks being labeled as *fácil* (easy) and devaluing her self-worth. This can create problems for the woman's family as well as that of the man judging her as not a 'suitable' partner. C3 mentions that the text producer assumes that the reader knows and accepts the Madonna/whore double-standard and that men feel the need to have a more ample sex history in order to maintain superiority over women. The assumptions that the text producer makes in regards to the

social cognition of its readers is she able to present these biases in the text. Assuming that the reader accepts these biases is discriminatory against the readers themselves because, as I have previously mentioned, the text producer does not provide any alternatives that contradict these ideologies. In the next section I present the discourse analysis results from the text *Lee entre los pliegues* from the October 2008 edition of *Men's Health*.

#### ***4.4 Men's Health: Lee entre los pliegues (Read between the lines)***

*Men's Health* is the most popular international lifestyle magazine for men (Stibbe, 2004). *Men's Health* began production and in the late 1980s during a time when the *new man* identity surfaced in Western society (Beynon, 2002). As a result to the Second Wave Feminist Movement, it left men questioning their own identity. The once dominating masculinity, or *old man*, had been questioned by feminists and soon a new masculinity emerged. The *new man* is narcissistic that interests himself in fashion, cosmetics and a muscular physique. He must also use his body to sexually attract women – a body that is full of large muscles and chiseled abs. Men are a new audience for lifestyle magazines believing that they are able to “purchase not only a new appearance but a new identity” (Beynon, 2002, p. 125). *Men's Health* markets towards men that have ‘problems’ with their physical appearance such being over-weight and the lack of fashion knowledge. By reading the magazine the reader may adopt a new identity that will make him more desirable to not only women, but to himself. This identity can be seen via semiotic messages such as the magazine cover that almost always displays a semi-nude male model. There are also advice columns in relation to occupation and relationships that discuss issues that men find to be important. The rhetoric of these advice columns is

'buddy-buddy' that utilizes informal grammar and lexicon. This allows the reader to feel that he pertains to group of men that share his same concerns, desires and identity.

Granted within the masculine gender, there exists a potpourri of masculinities. Therefore, one cannot generalize that a 'masculine' trait is characteristic to all men because men may perform several masculine identities. In relation to this thesis, I focus on the *new man* in which I argue is the new hegemonic masculinity. In his relationship with women, he continues to be the dominant figure that always wants (and is in search for) sex along with taking control of the sexual act:

*Los verdaderos hombres están siempre calientes, listos para realizar el acto sexual en cualquier momento...Para muchos varones, es importante exhibir continuamente el deseo, y aludir constantemente a su vida sexual, para demostrar su masculinidad* (Real men are always sexually excited, ready to execute the act of sex at any moment...For many men, it is important to constantly illustrate desire and to mention their sex life in order to display their masculinity) (Castañada, 2002, p. 220-221).

Next, I present the data that the coders identified that embody these masculine ideologies of the new man.

#### **4.4.1 General Questions about Article**

The general questions that I asked in the *Cosmopolitan* analysis, I also asked for *Men's Health*. All three coders agreed upon the style of text as an article and two out of three coders (C2 & C3) agreed that the text also served as a guide. The coders found

agreement in the text's thematic content (sex) and two of three (C2 & C3) agreed that it also included fashion. In relation to the translation of the text, all three coders agreed that it was translated. C2 stated that some sentence and phrase structures are not familiar to the Spanish language, but are rather translations from that of English. She states that this could cause confusion for the magazine's Mexican audience in comprehending the text. C1 indicates that the stereotypes of females in the text are ideologically foreign and the reader needs this information as a part of their social cognition in order to comprehend the content. However, even if the reader does not possess North American gender stereotypes in their social cognition, the text producer can still transmit these ideological messages to take part of his mental models (van Dijk, 2004).

*Lee entre los pliegues* (Read between the lines) is an article that serves as a guide for men to be able to detect the signs that women 'want' to engage in sexual relations based upon their clothing. I categorized the codified data into three female gender identities: (a) *the Genetic Loser*, (b) *Women as silenced sex objects* and (c) *Women in need to be desired*. In this analysis the coders are negotiating the text as women, not men. This will influence how they codify the data. Next I discuss these identities in relation to the lexical elements, sentence and discourse structures.

#### **4.4.2 Linguistic Elements**

##### **(a) The Genetic Loser**

C2 and C3 identify that the text producer uses sexism to attach a man's value to his physique through the use of the following noun phrases: *los hombres más capaces* (the most capable men), *hombre más maduro* (a more mature man) and *machos de alta calidad* (high quality males). They stated that these noun phrases demonstrated prejudice

because it alludes that they (the readers) are not of 'high quality' in accordance to having a muscular body, in addition to the behavior that links being a gentleman to maturity (such as opening the door, letting the woman off the elevator first, placing his arm around her waist). As I have mentioned in the previous two chapters, these may be gender identities that men enjoy to perform while women are flattered and feel comfortable receiving gentleman behavior.

