

Universidad de las Américas Puebla

**Constructing Gender Ideology and Identity via Sexist Discourse in Two Texts from
the Mexican editions of *Cosmopolitan* and *Men's Health***

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Sexist Discourse in *Cosmopolitan* and *Men's Health* I.

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Dedications

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Abstract

In the academic disciplines of sociology (gender studies) and applied linguistics (critical discourse analysis) there is a lack of research that fuses together sexism and critical discourse analysis (CDA). This thesis presents the Mexican editions of two North American magazines, *Cosmopolitan* and *Men's Health* targeted towards middle-upper class Mexican youth. The purpose of this thesis is to provide an example as to how one article from each magazine use specific lexicon, sentence and discourse structures to construct stereotypical gender ideologies and identities in relation to relationships and sex. Another purpose of this thesis is to present these findings to the habitual readers of the magazine so that they may critically question and negotiate what they believe is sexist discourse and if they decide to accept it or reject it. By providing an alternative point of view from the traditional gender ideologies, this may help to reduce manipulation that might occur between the magazine companies' and its readers.

Terms in Spanish

I. Lexical Elements

- a. *Sustantivo* - Noun
- b. *Adjetivo* - Adjective
- c. *Verbo* - Verb
- d. *Adverbio* – Adverb
- e. *Frase sustantivo/adverbial/adjetivo* – Noun/Adverb/Adjective Phrase

II. Sentence Structures

- a. *Declarativa* – Declarative
- b. *Imperativa* – Imperative
- c. *Interrogativa* – Interrogative
- d. *Transitividad* – Transitivity
- e. *Metáfora* – Metaphor
- f. *Doble sentido* – Double entendre
- g. *Exclamación* – Exclamation
- h. *Personificación* – Personification
- i. *Frases ya hechas* – Already made phrases

III. Discourse Structures

- a. *Presuposición* – Presupposition
- b. *Discusión/Justificación* – Argumentation/Justification
- c. *Deshumanización* – Objectification
- d. *Fragmentación* – Fragmentation

IV. Extra words

- a. *Similitudes* – Similarities
- b. *Repetición* – Repetition

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- c. *Género* – Gender
- d. *Sexista* – Sexist
- e. *Sí* – Yes
- f. *Pregunta* – Question

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CHAPTER ONE: INTRODUCTION

Legally Blonde (2001):

Elle: I brought you some necessities. Pink sheets,
aromatherapy candles, loofah and the bible.
(holds up *Cosmopolitan*)

1.1 Introduction

The above cinema quote serves as an example to demonstrate the powerful effect that lifestyle magazines, such as *Cosmopolitan*, have on its readers - so much that it is used as a metaphor comparing it to the bible – a religious text that if followed and obeyed will lead to salvation and spiritual enlightenment. This salvation of course is to be reached by following the advice and information columns that pertain to sex/relationships, health, style and beauty topics. These are the characteristics of lifestyle magazines that sometimes use sexist discourse to construct traditional masculine and feminine gender ideologies (Walker, 2000). Van Dijk (1997) defines *ideologies* as self-representations of a group that are organized into mental schemas that include values, tasks, aims, identity, interests, etc. that subvert influence over the beliefs of its members. The habitual readers of a magazine can be considered members of a community that accept (and sometimes reject) the ideologies that the magazine provides (Kehily, 1999). Therefore, the magazine company that owns the title constructs gender ideologies through certain lexical items and sentence and discourse structures that may serve as a means to influence the reader's beliefs about their gender identity (Kehily, 1999; van Dijk, 2006). In order to serve the economic interest of the magazine, the company may manipulate sexist discourse to reproduce and sell gender ideologies that appear to represent 'the truth'. Thus, this will allow its readers (men and women) to reach a sense of enlightenment that

will make them 'better' people (Coulthard-Caldas, 1999; Weatherall, 2002). These ideologies are also produced on a global scale as many North American titles have reached international status such as *Glamour* and *GQ* (Machin and Thornborrow, 2003). The economic interest of magazines began with the post-World War II consumer boom of the 1950s, with the female audience the target of the magazine (Walker, 2000). They marketed domestic products from dish and laundry detergents to advice on marriage and maternity that reproduced female-gender ideologies that were ideal for the economic market. Although it is not strongly supported by some feminists such as Deborah Cameron and Dale Spender, men too have recently become a target audience for lifestyle magazines (Cameron, 1992, Mills, 1995, Winship, 2000). For men, the most popular lifestyle title is *Men's Health*.

Discourse plays an important role in the construction of gender identity from the moment a child is born by asking *Is it a boy or a girl?* (Eckert and McConnell-Ginet, 2003). From this moment forward, the construction of gender identity is on its way to formation with discourse helping to construct its path. From a social constructionist perspective, gender is a *concept* that is created and taught society versus the belief that it is something that is biologically inherited. Nevertheless, the powerful individuals of society claim that biology is an inherent part of gender as a means to justify the separation of men and women that ultimately subordinates and discriminates both sexes (Weatherall, 2002). Sexist discourse aids in producing and reproducing this discrimination that constrains men and women to identify themselves with traditional masculine and feminine ideologies. This thesis concentrates on Western ideologies of traditional masculinity and femininity: women are polite, maternal and sexually repressed while men

are aggressive, controlling and sexually 'wild' (Beynon, 2002). In this thesis I create my own definition of gender construction as the following:

Gender construction is the social construction of an individual's identity based on their biological sex (male/female). Discourse constructs gender behavior that a particular society deems acceptable.

The term sexist language derived from feminists during the Second Wave Feminist movement in the 1960s and 1970s (Cameron, 1992). They addressed the concept of how gender was a social construction used to 'box in' women that sexist language helped to maintain. There have been a number of definitions and perspectives on what sexist language is. How it is defined depends upon the basis of the researcher's. In this thesis I use the term sexist *discourse* instead of *language* because I analyze the *production context, content and textual (linguistic) features* of one article from each of the Mexican editions of *Cosmopolitan* and *Men's Health* that construct stereotypical gender ideologies and identities for men and women (Weatherall, 2002). Thus, the definition that I use for sexist discourse for this thesis is derived from the definition by Robertson and Parks (2004):

Sexist language includes words, phrases, and expressions that unnecessarily differentiate between women and men *or* exclude, trivialize, or diminish either gender (p. 233).

I introduce in the following sections the components that serve as the thesis's theoretical mark on sexist discourse in the construction gender ideology and identity via the two articles from *Cosmopolitan* and *Men's Health*. Next, I provide a justification for carrying out this thesis.

1.2 Justification for Study

The motivation for this research is to detect sexist discourse in the construction of stereotypical gender ideologies in one article from each magazine. The motivation is to critically analyze sexism that is presented in the two articles that may be negotiated as common sense - *naturalized* - and thus it is not often questioned (Cameron, 1992). It is the magazine companies that exert power to transmit sexist discourse in the production of stereotypical gender ideology that discriminates men and women for their economic advantage.

The majority of language and gender research in relation to magazine discourse have been conducted in the United States and the Great Britain. Such studies include those of Machin and Thornborrow (2003) *Branding and Discourse: The Case of Cosmopolitan* and Stibbe (2004) *Health and the Social Construction of Masculinity in Men's Health Magazine*. In this thesis I analyze another culture and language: Mexico and Spanish. I chose Mexico because there are no known studies that critically analyze magazine discourse from this region in the world. Thus, this thesis serves as a starting point towards the recognition and critical analysis of how magazine discourse in Mexico is capable of reproducing stereotypical male and female gender ideologies and identities to young adults that pertain to the middle-upper class sector of Mexican society.

Sexism can be a sensitive subject to critically analyze for both men and women. There are women that possess anti-feminist ideologies and believe that feminists are disrupting and ridiculing the traditional gender ideologies of men and women (Steuter, 1992). As a limitation to this thesis I do not have the input from the habitual readers of these magazines as to whether they negotiate the discourse to be producing sexist

ideology. I also do not know if they would accept or reject the sexist ideology(ies) if they indeed detected sexism. Therefore, without this perspective (and the fact that I am from North America and not a habitual reader of these magazines), I cannot claim the elimination of sexist discourse from these the Mexican edition of these magazines.

However, what this thesis does offer is a critical analysis of one article from each magazine in order to provide a perspective on how discourse can be negotiated sexist in constructing biased gender ideologies. Nevertheless, it is initially the decision of the members that pertain to these magazine communities to decide if they accept or reject these ideologies as sexist and if they want them to be abolished. By introducing an alternative point of view from the traditional gender ideologies, this may help to reduce manipulation that might occur on behalf of the magazine companies' towards its readers.

1.3 Applied Linguistics and Sociolinguistics

The study of sexist discourse falls under a larger academic discipline known as Applied Linguistics. Applied Linguistics focuses on how language is applied and put into practice within various subfields of language such as literacy, discourse analysis, critical discourse analysis, first and second language acquisition, psycholinguistics, sociolinguistics and pragmatics (Cook, 2003). This thesis includes the sociolinguistics and discourse analysis subfields. Sociolinguistics is the study of how a society uses language as well as shape it based on the interlocutors and social context of the communicative event (Cameron, 1992). Social contexts can include educational settings, doctors' offices, bureaucratic institutions, clubs, bars, houses of acquaintances, parks, intimate settings, meetings, mass media, etc. in which discourse is negotiated and constrained based on the social categorizations of the interlocutors. These include race,

gender, age and economic status to name a few. Discourse can also produce discrimination by stereotyping people based on these categorizations, especially in regards to race and gender. Magazines are a form of literature that is created by society whose discourse produces certain ideologies in regards to various subjects. In relation to this thesis, they are the stereotypical male and female gender ideologies in regards relationships and sex. The social context is the magazine and the interlocutors are the reader and the text producer. *Text producer* is a term I adopt from McLoughlin (2000). She states that the author of an article does not involve only one individual, but rather an entire group that includes the writers, the editorial staff of the magazine and the company that owns it. Hearst Corporation owns *Cosmopolitan* and Rodale Incorporated owns *Men's Health*. I discuss these two companies in *Chapter Two* sections 2.5.1 *Women's Magazines: Cosmopolitan* and 2.5.2 *Men's Magazines: Men's Health*.

In regards to the text producer, it is possible that the some of its members possess a less powerful position in the editorial hierarchy and do not realize that they are including sexism in the articles that they help to compose. This is known as *subtle sexism* and I discuss this further in section 2.4 *Sexist Discourse and Gender Construction*. However, it is also possible that the individuals that belong to the less powerful sector are *told* what to write from those who own the magazine and are conscious of its sexist ideology. I discuss this further in sections 1.6 *Gender and Discourse* and 2.5 *Previous Studies on Gender and Discrimination*. In regards to this thesis I argue that the text producers of *Cosmopolitan* and *Men's Health* do produce sexist ideology on occasion. I discuss this further in *Chapter Two* sections 2.5.1 and 2.5.2.

1.4 Discourse Analysis (DA)

The study of discourse within Applied Linguistics is a relatively new discipline that surfaced during the late 1960s (Coulthard, 1985). Before this time the two academic disciplines that dominated language and linguistics were *behaviorism* and the psycholinguistic studies of *generative grammar* by Noam Chomsky. Chomsky refuted the theory of behaviorism, which stated that language acquisition was a process of imitation. Instead he argued that all humans are born with a generative grammar and a language acquisition device (LAD) that filters and stores language, making them linguistically competent (Potter and Wetherell, 1987). However, Chomskian linguistics focuses on what John Lyons (Lyons, 1967 as cited in Coulthard, 1985) calls *idealized speech*. Chomskian linguistics focuses only on what are grammatically correct, idealized utterances that are regularized, standardized and decontextualized. Therefore, this line of thought does not consider natural speech to be apart of their data analysis due to its erroneous nature that include false starts and hedges. This is known as *performance data* because it is not scripted or planned in advance, therefore there is a more probably occurrence of grammatical errors being produced. However, this thesis analyzes written discourse that has previously planned and edited its content. Thus, although performance data does not constitute a part of this thesis, I find it important to mention in regards to the development of discourse analysis.

As language studies advanced in the late 1960s, many linguists began to shift from psycholinguistics to sociolinguistics. Linguists began to investigate beyond Chomsky's idealized grammar by applying language to social contexts to study *how* language was being used, in *what* contexts and to *whom* by *whom*. This developed into

Discourse Analysis (DA). Discourse analysts research the muddled and untidy characteristics of natural speech and apply it to how it is used by institutions and categorizations of individuals in context. As discourse analysts began to study the social components of natural speech, some analysts such as, Teun van Dijk and Norman Fairclough began to notice that discourse was used to exert and produce power in order to subordinate certain social groups of people (van Dijk, 2004). This can be seen in van Dijk's research on racist discourse in newspaper literature. Further discussion on what DA analyzes is seen in *Chapter Two: Literature Review*. Thus, as discourse analysts began to critically analyze written and spoken discourse, *Critical Discourse Analysis* (CDA) was born.

1.5 Critical Discourse Analysis (CDA)

CDA was recognized as a formal science in the 1990s, however its practice dates back before World War II with the Frankfurt School (van Dijk, 2001). In the late 1970s, predominantly in the UK and Australia, *critical linguistics* between language and discourse surfaced. Michael Halliday's *systemic functional linguistics* in 1978 identified how organizations used language. CDA also took part in other academic disciplines, especially in psychology and the social sciences during its emergence in the late 1960s and early 1970s. During this period, the racial and gender revolutions of the United States also became a breeding ground for critically analyzing discourse. In this case, sexist discourse (Titscher, Meyer, Wodak and Vetter, 2002). It must be made aware that CDA is method, not a theory, and does not belong to any particular school of thought. Its main focus is to elucidate that discourse that produces discrimination within society and try to change it by offering alternatives (van Dijk, 2001). There are two methods of CDA

that discourse scholars, Norman Fairclough, Teun van Dijk and Ruth Wodak base their analysis (Titscher, Meyer, Wodak and Vetter, 2002). Fairclough bases his CDA method on the work of Michael Halliday while the method of van Dijk and Wodak concentrates more on the psycholinguistic side of discourse processing based on cognitive models such as the: mental event and context. Despite the various methods of CDA, it embodies the same goal: “to deal primarily with the discourse dimensions of power abuse and the injustice and inequality that result from it” (van Dijk, 1993, p. 252). It focuses on the relationship that exists between the social practice of discourse and power with dominance and social inequality. Van Dijk defines *dominance* as the inequality that the society’s elite institutions exert on less-powerful social groups based upon their culture, socioeconomic class, ethnicity, race and gender. In regards to magazines, the power that is held by the magazine companies appears to have psychological control over its readers by eliciting sexist discourse so that they conform to their ‘assigned’ gender identity.

One of the social groups that began to take a stand against their own oppression was feminists (predominantly white, middle-class) during the 1960s Second Wave Feminist Movement in the United States (the first one being the Women Suffrage movement of 1920). They began to notice that their oppression was caused by the reproduction of sexist language (Cameron, 1992). They began to critically analyze discourse that was producing stereotypical gender ideologies and identities of men and women.

1.6 Feminist Stylistics

Critical linguistics makes up the basis for feminist stylistics. It is a theoretical approach that critically analyzes texts that use discourse to discriminate women *or* men based upon

their gender (Mills, 1995). The goal of feminist stylistics is to criticize texts for sexist discourse and to bring awareness of the stereotypical gender ideologies of men and women as if they were natural or common sense. Mills (1995) warns that the feminist analyst cannot analyze a text solely based on the content because this would lead to *close reading techniques*, “the reader concentrates on small sections of the text and analyses the language very closely in order to help her come to an interpretation” (p. 204). This occurs when the analyst relies purely on their intuitions and this can be subjective because there is no criteria in which to base the analysis. It is also at risk to reproducing the ‘common sense’ style of reading. In order to avoid this, Mills presents a feminist stylistics model to analyze a text that I present in *Chapter Two: Literature Review*.

1.7 Gender and Discourse

Similar to discourse analysis and critical discourse analysis, the study of gender and discourse is a relatively new discipline in Applied Linguistics. Before the Women’s Movement in the 1960s, it was assumed that the study of language automatically correlated to men’s use of language because men were the prototype subject while the woman as considered to be ‘the other’ (Coates, 2004). This sentiment also existed in medicine. As late as the eighteenth century, the medical profession only acknowledged the male sex as being the one true sex. This demonstrates that the female sex was considered to be just a ‘copy’ to that of the superior male. This biological ‘evidence’ legitimized the inferiority of women and their lack of importance within the larger patriarchal society.

Nevertheless, during the Feminist movement of the sixties, linguists such as Robin Lakoff and Dale Spender challenged the idea of male-only linguistic studies by

introducing the concept of how men and women speak *differently* and how language has *silenced* women. The concept of speaking differently brings about the awareness that society creates discourse which in turn teaches, and/or constrains, how men and women speak. Deborah Tannen discusses this in her book, *You Just Don't Understand* (Tannen, 1990 as cited by Coates, 2004). However, gender and discourse analysts did not only analyze the differences in male and female discourse. They also began to critically analyze literary texts such as novels and magazines that used sexist discourse to produce stereotypical gender ideologies that subordinated women. One of the first works on the subject was carried out by Betty Friedan's 1963 book, *The Feminine Mystique* (Friedan, 1963 as cited in Walker, 2000). Friedan was a writer for a woman's magazine in the 1950s and decided to do a study based upon sexist discourse towards women of that era. This supports the argument that it is possible for some of the members that composite the less powerful sectors of the text producer to be aware of the sexist discourse that the magazine produces.

However in relation magazine discourse studies, many of them, like Friedan's, have focused on middle-class, white women from North America and Great Britain. Studies that pertain to gender must now recognize these social factors as well as investigate how gender discrimination also affects women (and men) of different ethnicities and social classes. This thesis takes into account young adult (18-30 years of age), middle-upper class Mexican women and men.

1.8 Sexist Discourse and Gender Construction

As I have previously mentioned, there are a variety of definitions as to what sexist discourse is as well as providing my own. Sexist discourse is any form of

communication in which it discriminates or trivializes an individual based on their biological sex (Robertson and Parks, 2004). Originally sexist discourse only referred to the discrimination of women. However, it now also incorporates men (Mills, 1995). Feminists began to criticize the popular belief that gender was an inherent characteristic of biological sex (Cameron, 1992; Weatherall, 2002; Eckert and McConnell-Ginet, 2003). They stated that gender is an identity that an individual *performs*. They stated that society *constructs* gender and discourse helps to produce this ideology that may discriminate and oppress men and women. Thus, instead of people *being* a gender they are *doing* gender. However, through continual socialization, gender begins to appear as a natural part of the biological make-up of men and women. This is known as *conditioning* and obscures gender discrimination in discourse (Cameron, 1992). This opaqueness allows for the reproduction the stereotypical gender ideologies that are held by those in power as means to subordinate men and women. This power is held by the magazine companies that may exploit sexist discourse by telling its readers how to perform certain gender identities so that they can be more attractive and successful individuals. This tactic helps to market and sell the magazine (Mills, 1995; Winship, 2000).

1.9 Social Constructionist Theory

Social constructionism is a theoretical basis that seeks to discover how the “social experience is created and gives meaning” (Turnbull, 2002, p. 319). In this thesis I seek to analyze how sexist discourse in the two articles reflects the power of the magazine companies in the production of traditional gender ideologies. As a part of social constructionism, it is concerned with how society shapes discourse to construct the world view of its members. Gergen (1999, as cited in Turnball, 2002) states that discourse are a

set of conventions that shape the lives of individuals. It is through discourse that helps to construct the manner in which individuals think, posit and interpret the world and themselves. In this thesis I adopt a social constructionist perspective.

1.10 Outline of Research Strategy

(a) *Assumptions*: I assume that there is sexist discourse in *Cosmopolitan* and *Men's Health* that is directed towards men and women. I base these assumptions from previous studies on the North American and Great Britain editions that I listed section *1.2 Justification for Study*.

(b) *Research Questions*:

- i. What are the lexical elements, sentence and discourse structures used that make up sexist discourse in the construction of stereotypical masculine and feminine ideologies of men and women in the two articles of the Mexican editions of *Cosmopolitan* and *Men's Health*?
- ii. What are the gender identities and ideologies that the two articles construct via sexist discourse?

I decided to ask these questions in particular in order gain a perspective as to which lexical elements and sentence and discourse structures use sexism to produce gender identity and ideology in one article from each magazine. I believe that these two questions will lay the groundwork (and inspire) for future critical discourse studies in magazines of Mexican origin. I hope that this thesis will be able to contribute to the academic fields of sociology (gender studies) and applied linguistics (critical discourse studies) so that there may be further elucidation of gender prejudices. I hope that this elucidation provides its habitual readers with a perspective in regards to how the

magazine may produce sexist ideology and based on that information they can decide for themselves if they accept or reject the ideologies. As a result, it may help to reduce the possible manipulation from the text producer towards the reader.

(c) *Possible Outcomes:*

It is possible that I find usage of sexist discourse directed towards men and women in the two articles from *Cosmopolitan* and *Men's Health*. Although sexist discourse traditionally targets women, it is possible that there is a higher level of sexist discourse directed towards men. If this is the result, I would not consider it a positive outcome because sexist discourse is not a positive trait. However, it will be positive in the sense that it could demonstrate that sexist discourse does exist in *some* of the magazine's discourse.