***(b) Women as silenced sex objects and (c) Women in need to be desired***

One of the predominant identities that the text producer uses to identify women in this text is that of a sex object. This is not an unfamiliar identity associated with women. The text producer generalizes women by stating that they all perform this identity. This can serve as a possible justification for the aggressive sexual behavior by some men. The following lexicon describes that the manner in which women dress is to attract male attention:

- ***Adjectives:*** *sexy*, *atractiva* (attractive), *sofisticado* (sophisticated), *bonita* (pretty), *voluptuosa* (voluptuous)

The only aspect of a woman that the text producer discusses is her body. C1, C2 and C3 state that these adjectives describe the physical appearance of a woman that is to, as C1 describes, "*despertar el deseo sexual de los hombres*" (awake male sexual desire). The body and the physical appearance are enhanced by these adjectives to sexually entice the assumed male reader. C1 mentions that women dress this way as a form of competition with other women for male attention. C2 states that these adjectives not only describe their physical appearance but also their personality, which silences the women from expressing their true desires. The text producer stereotypes women as those that must

(and want to) use their bodies to 'get' what they want: sex and male attention. The words *sexy* and *atractiva* (attractive) are among those that repeat throughout the text. Therefore, although there may be a potpourri of adjectives that describe a woman's appearance the repetition of these two words provides the overall ideology that they dress this way for men.

- **Adverbs:** *provocativamente* (provocatively), *sexualmente* (sexually)

These adverbs describe the way that women wear certain articles of clothing. C1 states that they are used to describe a woman that is more daring and adventurous with her attire. C1 and C2 state that the more provocatively a woman dresses the more voluptuous and sexy she will appear to invite male attention. However, it is debatable whether or not it is wanted or unwanted. These two adverbs repeat throughout the text to describe how women wear their clothing so that they may appear sexier and more attractive.

- **Verbs:** *atraer* (to attract), *mostrar* (to display)

The woman's body is an object that is used as a form of currency to 'purchase' male sexual desire (Rice, 2002). C1 and C2 state that these verbs allude to the fact that all women use their bodies so that men will find them sexually attractive and desire them. Although, this may be true to a certain extent, it is unethical to generalize that when a woman dresses 'sexy' that she is trying to attract male attention for sex. Also, dressing 'sexy' is a very subjective interpretation on the part of men because each man may have his own idea as to what is attractive. Thus, a woman may be at risk of sexual aggression. I discuss this in the next section.

#### 4.4.3 Level of the Sentence

The sentence structures that the coders found agreement are the following: *declaratives*, *imperatives*, *interrogatives* and *metaphors*. Each of these sentence structures help to build the following gender identity categories: (b) *Women as silenced sex objects* and (c) *Women in need to be desired*.

##### (b) *Women as silenced sex objects* and (c) *Women in need to be desired*

...even though the body and life are something external, just like property, nevertheless my personality is mounded by such experiences, because my most immediate identity rests in my body (Hegel, 1801 as cited in Benard and Schlaffer, 1997).

This gender identity category is the most predominant throughout the text. As mentioned in the latter section, women are silenced and their bodies speak on their behalf. The female body plays a passive role in which men gaze upon for sexual enjoyment (Rice, 2002). In this sense women are seen as the prey of male sexual desire. The text serves as a guide for men to learn how to interpret women's sexual desires based upon certain apparel that accentuates specific parts of her body. The coders categorized this inventory of female clothing habits as declarative statements.

##### i. *Declarative*

(a) *Tacones altos: Quiere lucir sus nalgas, mostrarse exuberante*

(High heels: She wants to show off her buttocks, displaying herself voluptuously) **C1 & C2** (Jones, 2008, p. 144).

(b) *Suéter Delgado: Pretende mostrar sus formas y provocar el tacto* (Slender sweater: She is trying to show of her shape and provoke touch) **C1 & C2** (Jones, 2008, p. 144).

(c) *Top con gran escote: Quiere mostrar que está interesada sexualmente* (Low-cut top: She wants to show that she is sexually interested) **C1 & C2** (Jones, 2008, p. 144).

The *guía rápida del atuendo femenino* (*quick guide to feminine apparel*) appears in the middle of the article as a concise revision of what the text producer discusses in more detail within the text. The breasts and buttocks are the parts of the body that are primarily objectified. The text producer plays a pivotal role because she is a woman and is using her voice to speak on behalf of the entire female population. She generalizes to a (predominantly) male audience that the women that wear this clothing are communicating that they want to have sexual intercourse. This is seen in all three declaratives where the text producer states that women are communicating the desire for sex indirectly via clothing. There is no repetition of these exact phrases, but there is repetition in the ideology that women use certain attire that conveys sexual desire.

C1 and C2 state that men constantly search for women to engage in sexual intercourse and through the use of this guide they can interpret which women are sexually available. Thus, with this information in hand, C1 states that they must use certain strategies in order for the woman to engage in sexual intercourse. C2 also recognizes that the text producer describes women as those that purposely objectify themselves as a means to entice male sexual desire. This is discriminatory against women because it is stating that this is what all women want. By focusing purely on the body of a woman –

and letting it speak for her – she is silenced from expressing directly her true desires and intentions. This may lead to women being sexually harassed and attacked by some men if they take this guide as a pretext to justify their sexual urges (Rice, 2002).

Unfortunately, women continue to take the blame for such unwanted sexual attention:

...popular opinion goes on to explain, women provoke it, with their fashions, their manner of walking, their behavior. These are familiar arguments; we hear them whenever the subject of violence against women comes up (Benard and Schlaffer, 1997).

This discourse constructs women as sexual objects that provoke men on purpose. This is exemplified in declarative *(b) provocar el tacto* (to provoke touch) which states that women want to be sexually acted upon by men. This can also be seen by the declarative statement that C2<sup>4</sup> identified:

*Y cuando yo (o mejor tú) has quitado mi top para mostrar mi lencería en su totalidad, es seguro decir que hemos pasado del “mira sin tocar” al “pon tus manos encima”*  
(And when I {or better you} has taken off my top to show my lingerie in its totality, it is safe to say that we have gone from “look don't touch” to put your hands on top) (Jones, 2008, p. 146).

Thus, women are purposefully marketing their bodies so that men will be attracted to them along with acting upon that attraction. Sexual harassment and assault is one of the ways that some men exert and maintain their power over women (Benard and Schlaffer,

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<sup>4</sup> C2 categorized this quote as a declarative that expresses the same sentiments.

1997). These ideological messages of gender roles are not unorthodox for *Men's Health*. It promotes the *new man* identity as one that includes hypersexuality which may be used to maintain sexual control over women (Beynon, 2002). I do not suggest nor generalize in this thesis that all men sexually harass or assault women. However, it does not cancel out the possibility that it could be used as a pretext by some men to justify their actions.

In relation to events in Mexico, in 2008 a Mexican university banned miniskirts and all forms of provocative clothing in order to decrease sexual violence against its female student body (*Sugiere Iglesia a mujeres*, 2008). They also advise women not to engage in conversations that discuss sex and to refrain from using gestures that may instigate undesired sexual aggression. This is only one source in which I found this to be an issue in Mexico. However, I do not exclude the possibility that it is an important issue that women from all sectors of Mexican society are concerned. Therefore, the text that is under analysis may provide a pretext to its readers and reproduce the myth that all women purposefully provoke men's sexual desire as if they were 'asking for it' (Ehrlich and King, 1996). This text constructs the female gender as a silenced sex object where a man may subjectively interpret her desires to his liking. One of the ways to diminish the myth that all women purposefully objectify themselves for men is to produce discourse that does not construct this as a component of female gender identity or that men are sexual predators (Beynon, 2002).

*ii. Interrogative*

(a) *¿Te gusta lo que ves?* (Do you like what you see?)

**C1,C2,C3** (Jones, 2008, p. 142).

- (b) *¿Se fijará en mis nalgas?* (Will he pay attention to my buttocks? **C1,C2,C3** (Jones, 2008, p. 146).

The text producer makes generalizations through interrogatives (a) and (b) as if all women purposefully objectify themselves. Interrogative (a) is directly asking the audience if the man will enjoy what he observes while interrogative (b) represents the thought of women in regards to whether the man will fixate on this part of her body. These two interrogatives do not repeat throughout the text. However, they do resemble each other in that they describe the female gender to include the identity of the silenced sex object.

The article is divided into six sections, each describing an article of clothing. In each section, there are three subsections where the text producer uses the first person: 1) *Traigo puesto* (What I have on) which discusses the outfit under analysis 2) *Lo que pienso* (What I'm thinking) which informs the reader as to the message that the particular article of clothing is transmitting and 3) *Haz esto* (do this) tells the reader what to do with the information that the text producer has provided. Interrogatives (a) and (b) derive from two of the *Lo que pienso* subsections. Interrogative (a) refers to a V-neck blouse and (b) refers to high heels. These interrogatives suggest that women objectify themselves on purpose to stimulate men and send the message that they are sexually available. Not only might this signal unwanted sexual attention, but C3 also states that it constructs the female gender identity to preoccupy about the physical appearance. This may perpetuate further patriarchal power over women by reproducing the ideology that women are objects for men to choose.

iii. *Imperative*

- (a) *Soy una chica sensual, así que **abrázame** y **muéstrate** cariñoso con los arrumacos* (I am a sensual girl, therefore hug me and be loving towards me by cuddling and kissing) **C2 & C3 (C1, personification)** (*emphasis mine*) (Jones, 2008, p. 146).
- (b) *Top que muestra los tirantes del bra: “**Mira** lo que hay debajo. Podrías obtenerlo”* (Top that shows bra straps: “Look what’s underneath. You could get it.”) **C1 & C2** (*emphasis mine*) (Jones, 2008, p. 146).

The imperative sentences are directly commanding the audience to perform an act. There are no repetitions of these two imperatives. However, imperatives are present in the text, especially in the subsections *Haz esto* (do this), such as imperative (a). This section explains the message that a soft-material blouse truly expresses. Later on in section 4.5 *Relationship between Text Producer and Reader*, C3 mentions that once the reader has deciphered the ‘hidden messages’ of female attire, he is to put what he has learned into action. The text producer stereotypes women that wear soft-material blouses to be sensual individuals that use their body to entice sexual desire. The female is constructed as an individual that does not have her own voice to express what she wants, her identity or personality. Instead, her body does it for her. Imperative (b) derives from the subsection, *Lo que pienso* (what I’m thinking), which discusses visible bra straps. C2 states that the imperative assumes that women use their clothing in this manner to entice men to have sexual contact with their body. C1 mentions that, *podrías obtenerlo* (you

could have it) suggests that women desire sex and that he must convince her to have sexual relations with him. This is because men are 'always' in search for sex, which is one of the characteristics of the *new man* identity. Imperative (b) may be negotiated as a device to provoke the reader because it refers to a woman's breasts while also stating his right to sexually pursue her as a passive object for his physical and/or visual gratification.