Also, it cannot be ignored that it is possible that the coders do not identify any sexist discourse in either of the two articles. This is one of the limitations to this thesis in that it only includes *one* article from each magazine, thus increasing its probability. As I mentioned in the previous paragraph, I would consider this a positive outcome in the sense that the texts do not produce biased gender ideologies. Nevertheless, I would also see it as a negative outcome because this study would not help to support the argument that lifestyle magazines sometimes produce sexist discourse in the construction of gender ideologies and identities. However, just because I do not find it in this study does not cancel out the possibility that it exists.

(d) *Research Strategy:*

This thesis is a qualitative study that critically analyzes the discourse in one article from each magazine, *Cosmopolitan* and *Men's Health*. A table is created to analyze the data based upon Mill's (1995) *Feminist Linguistics*. It also incorporates three female Mexican codifiers trained in Applied Linguistics and discourse analysis to reduce my own bias. More on the methodology is discussed in *Chapter Three: Methodology*.

I discuss in the following chapter the theoretical foundation that serves as a basis of the thesis. Previous studies of similar thematic content and theory are also discussed. Based on this literary foundation, the reader will have an understanding as to what the analysis of the thesis contains.

CHAPTER TWO: LITERATURE REVIEW

The aim of this chapter is to familiarize the reader with the theoretical, historical and linguistic aspects that are used in this thesis. The section is divided into five main sections with subsections that accompany them: *2.1 Gender and Discourse*, *2.2 Feminism*, *2.3 Cognitive Schemas*, *2.4 Sexist Discourse and Gender Construction*, *2.5 Previous Studies on Gender Discrimination*, *2.6 Discourse Analysis*, *2.7 Critical Discourse Analysis* and *2.8 Feminist Stylistics*.

2.1 Gender and Discourse

Language and gender is a relatively new area of linguistic investigation that arose during the Second Wave Feminist movement in the 1960s (West, Lazar and Kramarae, 1997). The 1960s and 70s was a time of social change in the United States for African-Americans and women (however, 'women' here is referred those that pertain mainly to the middle-class). This social change helped to ignite the recognition of an ignored feature in the social science and linguistic disciplines: *gender*. In linguistics, language was traditionally seen as a homogenous entity that did not differentiate between male and female speech. It was assumed that language research automatically derived from male speech as if it were the norm (Coates, 2004). Robin Lakoff's (1975) book *Language and the Woman's Place* and Dale Spender's (1980) *Man Made Language* (Lakoff, 1975; Spender, 1980, as cited in Coates, 2004) can be seen as putting gender and language research into motion along with creating public awareness about how society genders spoken and written discourse (Coates, 2004). It has been thirty years and gender and language has now become its own academic discipline. It has crossed over into other academic fields such as literature, psychology, anthropology and sociology to name a few

(West, Lazar and Kramarae, 1997; Leaper and Bigler, 2004). Methods of gender and language analysis have included ethnography, questionnaires and analyses of verbal and written texts that focus on *content* and *textual analysis*. *Content analysis* is the theme of the text while *textual analysis* is the nuts and bolts of language incorporated to express that theme (Mills, 1995). Research questions in regards to gender and discourse have also evolved since the 1970s (Bergval and Bing, 1996). Many of the questions and proposals were based on how men and women speak differently. Deborah Tannen's 1990 book *You Just Don't Understand* supports the idea that men and women are raised in different subcultures: gender (Tannen, 1990, as cited by Coates, 2004). As a result, men and women *learn* to speak differently and thus are incapable of communicating with each other successfully. Nevertheless, this assumption is problematic because it reaffirms the belief that there exists that by nature there is a difference between the discourse spoken by men and women. As a result, this provides justification to continue to dominate women based upon the pretext of 'that's just the way women and men speak'. However, from a sociolinguistic and social constructionist perspective an individual *performs* a gender (masculine or feminine¹) through discourse in which society has *taught* them to perform based upon their biological sex (male or female). Thus, gender is *learned* and is not biologically inherent. In fact, there have been studies that demonstrate that men and women interact more with each other versus those of the same sex (men-men and women-women) (West, Lazar, Kramarae, 1997). As a result, Bergval and Bing (1996) suggest that gender and language researchers should focus more on *similarities* between men and women versus *differences*. Therefore this thesis analyzes how magazine discourse may construct biased gender ideologies of women *and* men. As

¹ These of course are the genders that Western society identifies.

previously mentioned in *Chapter One*, I employ the term *discourse* instead of *language* because I include *production context*, *textual analysis* (linguistic features) and *content analysis*.

Feminists are one group of individuals that have fervently criticized sexist discourse in texts as well as arguing that it is through discourse that gender is socially constructed. First, in order to understand feminists and their contribution to gender and discourse, I provide a brief introduction to what feminism is and a general idea as to what it represents.

2.2 Feminism

The term *feminism* has no one definition nor is there a single variety of feminism (Cameron, 1992; Mills, 1995). However, the all these feminist groups unite under a common political cause: “the full humanity of women” (Cameron, 1992, p. 4). Mills (1995) states that feminism has now extended its attention to defend the humanity and dignity to all groups that suffer discrimination based on their race, age, social class, religious beliefs *or* sex - not only middle-class, white women. Therefore, feminism also denounces biased discrimination of men as well. Cameron (1992) uses the term *humanity* instead of *equality* because equality implies that one gender is more highly valued than the other and this is what feminists want to eradicate. Feminists want to create a society in which all human beings are respected despite their biological sex.

Feminists are also interested in how masculinity and femininity are *socially* constructed versus being inherent of a person's biological sex, masculine and feminine which is socially constructed (Eckert and McConnell-Ginet, 2003). They research the culture, society and history in order to provide explanations as to *why* and *how* men and

women have been socially constructed as different people. They state that this has resulted in discrimination and subordination (intellectually, socially, economically and sexually) of women to men and visa versa: “*Midiendo su tamaño*” (Measuring his size) (Needham, 2008, p. 56). This is a headline of an article from *Cosmopolitan* that discusses the importance in size of a man’s phallic organ in relation to his sexual relationships with women, along with being considered more sexually attractive to women. This demonstrates how a magazine can use discourse as a device to discriminate against men based on the size of their reproductive organ. It fragments (focusing on a body part) and objectifies him as a sexual object that can be used to judge their worth. As a result, research in gender and discourse has become a central focus of many feminists as a way to elucidate gender discrimination in discourse and attempt to eradicate it. However, in this thesis I do not adopt the feminist notion of eradicating sexism. This is because I lack the perspective of habitual readers and I am not from Mexico. Thus, I do not have the right to state or promote its eradication, but rather to suggest that it is present in some of the magazines’ discourse.

2.2.1 Feminist and Gender and Discourse Studies

Feminist began to challenge sexist discrimination from both a social perspective (equal pay and opportunities for higher education for women) and a linguistic perspective (Cameron, 1992). They began to postulate that the source of discrimination derived from discourse (in this case, English discourse), which in turn also constructed gender ideologies and identities. Feminists state that gender is not biologically inherited, but rather something that people *perform* and *construct* to form part of the beliefs (ideologies) of a *society*. Ideologies are categories of identity, tasks, aims, values,

positions and interests of a society (van Dijk, 1997). Discourse is a powerful tool that maintains gender ideologies because it constitutes a part of our daily lives through verbal and written communication (Weatherall, 2002). Discourse has held a powerful position in the creation and maintenance of male supremacy. In Ancient Greece and Rome, feminists state that men have long occupied the leading positions of power as poets, orators, grammarians and philosophers to control discourse that produce gendered ideologies. The powerful members of society are those that control discourse and its production of sexist gender ideologies that has discriminated women and men.

As a result, feminists (and non-feminists academics) began to question and critically analyze various genres of discourse such as books, newspapers, advertisements and magazines that they claimed to reproduce biased stereotypes that demean women such as, “Blonde in fatal car crash” and “bitches wear furs” (Cameron, 1992, p. 6). These two examples exemplify how female identities are described via metaphor or their physical appearance instead of their names. They are merely represented as objects instead of their own person (Castañeda, 2002). If sexist discourse is frequently produced, it creates an affect that early feminists called *conditioning* (Cameron, 1992). This is when discourse representation becomes naturalized and therefore goes unquestioned and becomes apart of society's unwritten social statutes (Cameron, 1992; Castañeda, 2002). As a way to explain conditioning, feminists pondered the theory of *linguistic determinism* that states how discourse determines the way a person views the world (Mills, 1995).

Anthropological linguists Sapir and Whorf introduced the hypothesis of linguistic determinism which states that the language a person speaks constructs their world view

(Cameron, 1992; Mills, 1995; Weatherall, 2002). The hypothesis consists of the *strong version* and the *weak version*. The *strong version* of the hypothesis declares that language controls all aspects of the thought formation process. Some feminist linguists such as Dale Spender support the strong version because they believe that the only way a sexist society can change is by changing discourse because this is how individuals express, analyze and construct their world. The *weak version* sees language as having limited control in relation to how one creates and understands the world. In this thesis I adopt the weak version of the hypothesis. Feminist theory also includes the philosophy of Louis Althusser which is similar to the linguistic determinism hypothesis. It states that through discourse, individuals interpret themselves and the world around them. It is this discourse that helps to produce the ideology of a society. Often, through conditioning are the ideologies take for granted by its society members. From a cognitive perspective, ideology conditioning can be explained through the construction of mental models, also known as *schemata* (van Dijk, 1997; Foldy, 2006).

2.3 Cognitive Schemas

How are gender ideologies formed? How do people use their cognition to categorize incoming information? Foldy (2006) states that groups of incoming information received from the outside world are filtered and organized within the brain into schemata (mental models). Other terminology for schemata include: *interpretive schemes*, *theories of action* and *frames*. The notion of cognitive schemas can only be assumed for we lack data to know their true internal structures (van Dijk, 2004). Nevertheless, theories in cognitive semantics carried out by cognitive linguists such as George Lakoff, supports the existence of mental structures (Lakoff, 1988).

Schemata is a valuable cognitive device because it permits an individual to have the knowledge to decide what is 'normal' without having to re-filter and re-organize concepts that have already been established. The filtering process creates stereotypes and serves as 'short-cuts' in how one conceives the world (Dyer, 2000). These short-cuts are necessary in order to construct an individual's social reality in which discourse serves as its principal medium (Weatherall, 2002). The reproduction of stereotypical female gender ideology is evident in the discourse of women's magazines. An example of this is through the promotion of beauty products such as the latest lipstick. The cognitive schema of women + lipstick is compatible for those who are members of Western society because it is a normal and accepted practice among women. However, if men's magazines promoted cosmetics, such as foundation and lipstick, there would be no compatibility between men + lipstick because it does not have schemata in which it can be filtered (Weatherall, 2002). This is due to the absence of schemata that includes man + lipstick in Western society. As a result, the individual may judge this as unorthodox behavior.