*iv. Metaphor*

(a) *Hay ocasiones en las que quiero lucirme como pavo real, y me pondré algo atractivo y sexy* (There are times when I want to show myself off like a peacock, and I will put on something attractive and sexy) **C1, C2, C3** (Jones, 2008, p. 146).

Women have often been compared to animals in regards to their sexuality (Mills, 1995). This metaphor does not repeat. Although this metaphor does not repeat, the title of the text (Read between the lines) repeats ideology of female objectification. In metaphor (a), women are compared to a male bird that displays his feathers to attract female mates. This is ironic because this text constructs women as the predominantly figures that sexually attract the man, not vice versa. In this scenario, the feathers are substituted for parts of her body. The coders identify that the text producer identifies women as sex objects that are in need of masculine sexual attention through the use of their body. They mention that they must take care of their physical appearance so that they are the center of attention and that men will find them attractive. C2 mentions that this is how women will feel happy with themselves.

Sexism may also be negotiated within the semiotic images that accompany the discourse. The model at the beginning of the text is seen taking off her clothes with her back to the reader. It displays her buttocks in which serves as a visual ploy to parallel the metaphoric title: *Lee entre los pliegues* (Read between the lines), the lines (*pliegues*) represent the crevice between the buttocks. The other images include women that are wearing the attire that the text presents while displaying a seductive and surprised gaze as if they were being observed. These images may be negotiated as demonstrating the objectification of women. The coders mention this need for attention as a reflection of the woman's need to be desired, envied and observed. Her sense of attractiveness and confidence comes from being chosen by the man out of a group of women. Castañeda (2002) expresses a similar opinion:

*El problema en todo esto es la calificación de los hombres hacen de las mujeres depende enteramente del gusto de ellos, y no de las características de ellas...en donde una vez más, las mujeres son objetos, no sujetos con existencia propia* (The problem of all of this is how men rate women in which entirely depends on what they {the men} like, and not the personalities of the women...in which once again, women are objects and not subjects with their own existence) (p. 232).

Metaphor (*a*) derives from the section that discusses how the color of clothing is important. She states that red is a color that women wear in order to be detected with greater precision and separate themselves from other women. The coders stated that this

gives women a sense of pride and originality because they have now become a target that is easier to mark that sets them apart from other women.

#### **4.4.4 Level of Discourse**

The analysis at the level of discourse presents a gender identity: *(d) Women as reproductive objects*. As I have discussed in the former two discussions, the text producer constructs the female gender to include the identity of the silenced sex object. The coders state that at the discourse structure, *argumentation*, serves as a scientific justification as to why women objectify themselves for male attention.

##### **i. Argumentation**

- (a) *A los chicos les gusta mirar este tipo de cuerpos porque la copula con hembras que los poseen tiene mayores probabilidades de producir un bebé sano...* (Boys like to look at these types of bodies because copulation with females that possess this body type have a greater chance to produce a healthy baby) **C1,C2,C3** (Platek, as cited in Jones, 2008, p. 42).
- (b) *Las investigaciones comprueban que ellas se visten más provocativamente y muestran más piel cuando están ovulando* (Studies show that they dress more provocatively and show more skin when they are ovulating) **C1** (Jones, 2008, p. 142).
- (c) *Es por eso que nos arreglamos más, mostramos más el busto y ponemos más atención a nuestra apariencia. Así es*

*como tratamos de aumentar nuestras posibilidades de ligue* (This is why we fix ourselves up more; we show more of our chest, we pay more attention to our appearance. This is how we try to increase our possibilities in finding a boyfriend) C2 (Durante, as cited in Jones, 2008, p. 146).

This text uses scientific studies on evolutionary social psychology in order to academically support their arguments. There are several experts in the field that discuss what their research has uncovered as to what a woman does when she is in search for a man. To make sure that these individuals were real experts in their field I researched their backgrounds and each has a Ph.D (or is a Ph.D candidate) in evolutionary social psychology or related disciplines. I found this information on their academic web pages that discuss their current research: Dr. Maryanne Fisher, psychology from Saint Mary's University; Kristina Durante, Ph.d candidate in evolutionary psychology at the University of Texas at Austin; Dr. Steven M. Platek, biopsychology from Georgia Gwinnet College and Dr. David M. Buss, evolutionary psychology from the University of Texas.

Being that I, nor the three coders, are experts in this field, I do not argue that these studies are invalid or that evolutionary psychology is wrong. However, I argue that the text producer may only present the basic information about the studies in order to support gender stereotypes. The methodology portions of the studies are not included from the discussion such as important independent variables: age, ethnicity, religion, economic status of the participants, geographic location and chronology of the study. All of these variables are vital in order to make any objective conclusions of the studies. However,

since *Men's Health* is for entertain purposes it does not present this information as it would in an academic journal. Therefore, the text producer instead presents the basic components of the studies as a means to support and justify their arguments.

Consequently, some male readers may use these studies as a pretext to maintain sexual power over women.