Children form these gender schemata at a young age as early as their toddler years through clothes (blue and pink), toys, television programs and discourse with parents, daycares and education systems (Eckert and McConnell-Ginet, 2003). Schemata develop as an individual matures, shaping their world view (Leaper, C. and Bigler, R., 2004). A man's identity includes the assertiveness and practicality, while women are more emotional, sensitive and supportive individuals. Nonetheless, Dellinger (2004) introduces the concept of *hegemonic masculinity and femininity* as the "legitimate and protected versions" (p. 547) in society. In other words, they are the stereotypical

ideologies of gender identities. Hegemonic masculinity subordinates masculinities that are deemed inferior. They are the masculinities that do not conform to traditional masculine gender that Western society has created for men (Connell, 1997). Men are discriminated against if they do not fit the traditional 'alpha' male identity. One stereotype includes that all men need to have numerous sexual relations with women and as soon as possible: "*Sexo en sólo cinco citas!*" (Sex by the 5th date!) (Williams, 2008, p. 118). This also extends to women's magazines: "*¿Quieres ser su mejor amante?*" (Want to be his best lover?) (Christensen, *et al.*, 2008, p. 72). The adjective *mejor* (best) presupposes that there is more than one and you can be the best out of all of them. In Western ideology, it is socially acceptable for men to have numerous sexual relations with women. However, in some issues of *Cosmopolitan*, women are described as having only one guy because it is a social taboo for women to be sexually involved with many men: "*Tú y él*" (You and him) (Ruderman, 2008, p. 122). For example, if a woman's magazine headline states "Follow these tips and get 10 guys instantly!" this may lack schemata in which to filter and organize it as an accepted and positive gender identity for women. Thus, discourse helps to construct schemata which in turn may produce stereotypes that lead to gender discrimination. Such stereotypes include men as being sexual untamed and women being insecure based upon whether she is the best lover to attract the man (Beynon, 2002).

Foldy (2006) conducted research in a company to see if these schemata influenced male and female gender stereotypes in the workplace. She interviewed thirty-two participants to observe if they held stereotyped opinions. She noticed that both male and female participants wavered in their opinions in regards to what positions should be held

by men and women and which ones are equally shared by both sexes. She states that this is how they synthesized their “dueling schemata” (Foldy, 2006, p. 362). Synthesizing is when someone attempts to make sense of traditional stereotypes and their exceptions such as a man being a secretary versus a woman. This demonstrates that schemata can change and that the eradication of gender discrimination is possible. It supports feminists’ notions that if sexist discourse is eliminated then so will sexist ideologies. Nevertheless, discourse would only play a part in its eradication because society plays an even stronger role in the reproduction of sexism. Thus, the individuals themselves would have to change in order for sexism to truly be eliminated - and as they say - old habits die hard. However, as I have mentioned previously, I do not support the eradication of sexist discourse in these two magazines. Next, I discuss sexist discourse and gender construction in further detail.

2.4 Sexist Discourse and Gender Construction

Sexist discourse is a concept that does not only have one definition or description. Instead, it is based upon the point of view of the individual. Robertson and Parks (2004) state that “sexist language includes ‘words, phrases, and expressions that unnecessarily differentiate between women and men *or* exclude, trivialize, or diminish either gender” (p. 233). For the basis of this study, I define sexist discourse as any form of discourse that discriminates, diminishes, ridicules or separates *either* sex solely based on the socially-constructed gender identities that society has assigned. Nevertheless, there continues to be many feminists that believe that women are the only victims of sexist discrimination (Cameron, 1992). She states that although feminists have expanded their ideology by condemning discrimination of either men or women, sexist discourse

continues to only be relevant to women. She says that men are simply trying to seek sympathy by stating that they are also victims of gender stereotypes. However, she argues that their discrimination does not compare to that of women. In this thesis I argue that men can suffer gender discrimination. Instead, I adopt Mills's (1995) and Robertson and Parks's (2004) belief that women *and* men can be victims of sexism.

Women have long been the targets of sexist discourse. Derogatory terms such as *whore*, *bitch* and *slut* in English and *perra* (bitch) and *zorrra* (whore) in Spanish are often used to ascribe the identity of a woman who is sexually promiscuous. In Spanish, the *a* of a noun represents a female subject while the masculine equivalents *perro* (dog) and *zorro* (sly, cunning) have less degrading sexual connotations. Metaphors in English also discriminate women by comparing them as animals such as *kitten*, *babe*, *chick* and *fox* (Weatherall, 2002). These names describe the infantile stage of animals which parallels women to weakness or immaturity. *Fox*, on the other hand, is an animal that is hunted (like that of women by men). An example of this is "*Cómo ser una fiera con minifalda... Cuando alguien te provoque*" (How to be a wild animal in a miniskirt when someone provokes you) (Heitman, 2008, p. 96). Women are compared to being wild animals that dress provocatively as a method to handle disputes. Food metaphors such as *tart* and *cupcake* symbolize consumption and terms of endearment such as *dearie*, *love*, *sweetie* and *darling* identify women as being delicate (Cameron, 1992). These linguistic elements construct the female image as weak, fragile and passive object for men. In comparison to the metaphors that describe men such as *tiger* and *stallion* in English, they construct an identity that encompasses strength and bravery (Weatherall, 2002). Nevertheless, they can also be seen as discriminating men because it produces the

ideology that strength and bravery is a *biological* trait of being a man. Men may feel pressure to conform to these identities as to avoid humiliation and prejudice by their male peers and/or women. As I mentioned in *Chapter One* section 1.2 *Justification for Study*, there may be men and women that feel secure with these traditional gender ideologies and identities such as women not having to work or the fact that they enjoy being observed by men. Men may also feel satisfaction that women observe them. However, the thesis lacks the perspective of the magazine's habitual readers. As a result, I cannot state that sexist discourse that is found in this analysis should be eradicated. What this thesis does provide is a critical perspective as to how traditional gender ideology is present in some of the discourse of *Cosmopolitan* and *Men's Health*. Providing the other perspective will hopefully allow for the habitual readers to decide for themselves if the discourse is sexist and if they would like to see it eliminated.

Next, I present sexism at the level of *discourse*. Discourse goes beyond the lexical and sentence level to form ideologies that construct gender: "Discourses are an integral part of social life, and a central activity of social life is, of course language and talk" (Weatherall, 2002, p.82), both verbal and written language. Thus, sexist discourse is the combination of the text, content and sociohistorical context to construct stereotypical gender ideologies.

The mass media has often identified women by their bodies (Mills, 1995). Objectification is manipulating the body as a sex object. Fragmentation is when an individual is described by their body parts. An example of this can be found in a *Cosmopolitan* headline: "*El escote ideal para cada ocasión*" (The ideal neckline for any occasion) (Eckert, 2008, p.90). The article is about how much of a woman's chest should

be visible based on the social occasion such as a funeral and job interview – even taking out the trash. The images in the article only portray the model's chest in low-cut blouses. In this issue of *Cosmopolitan* there is a section entitled *Cosmo Hombre* (Cosmo Man). It presents to its female readers how men would edit the magazine if they were the editors – and the above article serves as an example text that they would produce. The editors claim that the readers will “*morir de la risa*” (die laughing), however it is still discriminating women. It can even go so far to say that it is discriminating men by projecting the stereotypical male identity as “men running wild – this group of discourses expresses a fear of a rampant, untamed masculinity, of men running wild...behaving in an irresponsible way sexually...” (Beynon, 2002, p. 128). Therefore, this text may not only create body insecurities among its female readers, but also influence them to believe that men are sexually aggressive and untamed. Thus, both sexes are the victims. This demonstrates how discourse can be used as a powerful tool to produce gender stereotypes (Weatherhall, 2002).

Sexist discourse sometimes cannot be recognized to the untrained eye. This is because sexist ideologies are often conditioned in discourse. Swim, Mallett and Stangor (2004) state that sexism can be expressed in three different manners: *blatant*, *covert* and *subtle*. They state that *blatant* sexism is when an individual purposefully uses sexism and does not try to disguise it such as *women are stupid and should not be allowed to work*. The *covert* use of sexism is when it is purposefully used but is disguised by the way the text producer presents it in discourse such as “*Pelo con glamour. Tu mismo estilo, pero más sexy*” (Glamorous hair. Your same style, but sexier) (Muir, 2008, p. 176). Depending on how the individual negotiates this message, they may decide whether it is

sexist or not. Thus, a habitual reader may negotiate it as a benevolent message that is trying to help her to be more physically attractive. However, it may be negotiated as sexist because it states that her appearance is not 'good enough' and that she needs to look sexier. Thus, this quote can be seen as exemplifying covert sexism because it does not appear to be prejudice against women. On the other hand, the *subtle* form of sexism is most frequently used because people do not realize that they are using it. This reflects what I mentioned in *Chapter One* section 1.2 *Applied Linguistics* that it is possible for the individuals that form a part of the text producer that hold less power are unaware that they are producing sexist ideology. Thus, this quote may also serve as an example for subtle sexism. In this thesis I propose that the powerful positions within the text producer are the magazine companies and that they are conscious of the discourse that they are producing. Therefore, it is proposed that they are using covert sexism to sell the magazine.

Traditionally, research on sexist discourse has focused either on how men and women use language differently or how gender is represented in discourse (Speer, 2002). This thesis focuses on how discourse constructs stereotypical gender ideologies. In the social constructionist perspective of gender, discourse does not *represent* reality, rather it *produces* it. This makes gender an important social category that plays a significant role in the identity of an individual (Weatherall, 2002; Eckert and McConnell-Ginet, 2003). It forms people's knowledge of the world and the gender roles that they perform within it. Gender roles are assigned based upon one's biological sex which is used as a pretext to justify sexist attitudes. Social constructionists acknowledge gender to be social phenomenon that is performed by human beings and that discourse is a tool that is used to

construct it: "Gender can be understood as a discourse because it is an integral part of social life that is produced through everyday language and talk" (Weatherall, 2002, p.82). The gender ideologies that discourse produces helps to generate masculine and feminine gender identities in which the speakers or the readers can negotiate, endorse and/or reject within a communicative event. For social constructionists, gender is not a fixed part of a person's identity. In regards to magazine discourse, the reader negotiates the gender-ized content based on their sociohistorical background (social cognitions). An example is if a man reads an article from *Men's Health* entitled "*¿Por qué tenemos tanto sexo en la cabeza?*" (Why do we have so much sex on the brain?) (Kynaston, 2008, p. 122), he negotiates with the text producer if he believes that hypersexuality is a part of his gender (masculine) identity. Due to the fact that a lifestyle magazine's main goal is to "construct an identity that customers would want to buy" (Weatherall, 2002, p. 85), the author uses discourse features that *endorse* stereotypical gender ideologies so that the readers construct and uphold these identities in order to market their magazine. Nevertheless, the magazine's habitual readers also play an important role in the production of biased gender ideologies because they are the ones that purchase the magazine. Thus, it can be assumed that they too endorse these beliefs and want to construct themselves as members of the magazine's community (*Cosmo girl* or *the new man* for *Men's Health*). However, it is through society that an individual learns what their gender is and how it should be performed (Tolman, 1997; Eckert and McConnell-Ginet, 2003). I propose that magazines may be a key figure in promoting these ideologies so that people will buy into them. However, the habitual readers could also be aware of these sexist ideologies and continue to accept them because are used to them in that they provide a sense of security.

However, as one of the limitations to this study, I cannot ascertain how the actual readers of the two magazines negotiate their gender identity or if they accept or reject traditional gender ideology. I explain this further in *Chapter Three: Methodology*.

2.5 Previous Studies on Gender and Discrimination

There have been a number of gender and discourse studies carried out in women's lifestyle magazines, especially *Cosmopolitan*. Lately, the rise of men's lifestyle magazines, *Men's Health*, has also attracted the attention of sociologists and discourse analysts. The first book in regards to critically analyzing magazine discourse was in 1963 by Betty Friedan entitled *The Feminine Mystique* (Friedan, 1963, as cited in Walker, 2000). Friedan was a column writer for women's magazines and was forced by the higher editorial power to create articles whose discourse emphasized the ideal housewife and maternal identities. In her book she critically analyzed discourse in women's magazines during the 1940s and 1950s that reproduced a hegemonic femininity that tended solely to the hearth and home. They marketed this identity to middle and upper-class white women as a response to the consumer boom of post-World War II America. Because women performed the homemaker identity, they became the consumer targets of new domestic products. Women's lifestyle magazines not only marketed goods, but also love and romance. They served as specialists that marketed products and advice that ranged from mops to men. This implied that one of a woman's most important goals was how to find a man. Therefore, in order to fulfill this goal she needed to purchase the magazine (Winship, 2000). Friedan's work received criticism based on the fact that she generalized all women that pertained to middle- upper-class white suburbia. Critics also attested her statement that all lifestyle magazines 'glorify'

domesticity. Nevertheless, her work was groundbreaking in the sense that it opened the door to further research on critically analyzing magazine discourse. This is also the goal for the thesis because there is a lack of research that critical analyzes lifestyle magazine discourse of Mexican origin, unlike this study. That is to say that the magazines under analysis in this thesis are Mexican editions of a North American origin magazine.

2.5.1 Women's Magazines: Cosmopolitan

Women's lifestyle magazines have played a large role in producing stereotypical gender ideologies. Hearst Corporation owns *Cosmopolitan* and it was its first magazine to be published in 1905 (Hearst Corporation, 2009). In the 1960s Helen Gurley Brown took over as its editor-in-chief which has made it one of the largest magazine franchises in the world for women. The company produces fifteen magazine titles, twelve that are directed towards women. The Hearst Corporation management is composed of 11 individuals (only one being a woman, Cathleen Black) with about 20,000 employees. Black (nick-named the First Lady of American Magazines) supervises close to 200 international editions that are exported to over 100 countries. Nevertheless, the Chairman (George J. Green) and CEO (Duncan Edwards) of Hearst Magazine International are men. Thus, although there may be a woman that is in charge of the magazines sector of the Hearst Corporation, her superiors and those that are in charge of the international editions (of predominantly women's titles) are men and thus may be purposefully producing sexist ideology in the discourse of its most popular title, *Cosmopolitan*. However, just because she is a woman does not cancel out the fact that she too endorses sexist ideology for economic gain. In 2002 there was a reunion of the editors-in-chiefs of the international editions with Kate White, the editor-in-chief of the United States edition

(the “goddess” of *Cosmopolitan*) (Carr, 2002, para. 1). The meeting was to discuss the content that the international editions need to produce that would “bring Cosmo’s tangy fusion of sex and empowerment to their homelands” (Carr, 2002, para. 6). The chairman of Hearst International states that women around the world crave these magazines. Thus, this reverts back to my comment in the last paragraph of section 2.4 *Sexist Discourse and Gender Construction* in that if there were no demand there would be no product. Thus, the consumers of the magazine are in part responsible too for producing traditional gender ideologies.

The ideology and identity that *Cosmopolitan*’s markets gains an income that is worth millions of dollars for the Hearst Corporation. Carr (2002, para. 9) states that this suggests that “...deep cleavage and thinner thighs have global legs”. Therefore, this demonstrates that consumers themselves want to adopt this persona (regardless if they believe it is sexist or not). Even Cathleen Black supports this by stating that the editors-in-chief of the international editions of *Cosmopolitan* need to take these ideas to sell the magazine due to the fierce competition of other women’s magazine titles. Thus, this demonstrates that *Cosmopolitan* is trying to spread North American gender ideology on an international scale for the company’s economic gain. This also demonstrates how the editors-in-chief (as well as the employees with less powerful positions) are being told *what* to write and thus may not realize that what they are writing is sexist or if they do know, they have no choice. Next, I discuss a few of the studies that have been conducted on *Cosmopolitan*’s discourse.

Machin and van Leeuwen (2005) conducted a study on the review of forty-four language editions of *Cosmopolitan* to see how linguistic features shape and mold female

gender identity based upon the language and culture of the target audience. They state that *Cosmopolitan* produces five principle discourses: advertising, fashion caption, expert discourse, slang and conversation whose linguistic style adjusts based on its audience. In advertising discourse, the use of alliterative poetic is used in the Hindi version but not the Spanish (Spain) version. This is because in Indian society it is still patriarchal and women are made to believe that they should be fun, care-free and physically attractive. This ideology is transmitted via linguistic devices such as alliteration: “A sure shot way of upping your sinister sister image in showing off that *bold bod...*” (Machin and van Leeuwen, 2005, p. 590). The lexical items such as “bootylicious” and “denim-ite” (p. 591) that appear in United States and Chinese versions also permeate the *fun* and *flirty* female identity. However, this is not seen in the Spain version of the magazine. Spain continues to be a predominantly patriarchal society with an attempt to eradicate sexism. Thus, in order to diminish the reproduction of sexist ideologies, the editors of the Spain version do not contain the traditional *fun* and *flirty* female stereotypes as would be seen in the versions from the United States or Great Britain. Instead, educational articles are included about how women can change the world. In regards to *how* these women are told to change the world is subject to criticism nevertheless that is another study.

Secondly, it is taboo to fuse education and entertainment together. Therefore academic repertoire is used in the Spain version versus slang and trendy language such as “Smokey eyes, pink cheeks and lips and above all: glamorous gloss” (p. 595). Instead it would be replaced with, “The skin of the lips is very fine and does not have sweat glands and so does not produce its own oils like the rest of the skin” (595). Thus, this discourse

markets an identity that Spanish women should perform: mature, serious and means business.

An earlier study done by Machin and Thornborrow (2003) discusses that *Cosmopolitan's* discourse reflects the core values of independence, power and fun that constructs the *fun* and *fearless* female identity (*apasionada, atrevida y atractiva* in Spanish). The authors state that although the magazine is translated into forty-four different languages, the majority of them are still written in the style of the United States edition. Thus, it can be proposed that the Mexican edition of *Cosmopolitan* is selling North American gender ideology and values on a global scale. Their study discovered that in the world of *Cosmopolitan*, this independence and power is contradictory because it restricts a woman's agency to her body and sexuality: "Women's magazines have been seen as damaging to women's self-image as they offer women a distorted view of themselves and the world" (p. 455). These two categories of agency fall within the categories of work, beauty, health, sex/relationships, etc. This study focused specifically on work and sex. The linguistic and discursive agents that are used to express independence, power and fun actually identify the readers as *naïve, sexually wild, pleasing the male* and *go-getting*. The woman's power and independence continues to be filtered on how she can please the man through her two agencies: body and sexuality. Thus, female independence and power are expressed by using sexism. As a result, the empowering ideologies that *Cosmopolitan* wants to transmit are contradicted by the sexist discourse that is used to express them.

Their study demonstrates how *Cosmopolitan* can contradict its ideology. Sexist discourse helps to create this contradiction in which women never find a real solution and

the only way to 'find' that solution is by purchasing the magazine. That is to say, if the magazine solved all the problems that young women face, then there would be no need for its further production. Therefore, the consumer will always need advice to fix a problem that will then be contradicted by other advice and that contradiction will serve as another problem that needs to be fixed. That is to say, it creates a never-ending cycle without a solid and steady solution. It can be proposed that in the name of consumerism young women around the world are negotiating their identities based on the gender ideologies that *Cosmopolitan* society markets (Winship, 2000; Weatherhall 2002). I state that *Cosmopolitan* is a society because it dissipates specific ideologies through its texts that attract specific readers as its followers – that become members of its community. The magazine allows young women to feel apart of this community by labeling them a *fun* and *fearless female* and a *Cosmo girl*.

2.5.2 Men's Magazines: *Men's Health*

There is no text which systematically advises men on their personal conduct and appearance in the same way as women, or which implicitly carries the message that they have problems which need to be resolved (Mills, 1995, p. 194).

For many years magazines directed towards men did not consist of lifestyle topics such as advice for fashion, beauty, health and sex/relationships. The majority of the magazine literature directed towards men was based on hobbies and soft porn (Winship, 2000). However, recently there has been the rise of a new male identity known as the *new man* that takes a greater interest in health, sex and physical appearance (Beynon, 2002). As a

result, men have also fallen target to consumerism which has aimed towards women for more than half a century. In 1987 in the United States, a magazine that is similar to the style of women's lifestyle magazines emerged: *Men's Health*.

Men's Health is owned by the Rodale Incorporation (Rodale Incorporation, 2009). The Rodale Incorporation, founded in 1930, publishes 8 titles that are related to health and environmental topics. The management includes 18 individuals, 8 women and 10 men. The CEO is Steven Pleshette and MaryAnn Bekkedahl is the executive president and group publisher. Bekkedahl controls the advertising and marketing in relation to *Men's Health* as well as serving as the senior vice president and global brand director of its international editions where she has also been its assistant publisher. Therefore, she may be directed by the male CEO as to what content is permitted or because she is a woman she may be exerting her own sexist attitudes towards men (in regards to fashion, physical image and sexuality) so that women are attracted to them. However, I cannot support these proposals. I can only suggest them in regards to which individual(s) control(s) *Men's Health's* discourse and how their gender may influence this. As I mentioned in the discussion of *Cosmopolitan*, the editors-in-chief (as well as the employees with less powerful positions) are being told *what* to write and thus may not realize that what they are writing is sexist or if they do know, they have no choice. In addition, it is possible that *Men's Health* is trying to produce North American ideology to its (predominantly) male readers outside of the United States. Thus, where there is demand there is profit and it is possible that *Men's Health* is marketing these North American gender ideologies for their own economic gain.