The text producer argues that women dress more provocatively to project certain body parts (hips, breasts and buttocks) to attract male attention. C1 identified argumentation (*b*) to assert that when a woman ovulates she is ready to mate and therefore dresses provocatively. The coders identified argumentation (*a*) to state that men instinctively go after these body types because they demonstrate her capability of producing a healthy baby. C3 identifies that argumentation (*a*) repeats. The ideology that women possess this body type in regards to producing a healthy child is repeated. Thus, in order for a man to choose her, she must augment her body to his liking by utilizing certain apparel (low-cut blouses, high heel shoes, soft fabric sweaters and bright colors). This will tantalize his sexual desire and leave her to be the passive object that is 'conquered'. As I mentioned, I cannot state that these studies are invalid or misguided because I have not read them for myself. However, one must ask, *Where do these attractions and sexual impulses derive from?* and *Why do women and men know these unwritten rules in regards to love, sex and relationships?* As a social constructionist, I propose that it is not one-hundred percent biological. Society tells men and women what is attractive and unattractive. This is evident in argumentation (*a*) where it states what body types that men are attracted to – or at least are supposed to be attracted to. It also instills in the readers what gender roles they need to perform. This based on their

biological sex. These gender roles form a part of their identity. In this case C2 identifies that in argumentation (*c*) the text producer suggests that women use clothing so that they can be as attractive as possible, thus making them silenced sex objects.

The text producer reproduces these female identities and ideologies by utilizing vague portions of the studies to support their arguments. In argumentation (*c*), Ph.D. candidate Kristen Durante says “*es por eso que nos arreglamos más, mostramos más el busto y ponemos más atención a nuestra apariencia*” (this is why we fix ourselves up more, show more of our chest and take better care of our appearance) (Durante as cited in Jones, 2008, p. 146). It is not certain if this is extracted from an interview that *Men's Health* had with Durante, if it derives from a study or another source. However, one must be critical that this quote may have been taken out of context. As I stated previously stated the comments, testimonials and written passages may be altered in order to accommodate the message of the text. Thus, when studies are used to support and argument, one must be critical as to *what* information is presented and *how* it is presented.

**ii. Fragmentation**

- (a) *Es por eso que nos arreglamos más, mostramos más el busto y ponemos más atención a nuestra apariencia*  
 (This is why we fix ourselves up more; we show more of our chest and we pay more attention to our appearance)  
**C1 & C2** (*emphasis mine*) (Durante, as cited in Jones, 2008, p. 146).

- (b) *¿Se fijará en mis **nalgas**? / Quiere lucir mis **nalgas** / Los tacones levantan los **glúteos** / Exclama: ¡Qué buenos zapatos! {Después de varias citas puedes decir “tu **trasero** se ve hermosa con esos jeans”}* (Will he notice my buttocks? / She wants to show off her buttocks / High heels lift the buttocks / Exclaim: What nice shoes! {After a few dates you can say ‘your bottom looks beautiful in these jeans’}) **C1 & C2** (*emphasis mine*) (Jones, 2008, p. 146).

Mills (1995) defines fragmentation when the text producer describes an individual by the parts of their body versus their personality. In this thesis, fragmentation describes and constructs female gender identity as fragmented sex objects. In reference to Durante’s argument on ovulation, when women are at this point in their cycle, they want to display their bodies more in order to attract a man. Her body is fragmented by the hips, breasts and buttocks. Once again, the woman is silenced as her body serves as her voice. Her body is her most important sense of worth. C1 and C2 identified fragmentation (*a*) and (*b*) as fragmenting a woman’s chest and buttocks. In fragmentation (*a*) the use of the feminine possessive pronoun *nuestra* (our) and the feminine pronoun *nosotras* (we) supports C2’s claim that women identify themselves as sex objects and do so purposefully for male attention. C1 and C2 state that in argumentation (*b*), the breast and buttocks of a woman are what attract a man sexually and by showing off these body parts it is the only way that a man will be interested in her. This reflects how a woman can be subservient to man because he judges her worth based upon if he finds her attractive: “most women know that the failure to achieve a minimum standard of sexual

attractiveness in our society renders a woman untouchable” (Rice, 2002, p. 175). A woman that is “untouchable” ultimately loses her value in society because a man does not desire her. This could include not having large (or small) enough breasts, buttocks or a curvaceous figure. These statements reproduce the gender ideology of male dominance. That is to say, they control the woman by comparing her physical appearance to her worth.

**iii. Presupposition**

(a) *Nada me hace sentir más dama que un vestido sobre todo cuando llevan cinturón. Estos reducen la cintura y resaltan las curvas* (Nothing makes me feel more like a lady than a dress, above all when comes with a belt. They reduce the waist and bring out the curves) **C2 & C3** (Jones, 2008, p. 142).

(b) *El rojo es un color sexy, sugiere que la persona es extrovertida, mientras que el azul es para alguien reservado. Es por eso que los que van de rojo buscan llamar la atención más que los que visten de gris o azul* (Red is a sexy color, it suggests that the person is extrovert, while blue is for someone reserved. That's why those that wear red look to attract more attention than those who wear grey or blue) **C1** (Cunningham as cited in Jones, 2008, p. 146).