In regards to *Men's Health México*, Alejandro Serrano, one of the editors of the magazine, informed me that magazine's objective is to help the reader better his health and well-being in the areas of fashion, nutrition, health, sexuality, lifestyle, entertainment, work, relationships and "masculine wisdom" (personal communication, February 4, 2009). Serrano does not directly mention the sub-category of 'muscle building'. However, I assume that it falls under the category of *nutrition, health* or *fashion*. These are frequent topics that the text producers discuss and they may provoke the reader's preoccupation of his physical appearance. As had been done with women in the past (and present), men are now under the pressure to conform to a certain body type that is 'ideal' for men: big muscles and flat stomachs. This makes them sexually desirable which is a part of the new identity that makes men "cool, sophisticated and smart" (Beynon, 2002, p. 125). This also includes how many women they should have and how quick they should obtain them. Men have now become targets of lifestyle magazine ideology in which headline covers such as "*¡De gordo a flaco en 4 semanas!*" (From fat to flat in 4 weeks!) (Klerck, 2008, p. 112). I suggest that the message of this headline indirectly tells its readers that they are inferior and lack the qualities that make them a 'real' man. Similar to that of women's magazines, only through its purchase can they fix these ideologically based 'imperfections' that *Men's Health* states is the ideal (hegemonic) masculine physique.

A study carried out by Stibbe (2004) discusses that the discourse that is used in the North American edition of *Men's Health* promotes ideologies of hegemonic masculinity which are dangerous to the well-being of men. As I previously mentioned,

hegemonic masculinity is the dominant masculinity that exudes the characteristics of power and control over other inferior varieties:

hegemony means a social ascendancy achieved in a play of social forces that extends...into the organization of private life and cultural processes...which is embedded in religious doctrine and practice, **mass media content**, wage structures...and so forth (*emphasis mine*) (Connell, 1997, p. 23).

In Stibbe's study, the discourse of the magazine (mass media content) is promoting the Western gender ideology of the hegemonic male as the *new man*. In his study, Stibbe identifies these traits to the physique that they should possess and the food they should consume. Stibbe states that feminist analysts should also critically analyze men's magazines because they also produce sexism towards men. Stibbe coded his data into six identity categories: *the bodybuilder*, *the meat eater*, *the beer drinker*, *the convenience food eater*, *the sexual champion* and *the television watcher*. In regards to the *body builder*, this can make men feel inadequate which can eventually lead to eating disorders and steroid usage; *the meat eater* states that women prefer men who eat meat, it reflects muscle and it symbolizes power and dominance, however it is detrimental to one's health if there is high consumption; *the beer drinker* promotes beer as being a healthy beverage to drink in massive quantity and also is dangerous to one's health; *the convenience food eater* promotes that cooking is for women, not for men and that food should be easily cooked no matter how unhealthy it is; *the sexual champion* promotes that men should be sexual fiends that have numerous sexual encounters with women as well as disrespecting

them; and *the television watcher* promotes the healthy side of television because it is stereotyped as a male pastime. Stibbe mentions that all of these categories manipulate discourse in order to cause anxiety within its readers for two reasons: 1) in order to be the *new man*, the reader must fulfill these requirements and 2) as a result of them being bad health choices, men do not arrive at any sexual or physical nirvana that the magazine claims. Thus, these two sources may create anxiety among the reader to embody this masculine identity that will result in the purchase of the magazine in order to 'better' himself. As seen with *Cosmopolitan*, it can also be proposed that *Men's Health* has the same goal in mind: economic gain. The following three sections discuss how to analyze discourse that pertains to the thesis.

2.6 Discourse Analysis

This thesis has a basis in discourse analysis which analyzes two texts from the magazines. Fairclough (1995) states that discourse analysis is comprised of 1) the linguistic description of the text 2) the interpretation between the production and discursive process and 3) the relationship between the discourse and social processes. In regards to the latter, discourse analysis focuses on how language is used by participants based upon the context or situation (Gee, 1999). Gee states that situations are composed of communicative interactions between speakers that contain five key components. I demonstrate how they can be related to sexist discourse and gender construction that pertains to lifestyle magazines:

- *Semiotic*: sign systems that include verbal, body language and images that create knowledge to construct what we know as the 'real world' in order to interpret the

possibility and impossibility of an event. It is through these signs that we are able to have access to reality.

- In accompanying sexist discourse, body language and images of the models that grace the pages of magazine articles also permits the reader to negotiate the message by combing the images with the text. This helps to construct their reality – or better yet, the reality of the magazine. Either the reader accepts or rejects the ideology of the content and imagery. This can be seen in advice columns for sex and relationships in both men and women's magazines. This type of discourse dictates what is correct – what the *reality* of relationships are that pertain to the society of the magazine. It states what a man or woman needs to do in order to fix, create, prolong or better the relationship with the opposite sex. The imagery that accompanies the discourse also plays a role in the negotiation between text producer and reader in the acceptance or rejection of ideology. Such as in *Cosmopolitan*, there may be an advice column that tells a young woman to provide the man with sexual pleasure because that is what will attract him to her. Alongside the text, there is an image of a woman that can be negotiated as happy and carefree that feels satisfied because she followed the advice of the magazine. As a result, the man is attracted to her. This is what makes women happy. Therefore, although this thesis is dedicated to identifying sexist discourse, the images that accompany the semiotic portion cannot be fully ignored – for they also may have some influence in the negotiating process.

- *Activity*: The situation in which the communicative activity is being performed. The activity is series of actions.
 - In an example that is provided by Coulthard-Caldas's (1999) study, *I pay men for sex*, in women's magazine narratives, she presents three steps in which the communicative activity between reader and source (the magazine) takes place based upon the transformation of headlines. 1) catch-phrase headline to reel in the target audience 2) headline is rewritten by changing the vocabulary and explaining more of what the article is about in order to further entice the individual and 3) a longer and more detailed headline above the article itself to have the individual read the article to find out 'what happens next'. This is an example of the actions that take place during the reading activity of magazine discourse. Through this 'reeling in' of sorts, the reader negotiates the gender ideology that the magazine produces and from that, she creates her knowledge, reality and gender identity based upon that ideology from the topic of the article and its content.
- *Material*: This is the place, time, individuals and objects that are composed of the communicative interaction.
 - Reading a lifestyle magazine can be done in a variety of locations, hour of the day or with certain people. Thus, this information is not as easy to pinpoint unless a case study is done with a specific magazine and participant group. Nevertheless, what we can say is that the object at hand is the magazine and topics of communicative interaction in the

magazine are among the following: narratives, advice columns, beauty, health, sex and relationships and so forth. The individuals involved are the reader and the text producer that engage in discourse as the reader negotiates what the text producer mentions in regards to the topic.

Depending on the reader, they may negotiate the meaning as being sexist such as: “*Midiendo su tamaño*” (Measuring his size) (Needham, 2008, p. 56). This title was taken from *Cosmopolitan* which fragments men by referring to their phallus and objectifies them sexually for the amusement of its female readers. It objectifies men, whose phallic size reflects their personality and worth.

- *Political*: Gee (1999) terms this as to building ‘social goods’ of power and status. This can refer to beauty, fashion, physicality, dominance, etc.
 - This can be seen in the fashion portion of *Cosmopolitan* and *Men's Health*. In order to be a successful individual, he/she must dress according to the latest fashion trends or mimic those of celebrities. In this case of *Cosmopolitan*, one text includes success by combining sex with career: “*La blusa semitransparente le añade misterio al conjunto. ¿Anda esta chica buscando negocios o placer?*” (The semi-transparent blouse adds mystery to the collection. Is this girl looking for business or pleasure?) (Ayala, 2008, p. 48). Traditionally, women do not work and have often been identified as sex objects for men. However, now that they have become a vital part of it, women continue to be subjected to sexual objectification – relying on their bodies versus their intelligence

for success. In regards to *Men's Health*, men are addressed as incompetent when it comes to fashion: “*Si no tienes menos de 20 años y el físico de un perrito malnutrido, el look entubado no es para ti*” (If you're not younger than 20 and the body of a malnourished dog, then the tube look is not for you) (Reyes, 2008, p. 21). The text producer uses a discriminating tone and a metaphor that compares him to a malnourished animal. This is used to intimidate and coax him into adopting the muscular physique of the *new man* identity.

- *Sociocultural*: The social and cultural knowledge, values, identities, feelings and relationships that one has with the interlocutors and with those described in the communicative event. It also comprises of the knowledge of the previous four components.
 - The subject matter that the lifestyle magazine proliferates is a reflection of the culture and society of the target audience. Both *Cosmopolitan* and *Men's Health* promote the traditional gender dichotomy of *masculine* and *feminine*. It can be assumed that Mexican society only recognizes these two genders as being legitimate (that is not to say that transsexuals, transvestites or other gender groups are not recognized or exist within certain sectors of Mexican society). Thus, advice or self-help articles are embedded with ideological knowledge of the male and female gender that include and the roles (identities) that pertain to each within the societies (in this case Mexican and that of the magazine) of which the reader is a member. The reader uses their knowledge of the ideology(ies) that

pertain to their society(ies) as a basis to negotiate the message of the text and form it as either apart of the reality and identity or to reject it.

These five components along with the discourse that is used within them is what discourse analysis focuses on. This is how the reader constructs a communicative event via negotiation with Gee's (1999) five components. Gee refers to the language portion as specific grammatical cues or clues. Thus, in reference to lifestyle magazines, by using these discursive cues and clues, the text producer is able to create a specific situation in which the reader will be guided to interpret in a specific manner. Nevertheless this is hardly ever the case – there will always be variation in negotiating meaning (Mills, 1995). This is what makes discourse analysis subjective because each analyst or coder can negotiate the text differently.

Magazine headlines serve as examples in which the text producer attempts to guide the reader to interpret a text in a specific manner. They are usually imperatives that imply certain meanings: “*Sé la chica más lista y sexy de la ciudad*” (Be the smartest and sexiest girl in the city) (Eagleson, 2008, p. 86). The text producer uses the informal imperative of the Spanish verb *ser* which means *to be*. This implies that you should be the smartest and the sexiest girl in the city – but you are not and by reading this article you can find out how to do so. Thus, the imperative is manipulated by the author so that the reader may interpret it as a sign that they need to fix something about themselves. Identifying these five components about a text is important, however further information must be explained to critically analyze the text. I discuss this further in the following section.

2.7 Critical Discourse Analysis (CDA)

The essence of CDA is to elucidate injustices that are embedded within discourse and propose how to change it (van Dijk, 1993; van Dijk, 2001; Fairclough, 1995). CDA is a method of taking action against a society that demonstrates racist, sexist or other ideologies that discriminate a group of people (van Dijk, 2001). There have not been many discourse studies that involve gender and CDA. Thus, this thesis provides a step towards further investigation that unites sexism with CDA. In order for CDA to achieve its goals it must cover the following points:

- Focus on social problems.
- Should be multidisciplinary.
- Try to explain why certain discourse structures are used to create social interaction versus simply describing them.
- Explain how power and dominance in a society are reproduced, legitimized, performed or defied via discourse structures.