The coders identified one stereotypical gender ideology: women want to display their bodies through wearing sexy attire. In presupposition (a), C2 and C3 state that a women's identity consists of expressing their femininity via clothing and that this is used to distinguish them from other women. C3 also mentions that it grants men the right to flatter women if they dress in this manner. However, compliments may be seen as a euphemism of verbal sexual harassment (Benard and Schlaffer, 1997). Nevertheless, as I have mentioned before, there may be women that enjoy flaunting their body and receiving flattery for it.

Presupposition (b) is similar in expression to that of presupposition (a). It presupposes that by wearing the color red, women are in search of sexual attention. I do not claim that the theories in psychology on color interpretation are invalid. However, by presupposing that *all* women that wear red (or any other 'bright' color) automatically desire sexual attention is discriminatory because it may provide a pretext for some men to act sexually aggressive towards women. These presuppositions identify women as sexual provokers that send messages through revealing clothing as a means to advertise that they want to engage in sexual intercourse. As a consequence, they could fall victim to the 'she asked for it' argument (Ehrlich and King, 1996).

As I mentioned in the discussion of *Cosmopolitan*, I cannot claim that *Men's Health* is a sexist magazine because only one article has been analyzed. I also cannot claim that all of the men that read the magazine accept these male and female gender ideologies for sex and relationships. However, I do propose that the magazine sometimes contains texts that reproduce these ideologies. Therefore, if a man wants to adopt the *new man* identity he will accept these characteristics by re-informing (or shaping) his

mental models as to what gender roles are performed by both men and women. Next, I propose a few alternatives for this text and the future texts that *Men's Health* may produce in regards to sex and relationships.

- ***From object to subject:*** This text produces an ideology of the female gender to be passive objects that perform three identities: *sex object* for lustful gratification, *desired object*, the need to feel desired and *reproducing object* to solely provide children. As Castañeda (2002) mentioned, a woman is neither her own boss nor her own leader. She is an object that conforms and submits to perform certain gender identities that perpetuate patriarchal dominance. Thus, I propose that the text refrain from reproducing these three female gender ideologies. Instead, I recommend that *Men's Health* produces ideology of sex and relationship that is contradictory to the ideologies that have been identified in the text under analysis. It should argue that men should not make subjective interpretations in relation to a woman's personality or what she desires solely based upon her wardrobe or body language. Rather, he should see her as an independent individual that has her own beliefs and interests. The question that is then posited is whether the magazine can continue to sell with this new ideology. I argue that anything is possible. In order to obtain an idea as to whether this new ideology would be successful is to ask the habitual readers of the magazine.
- ***From subjective to objective:*** One of the discourses that *Men's Health* provides to its readers is the latest scientific studies. Due to the objective of a particular section of the magazine, its description may be vague in which it simply states *studies have proven...* and nothing more. The description of the studies that the text producer

presents in this thesis is nebulous and general. This may allow the magazine to make subjective and biased claims about women and men. Therefore, although *Men's Health* provides scientific studies in relation to health and relationship issues, it is not an academic journal. The text producer may not present them in detail as would be seen in an academic paper. Therefore, for ethical purposes, I propose that the text producer mention that the text only presents the major components of the study and therefore generalizations cannot be concluded. I also propose that the text producer provide the source from which the studies derive so that the readers may have the opportunity to read and critically analyze the studies for themselves if they so desire. This may help to reduce the possibility of manipulation on part of the text producer. The other option is to present all the information that the study contains, however this may be unlikely due to space and genre of the magazine. Next I discuss the interaction analysis between the text producer and the reader.

#### ***4.5 Relationship between Text Producer and Reader, Men's Health***

The interaction between the text producer and the coders in this analysis differs from that of *Cosmopolitan* because in this analysis they are being addressed as men instead of women. Thus, their gender is an important fact that influences how they interact with the text producer.

- **1) *¿Cómo el productor del texto se dirige a ti y presupone que pertenezcas a un grupo de hombres o mujeres según sea el caso? ¿Cuáles son los elementos lingüísticos en los que bases tu razonamiento?*** (How does the text producer address you and assume that you pertain to a group of men or women? What are the linguistic elements in which you base your reasoning?)

The coders stated that a separation exists between the text producer and the reader because the text producer is a woman that is addressing a male audience. The text producer presupposes that the reader is sexually interested in women and wants to know how to have sexual relations with her. Because the text producer is a woman, she provides advice through the use of imperatives that appear as if she were letting an oblivious male audience in on the hidden secrets of women: what *they* want, what *you* need to do and *how* to read the signs – or in between the lines.

- 2) *¿Cómo el productor del texto se dirige a ti en el texto como si tuvieran una relación de amistad por el lenguaje que utiliza? ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?* (Based on the language style that the text producer uses how does he or she address you as if were friends? What are the linguistic elements in which you base your reasoning?)

C3 stated that the intimacy between her and the text producer was of friendship. C1 stated that the use of declarative statements allude to the audiences' personal experiences, thus trying to build a relationship of confidence and friendship. The masculine pronoun, *nosotros* (we) allows the text producer to form an intimacy relationship of trust and by including herself in the group of her all-male audience:

*...las mujeres menos atractivas se visten más sexy que las atractivas que no necesitan esforzarse tanto. **Todos hemos comprobado ese fenómeno** (...less attractive women dress sexier than the attractive ones that don't need to try so hard. **We** have all confirmed this phenomenon) (*emphasis mine*)*  
(Jones, 2008, p. 146).