CDA does not possess a single theoretical framework. Rather, it is a method in which discourse analysts adopt to critically analyze either spoken or written text. Thus, the analysis may be different, however they share the same aims of CDA: investigation of the discourse structures that are being employed to exert social power and dominance.

Vocabulary that is typically employed by critical discourse analysts are: “dominance, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social structure and social order” (van Dijk, 2001, p. 354). I employ these terms in this thesis.

2.7.1 *Levels of Discourse*

There are two main levels of social order in which discourse is used to produce sexist and racist ideologies. There is the macro level which embodies power, dominance and inequality at the higher level of discourse production such as the production of *Cosmopolitan* and *Men's Health* at the international level. The micro level would be the individual article that one reads to legitimize and produce sexist gender ideologies via discourse. However, in order to unite the gap that is in-between these two levels are what van Dijk (2001) calls “mesolevels” (p. 354). He lists four groups: *members-groups*, *actions-process*, *context-social structure* and *personal and social cognition*. I focus on the *members-groups* and *personal and social cognition*. *Members-groups* analyses how individuals interact in discourse as the “members of (several) social groups, organizations, or institutions” (p. 354). Thus, the readers of *Cosmopolitan* and *Men's Health* engage in discourse as being apart of the group (society) that pertains to these two magazines as well as other groups that the readers may be involved in which may have influence over how they negotiate the meaning of the text. I suggest what their negotiations of the text because this thesis does not contain their perspectives. This category can be related to the *personal and social cognition category* in that the individuals of groups “have both personal and social cognition” (p. 354). That is to say individuals of groups have their own memories, knowledge and beliefs along with those that also pertain to the social group they belong to. Thus, the personal and social cognition may influence the interaction and discourse between the individuals (reader and text producer) and the “shared ‘social representations’ that govern the collective actions of a group” (p. 354).

2.7.2 Control over public discourse

Those that control public discourse are capable of exerting cognitive influence over the beliefs and actions of a social group (van Dijk, 2006). This power is also recognized as having control over discourse that can be used as a device to discriminate against minorities, which in the case of gender are typically women. However, in this thesis, I also mention how men are discriminated against even if they are represented as belonging to the majority group. In regards to those that control public discourse are those that have influential power. In the case of magazines, advertising agencies play an important figure in controlling the discourse that magazines produce, because they are its principal funder (McLoughlin, 2000). Thus, the advertising agencies that market fashion and beauty products would probably not agree with an article in *Cosmopolitan* that stated, *you don't need any make-up, you are beautiful just the way you are*. This maneuver is reciprocal to *Men's Health*. The majority of advertisements in *Men's Health* are products to gain more muscle. Thus, as I previously stated in section, 4. *Discourse Analysis*, the phrase “*cuerpo de un perrito malnutrido*” (body of a malnourished dog) (Reyes, 2008, p. 21) may be used on purpose as an intimidation device to manipulate men to desire a larger physique. As a result, they purchase the products that are advertised throughout the magazine. Although advertisement agencies have a large influence in regards to the control of global topics such as *beauty* and *sexual attractiveness* they may also have control of more local stylistics in which the text is written such as form and technique. Nevertheless, even though it may be true that the advertising agency exerts some form of control in regards to the type of discourse that a magazine may publish, it could also

serve as pretext for producing stereotypical gender ideologies. This may be so that the magazine company does not appear to be producing sexism at the fault of their own hand.

However, van Dijk (2001) states that the concept of a group that exerts control over public discourse is too general. That is to say, that discourse is a “complex communicative event” (p. 356) and in order to be defined fully, the *context* and *structures of text and talk* must also be presented. Van Dijk (2001) mentions that the context of a communicative event is a mental representation in which the interlocutors possess: “setting, situation, participants, goals, knowledge, opinions, attitudes and ideologies” (p. 356). He goes on to list several methods as to how context can be controlled and the one that corresponds with this thesis is control over: *which* social roles the discursive participants must perform, *what* their knowledge and opinions must be and *what* social actions need to be achieved via discourse. In regards to text and talk, *what* can and cannot be expressed, *what* is considered politically correct, etc. also has an affect on the communicative event. Nevertheless, it is the context, not the actual text or talk that influences how power relations within social groups will be modified.

2.7.3 Manipulation

The individuals that control public discourse also exert manipulation or mind control over their recipients in order to reproduce certain ideologies, in this case, stereotypical gender ideologies. Van Dijk (2006) defines manipulation as an “abuse of power” (p. 360) that coaxes its readers to do things in the interests of the manipulator. However, persuasion is not the same as manipulation. Persuasion is when the recipients are capable of making their decisions as to what to believe because they have knowledge of the subject to do so. Manipulation is when the manipulator tries to make the recipients believe and accept

ideologies in which he/she thinks to lack familiarity. Van Dijk created a tri-framework that consists of *social*, *cognition* and *discourse* areas of analysis. *Social* is the social setting; *cognition* is the mental models of the recipient's personal and social cognition to negotiate the text and *discourse* is the discourse structures that the text producer may use in a specific context to create manipulation.

Manipulation is typically successful if the discourse derives from a source that the recipient finds credible and prestigious. *Cosmopolitan* and *Men's Health* are two of the most popular international magazines. I argue that their habitual readers are more willing to accept the beliefs and opinions of the magazine. Also, the articles in which they provide are often supported by studies from experts that further bestow credibility to the magazine in that it provides its readers with valuable and truthful information. This information contains the ideology that the magazine wants to sell. It may also be possible that those who read these magazines do not have further knowledge in which may contradict the content of the magazine or that they possess the beliefs or opinions to want or need to contradict it. Thus, *context* and the *discourse structures of text and talk* are discursive components that take part in how the text producer uses manipulation.

Context in this thesis is between the reader and the text producer that tells the recipient what their social role is, what they can and cannot say, what they should believe and so forth. The recipient seeks advice and the text producer (who is seen as superior in the communicative event because they have the knowledge and resolution) tells him or her how to resolve the problem. In regards to *how* this is told is based upon the discourse structures that the text producer uses. Magazine discourse of the lifestyle genre typically contains content in regards to how to better oneself or to solve a problem. Therefore,

certain discourse structures such as argumentation and justification are used to influence and modify the social group as a whole versus simply the individual.

2.7.4 Criticism of van Dijk and Fairclough approach to CDA

There has been criticism in relation to the CDA approaches of van Dijk and Fairclough (Philo, 2006). Philo is apart of the Glasgow University Media Group that analyzes media discourse similar to van Dijk and Fairclough. However, he criticizes that their analyses are limited because they base their studies purely on textual and contextual aspects and not that of reception. Van Dijk and Fairclough do not include the latter component, nor does this thesis. Thus, because this thesis lacks access to the reception portion it is possible that van Dijk and Fairclough encountered similar limitations in their studies.

The following section describes how to analyze a text based on feminist stylistics, which is similar to what Philo purposes and CDA in that the theoretical base derives from critical linguistics and discourse analysis.

2.8 Feminist Stylistics

Feminist stylistics is “a form of politically motivated stylistics whose aim is to develop an awareness of the way gender is handled in texts” (Mills, 1995, p. 207). It derives from critical linguistic analysis and traditional stylistics. Traditional stylistics (also known as the *code model*) assumes that there are only two participants involved in the communicative event (the author and reader). It states that the recipient of the message interprets the text exactly as is intended by the text producer. Traditional stylistics also focuses on the message that the text producer intended. The reader is viewed as a passive participant and is not considered in the analysis. Context and metalinguistic factors are

also excluded. However, the feminist stylistics method includes two major components to create a more thorough analysis of sexist discourse (Mills, 1995, p. 31):

Context of Production	Context of Reception
<ul style="list-style-type: none"> • General language/discourse constraints • Textual antecedents • Literary conventions • Current literary trends • Affiliations: gender, race, political, national, classes • Publishing practices • Sociohistorical factors • Author 	<ul style="list-style-type: none"> • Intended audience • Actual audience • Implied reader • Sociohistorical factors • Actual reader(s) • Publishing practices

Table 1.0 - Context of Production and Context of Reception

In regards to *production*, there are specific literary constraints such as lexicon, discourse structures, themes, etc. that allow a text to be published. If *Cosmopolitan* and *Men's Health* began to execute academic repertoire as a part of their discourse features, it is probable that the magazine would not sell because lifestyle magazines are not a literary genre that employs this type of rhetoric. Discourse repertoire is also important based upon the affiliations (target audience) of the magazine. If the magazine wishes to be published it must adhere to the type of discourse that its audience will enjoy reading. Lifestyle magazines is a literary genre that is typically read during periods of relaxation and thus if the discourse and its thematic nature are too dense or 'dull' then it may not have great economic success (McLoughlin, 2000). Thus, in part to fund and market the magazine (because advertising also plays an important role in financing the magazine), the editors must use specific discourse structures and present themes that reflect the identity of the *mujer apasionada, atrevida y atractiva (fun, flirty female)* of *Cosmopolitan* and the *new man* of *Men's Health*. The *sociohistorical* factors such as economic, social

and cultural background of the magazine as well as the audience to which it is marketed is important to understand how and why the magazine is produced in a certain way.

The *reception* portion focuses on the *intended audience* and the *actual audience* of the magazine as well as the sociohistorical factors that influence how the text may be negotiated (interpreted). There is always an intended audience in which the magazine markets towards and then there is the actual audience that consists of the individuals that actually purchase and read the magazine. In the case of the North American *Men's Health*, it targets middle-upper class white males in their late 20s through late 40s (Stibbe, 2004). In this thesis, which I repeat in *Chapter Three: Methodology*, I distributed a questionnaire in order to obtain a general idea as to which magazines are the most popular at an affluent Mexican university. Thus, I propose that university Mexican males also comprise as a part of the actual audience of *Men's Health* versus the intended. I also suggest (however, cannot support) that in the context of Mexico, the sociohistorical factors include the desire to be like the women portrayed in *Cosmopolitan* because it is a North American magazine that exhibit United States popular culture. Therefore, I argue that the young women that purchase the magazine belong to the middle- upper class and might interpret the discursive content of the magazine to be credible and trustworthy. This may be based on its esteemed international status.

In a similar vein of CDA, feminist stylistics also states that meaning is negotiated based upon the personal and social cognitions of the reader of what is expressed in the text. Mills (1995) mentions that in order to construct a model in which the readers may negotiate the text, the feminist analyst needs to take into account a *close textual analysis* of the literary genre and grammatical features of the text (in this case, magazines) that

serve as “cues to interpretation” (p. 35). Thus, the reader can be seen negotiating the text through the discourse structures that are used to *influence* (persuade or manipulate) their beliefs while using their personal and social cognitions to *determine* whether he or she accepts or rejects the ideological message (Mills, 1995, p. 35). As I previously mentioned in section 2.7.3 *Manipulation*, this depends on the knowledge they have of the subject to do so. The negotiation between the reader and the text is an active part of the communicative event. A limitation to this thesis is that I do not include the reception portion within the analysis due to time restrictions. I cannot determine how the audience (young adult Mexican university students) negotiates the message of the texts in *Cosmopolitan* and *Men's Health*. Therefore, I assume that the discourse structures that the text producer uses to construct stereotypical gender ideologies are built upon assumed personal and social cognitions of the target audience. This may persuade or manipulate the reader to believe and accept the ideology of the text. The analysis of the discourse includes three female Mexican coders whose first language is Spanish to codify the data in order to reduce bias. I discuss this further in the following chapter.