Therefore, the text producer can relate to the audience by saying that not only have they confirmed this phenomenon, but she has as well. C2 mentioned that the over-all conversational rhetoric is informal that contains a 'buddy-buddy' tone in which the text producer address the reader with the informal pronoun *tú* (you). Thus, being that the text producer provides answers and advice, she needs to approach the reader in an informal and friendly manner. This way she can maintain his interest and allows him to feel a sense of belonging to the magazine community.

- **3) *¿Qué tipo de efecto crees tú que el sexo del productor del texto tiene con el (la) lector(a)? (credibilidad sobre el tema, generalización, etc.)*** (What type of effect do you think that the sex of the text producer has on the reader? {credibility in regards to the subject matter, generalizations, etc.})

The coders stated that by the fact that the text producer is a woman, it allocates more credibility to the text versus had it been a man. C2 also mentions the studies and the fact that the text producer is a relationship expert helps to further validate biased gender ideologies. The text producer serves as a representative figure for all women to speak on their behalf to the male audience. This generalization perpetuates gender stereotypes such as all women objectify their body with provocative attire to attract men.

- **4) *A partir de tus respuestas a las preguntas (A) a (B), ¿Qué tipo de efecto tiene este estilo discursivo del texto sobre ti y por qué?*** (Apart from your responses to questions (A) and (B), what type of effect does the text's discourse style have on you and why?)

The coders stated that the sex of the text producer helps to construct a relationship of confidence in the acceptance and endorsement of biased gender ideologies. These ideologies state that a woman's only desire is to sexually stimulate the man by using her

body and that a man needs to respond to this incentive. C3 states that the text is one of putting the 'theory' into practice. After the reader has learned what the messages of female attire are, he is then supposed to act upon the stimuli. This comes at the end of each section entitled *Haz esto (do this)*. Thus, it is the apparel that will determine the manner in which a man should approach the woman and what he should do to her. This constructs male and female gender identities as to what their roles are in the sexual encounter.

- **5) *¿Qué conocimiento previo acerca de los hombres y las mujeres el productor del texto supone que tú sabes y aceptas? ¿Cómo demuestra prejuicios hacia el género masculino y/o femenino?*** (What previous knowledge about men and women does the text producer assume that you know or accept? How does this demonstrate bias towards the male and/or female gender?)

The coders mentioned that the previous knowledge needed to comprehend the text is the Western concepts of male and female beauty, especially the parts of the female body that are most valued by men (breast, buttocks and hips). The text producer implements traditional female ideologies in that their sole concern is to appear attractive for men so that they may be chosen as their sexual partner. C2 and C3 also identified sexism towards men in regards to their physique in which the reader needs to possess the social cognition that men are supposed to be muscular (Beynon, 2002). There is one occurrence in the article where C2 and C3 identified the noun phrases *alta calidad* (high quality) (Jones, 2008, p. 142) and *perdedores genéticos* (genetic losers) (Jones, 2008, p. 142) to describe men that do not possess this robust physique. Thus, in order to avoid these derogatory identities, the reader must obtain the body of the *new man* through the

purchase of the magazine and the products that it markets. On the last page of the article there is an ad for *Maximum Human Performance* protein powder. As I mentioned in *Chapter Two*, section 2.7.2 *Control over public discourse*, these are the products that help to fund the magazine and thus its discourse may need to promote its usage regardless if it is positive or demeaning (McLoughlin, 2000). Therefore, the text does not solely exhibit sexism towards the physique of women, but also to that of its male readers.

The over-all causal and friendly tone of the text, the sex of the text producer and academic studies demonstrate how the reader may trust and accept these sexist gender ideologies as a natural part of human existence. Thus, it is not only the personal and social cognition of gender that the reader has; it is also the manner in which the text producer addresses the reader. It can serve as a tactic to try and manipulate the reader if he lacks this knowledge in his personal and social cognition. For example, if a reader has never dated a woman nor had sexual intercourse, the text producer may be able to manipulate the reader in accepting and believe these sexist ideologies. This in turn may reconstruct his mental models for gender because he does not possess the previous knowledge or experience in order to support or reject the ideology(ies) that the text producer presents. Next I discuss the coders' beliefs in regards to sexism in Mexico.

#### ***4.6. Sexism in Mexico***

Sexism in Mexico is an important issue to address because it serves as the social component to critically analyzing sexist discourse. However, the discussion on sexism is limited because the opinions and attitudes derive from only three individuals: the coders. The coders are from three different states within the central region of Mexico. It is expected that their views on sexism in Mexico vary to some degree, yet also show signs

of similarity due to the same geographical region. Also, the view of sexism in Mexico is based on a female point of view. Thus, this thesis only has a limited understanding of sexism's place in Mexican society. The responses to the questions vary in length and complexity. As a recommendation for future studies, I suggest that questions such as these should be done in an interview. This would allow for the researcher to ask the participant to clarify and elaborate on certain points if necessary.

- **1) *¿Qué conocimiento previo un/a mexicano/a tiene sobre el género en México para comprender el texto?*** (What previous knowledge does a Mexican man or woman have about gender in Mexico in order to comprehend the text?)

C1 and C3 state that readers of both magazines must have a social cognition of what stereotypes exist in Mexican society. C1 adds that the previous knowledge of North American and Mexican gender biased ideologies is also required. However, C1 and C3 do not provide a detailed response as to what it is that this previous knowledge contains. C2 on the other hand gives a more detailed account by stating that the analyzed texts are a good demonstration as to what the gender ideologies are in relation to sex and relationships. In *Juego de los números* (The number game) the ideology is that women are not supposed to be sexually experienced and if they are, it is taboo for them to divulge openly about their sexual history. However, for men this is to the contrary. They are sociably permitted to experiment and speak freely about their sexuality. Women are also silenced pleasers that must perform two sexual identities simultaneously for the man's pride and satisfaction. In *Lee entre los pliegues* (Read between the lines) women are silenced sex objects that can only obtain a man through the use of their bodies.

Therefore, although the two texts may be translations, this suggests that perhaps the

previous knowledge of gender roles in regards to of sex and relationships does not differ much between North American and Mexican societies.

- 2) *¿Cuáles son los papeles de género en el sexo, amor, relaciones, trabajo de las mujeres y de los hombres en México? ¿Todavía existe el sexismo en los aspectos de sexo, amor, relaciones, trabajo en México? ¿Crees que está cambiando?* (What are the gender roles in regards to sex, love, relationships and work for men and women in Mexico? Does sexism still exist in these aspects in Mexico? Do you believe that it is changing?)

In *sex*, women have more liberty to engage in sexual intercourse and express their sexual history more openly in present day society. Nevertheless, there still exists the taboo between women and sex. They are constantly at risk of being identified as promiscuous or boring if they have a too ample or too insufficient sex history. Men continue to be praised for their many sexual adventures and are encouraged to do so in order to display their masculinity. In *love*, women are those that are supposed to be romantic and express their feelings. Men on the other hand do not need to openly express these same sentiments or they will be viewed as 'soft' or even 'gay' as C2 explains. In *occupation*, the coders state that women now possess the opportunity to gain as much money as men or even more. However, this is not common. Employers typically hire women for positions that do not pay much and are discriminated against for the possibility of becoming pregnant. Overall, the coders agreed that there is more equality for women than in years passed, however the ideology of male dominance over women continues to linger within society.

- 3) *Cosmopolitan y Men's Health son revistas estadounidenses y no son escritas 100% por gente de México o América Latina. Por ejemplo, el 70% del texto en Men's Health México son traducciones de la versión estadounidense. ¿Crees que estas revistas están transmitiendo ideas y cultura norteamericana sobre el género y sexismo? ¿por qué? o ¿por qué no?* (Cosmopolitan and Men's Health are magazines from the United States and are not written 100% by people from Mexico or Latin America. For example, 70% of Men's Health México is translations from the United States version. Do you believe that these magazines are transmitting North American ideas and culture in regards to gender and sexism? Why or why not?)

The coders' responses to this question are interesting because they are different from what I had expected. C1 and C2 mentioned that in general, *Cosmopolitan* sells the *Cosmo girl* identity that includes being sexually adventurous without feeling ashamed (however, the text under analysis contradicts this ideology). The coders mention that this ideological concept is foreign to Mexico and that by reading the magazine, the middle - upper class young adult women may be able to construct a new identity that includes sexual liberation and experimentation. On the other hand, C2 mentions that the ideologies that *Men's Health* sells, such as male domination over women and the muscular body, are not foreign to Mexico. To the contrary, she states that the discourse only reinforces the ideologies of gender bias that have long been present in Mexican society and around the world. She also states that the discourse of lifestyle magazines of Mexican origin is similar to that of *Cosmopolitan* and *Men's Health* in that they reinforce male and female gender ideologies for beauty, fashion and relationships. However, C3 provides an interesting perspective on the ideology that *Cosmopolitan* and *Men's Health*

are promoting equality. She states that she does not believe that gender equality has been fully accepted by Mexican society. However, by reviewing her analyses of both texts, it does not appear that these two magazines are promoting gender equality. This may be because she is not a habitual reader of either magazine and that she has only analyzed one text from each. Therefore, she may be proposing what the general ideology of the magazines is. Before the coders analyzed the texts, I explained a brief history of *Cosmopolitan* and *Men's Health* so that they could have a better understanding of its *context of production* (Mills, 1995). This may have also influenced their negotiation (coding) of the text. However, by following the feminist stylistics method, I felt that they needed to know this information in order to code the data. I mentioned to the coders that *Cosmopolitan* promotes the *sex and the single woman* identity. Thus, C3 may believe that the over-all message of this magazine is to support women's sexual equality. Nevertheless, I did not say that *Men's Health* sent the same ideological message. Interestingly enough by examining her analysis of *Lee entre los pliegues* (Read between the lines), it does not support the notion that it endorses gender equality, but rather male domination. Based on the fact that she is not a member of the two magazines, she may have negotiated the over-all ideology versus the articles that she analyzed. However, she is in agreement with the other coders in the belief that if these magazines are promoting gender equality, Mexico has not yet adopted it in its totality. In the following chapter I discuss the conclusions of this study and briefly restate its limitations and recommendations for future studies.