In the literature review I have provided a foundation that allows me to discuss how I carry out the thesis in critically analyzing sexist discourse of two articles from the Mexican editions of *Cosmopolitan* and *Men's Health*.

CHAPTER THREE: METHODOLOGY

In this section I describe the methodology of the thesis. The section is divided into five sections: *3.1 Research Questions* *3.2 Summary of Population* *3.3 Summary of the Materials and Description of Material* *3.4 Codifying Procedure* and *3.5 Study Limitations*.

3.1 Research Questions

- 1) What are the linguistic elements, sentence and discourse structures used to create sexist discourse in the construction of stereotypical masculine and feminine gender ideologies of men and women?
- 2) What are the gender identities that the two magazines construct via sexist discourse?

In the following sections, I discuss the methodology of the thesis that allows me to answer the above questions.

3.2 Summary of subject/population selection

I analyze one article from the Mexican editions of two international magazines, *Cosmopolitan* and *Men's Health*, which target the young adult Mexican population (18-30 years of age). I have chosen magazines as the medium to be analyzed because it is one of the most popular forms of literature for young adults in Mexico. I base this notion on the fact that almost every street corner has a stand that contains a large variety of magazine titles. Thus, based on the popularity of magazines I argue that they may have a powerful influence in reproducing stereotypical gender ideology.

This thesis focuses on lifestyle magazines. Lifestyle magazines, as previously mentioned in the *Chapter One: Introduction*, are those that address topics such as love,

relationships, fashion, beauty and celebrities. I have chosen to focus on this genre because they reinforce gender ideologies during the adolescent and young adult years. It is a time when an individual begins to construct their identity, which is strongly influenced by the gender that is attributed to their biological sex (Rice, 2002). Thus, I propose that magazines play an important role in the social construction of gender identity at this moment of psychological maturity.

The majority of lifestyle magazines that target adolescent and young adult audiences in Mexico are marketed towards women such as: *Ventitantos*, *15 a 20*, *Tu*, *Eres*, *Elle*, *Marie Claire* and *Cosmopolitan* to name a few. Women's lifestyle magazines have an extensive production history along with numerous titles. However, in regards to the adolescent and young adult male populations, there is neither an extensive production history nor numerous magazine titles that fall under the lifestyle genre. Traditionally, the majority of magazines targeted towards the male population are those of hobbies and recreation. However, *Men's Health* has adopted the lifestyle genre that has long been dominated by women's magazines.

In order to objectively justify and obtain a general idea as to which magazines are the most popular amongst the young-adult Mexican population, I distributed a questionnaire at an affluent university in central Mexico. I explain this in the following section.

3.3 Summary of materials

3.3.1 Survey of Most Popular Magazines

In order to have a general idea of the most popular magazines that Mexican young adults read, I distributed a questionnaire that can be found in *Appendix I*.

3.3.1.1 *The Pilot and First Surveys*

The first survey that I piloted asked: “¿En tu opinión cuáles son las revistas más populares entre la población femenina/masculina mexicana entre la edad de 18-30 años?” (In your opinion, what magazines are the most popular within the Mexican female/male population between the ages of 18-30?). I distributed this questionnaire to twenty males and twenty females. I later re-worded the second survey that asked: “En tu opinión ¿cuáles son las revistas (en español) que se leen más entre la población femenina/masculina mexicana entre 18-30 años?” (In your opinion, what magazines {in Spanish} are read mostly within the Mexican female/male population between the ages of 18-30?). I added *en español* (in Spanish) because in the first survey results, one of the most popular magazines listed was *Maxium* – an American magazine written in English. For this thesis, I was looking for a magazine in Spanish, thus needed to re-write the question.

3.3.1.2 *The Second Survey*

I changed the wording with the first question by inserting the phrase *en español* (in Spanish) and added a second question: “¿En tu opinión cuáles son las revistas (en español) que se leen más entre la población mexicana de ambos sexos entre 18-30 años?” (In your opinion, what magazines {in Spanish} are read mostly within the Mexican female/male population between the ages of 18-30?). The results are:

- Men: *Men's Health*
- Women: *Cosmopolitan*
- Men and Women: *Muy Interesante*

Due to the fact that *Men's Health* and *Cosmopolitan* are lifestyle magazines and *Muy Interesante* is not, I decided that I would not be able to compare the content of the latter magazine with the first two. Thus, I have excluded it from the thesis and only analyze *Men's Health* and *Cosmopolitan*.

3.3.1.3 Description of the Materials: Cosmopolitan and Men's Health

Cosmopolitan and *Men's Health* are international magazines that originated in the United States. *Cosmopolitan* is translated into forty-four different languages and distributed to fifty countries that are produced bi-monthly. I attempted several times to contact the *Cosmopolitan* editorial staff that produces the Latin American versions to ask them questions about the production of the Mexican edition. Nevertheless, my efforts proved fruitless. I only received one reply from an editor of the Hearst Corporation (the owners of *Cosmopolitan*). She stated that the editorial staff that produces the Latin American versions of the magazine are located in Miami, Florida and are all of Hispanic decent (Golchin, personal communication, January 6, 2009). Based on this response, I had more questions than answers such as 1) *Are these writers and editors fluent in Spanish?* 2) *What Hispanic heritage (country) is the most predominant of the editorial staff?* 3) *Are they US-born or were they born and raised in the country of their heritage?* and lastly 4) *How do they gather data to know what material to present in each edition?* These questions were not answered. Therefore, although there is an 'all Hispanic' staff, it must be taken with a grain of salt. Through my own review of the magazine under investigation, I suggest that the majority of the articles appear to be translations. I base this judgment on the names of the individuals that take credit in writing the articles such as Kimberly Goad, Myatt Murphy, Tracy Ramsden, Lesleigh Kivedo and Glynis

Horning. However, I was unable to find the English translations and I cannot support that these articles are translations. I can only suggest that they are.

As a result, the translation of the articles may affect the results in that the Mexican female coders may not comprehend the ideology of the article's content or there may be parts of the article that are not translated properly either grammatically or pragmatically. Therefore, the coders may not understand *what* ideology the text is trying to transmit. Also, they may negotiate the ideology of the message differently from what the North American text producer 'intends'. Thus, as I mentioned in the *Chapter One* section *1.10 Outline of Research Strategy*, it is possible that the coders may negotiate the ideology of these messages as non-sexist.

In regards to *Men's Health*, I contacted the editor-in-chief to ask him what percentage of the material was translated and what original material was written by the Mexican staff. He said that 70% of the magazine is translated and 30% is original material. He said that the magazine contains thematic material that does not require adaption to Mexican culture such as sex and "algunas rutinas" as he put it (A. Felix-Díaz, personal communication, November 11, 2008). However, topics such as nutrition, health and work are more difficult to adapt, thus these articles are written by Mexican columnists.

3.3.1.3.1 Data Analyzed in Both Magazines

Due to the time constraints, I only analyze one article from each of the two October 2008 editions of *Cosmopolitan* and *Men's Health*. I chose this month because this is the month in which I received the data from the surveys. As I previously mentioned, *Cosmopolitan* is produced bi-monthly. In regards to choosing which of the two October *Cosmopolitan*

editions I would use, I chose the second. I chose the second because I had previously written on the first *Cosmopolitan* and could not find another copy. Therefore, I reviewed the second and the content applied to the criteria that I was looking to analyze.

In relation to how I chose the articles to analyze, I base my decision on two factors: 1) content that expresses sexist ideology and 2) number of words. I chose *Juego de los números* (The number game) from *Cosmopolitan* and *Lee entre los pliegues* (Read between the lines) from *Men's Health*.

- *Content:*
 - *Cosmopolitan:* I chose *Juego de los números* because it expresses content that I consider to be discriminatory against women in regards to their sexuality. As a result, I am already expecting that the coders identify sexist discourse. However, although I believe that the article contains sexist discourse, the coders may not. They may also identify certain elements as sexist that I would not. I also chose this article, because I believe that it contradicts the *fun, fearless female* ideology and identity which describes a single, successful and sexually independent woman.
 - *Men's Health:* I chose *Lee entre los pliegues* because it was the article that demonstrates the most evidence of sexist discourse towards women and men in the entire magazine.
- *Number of words:* I also needed to choose an article that had more or less the same amount of words as to not influence the results by stating that one article demonstrated more sexist discourse over the other. Thus, in

order to check the word count of each article I downloaded the program ABBYY Fine Reader 9.0 Professional Edition so that it could convert the scanned jpg. pictures of the articles into a Word text. I then fed the Word text into the program TextSTAT that counted the amount of tokens (words) in each of the articles. The difference in word count is 675 words, which is a large difference: *Men's Health*: 1,839 and *Cosmopolitan*: 1,164. Nevertheless, I decided not to change the two articles because they provided the evidence as to what I felt to be sexist discourse and being the closest in word length. Therefore, I am fully aware that there is a difference in the quantity of sexist discourse data in this thesis. Thus, based on this difference, I cannot generalize that there is more sexist discourse in either of the two magazines. This thesis only realizes one article from each magazine, which also prevents generalized conclusions.

3.3.2. Table and Analysis

In order to analyze and identify sexist discourse in the data, I coded each of the two texts to create a table that is based on specific discourse structures that I borrowed from van Dijk, Ting-Toomey, Smitherman and Troutman (1997), Mills (1995) and McLoughlin (2000). I piloted the table with the coders and made the necessary alterations, see *Appendix II*. I designed the pilot and the actual instrument in Spanish because the data are in Spanish and the first language of the coders is Spanish. I believe that the coders (that all possess a high level of English competency) can express themselves better in Spanish, thus justifying its use as language of the instrument. A professor in the MA Applied Linguistics department, whose first language is Spanish, in addition to being

Mexican, aided me in correcting the grammatical, semantic and pragmatic components of the instrument so that it was more comprehensible to the coders. I discuss the codifying procedure below.

3.4 Codifying the Data

My Mexican colleagues codified the data on the grounds that I am not Mexican and my first language is not Spanish. Thus, in order to reduce my linguistic and cultural bias, I have asked my three (female) Mexican colleagues, which have studied in the MA Applied Linguistics program, to codify the data and they agreed. The codifying procedure took place the last two weeks of February 2009. One of the reasons that I did not include habitual readers is due to time constraints. Although this may display biased results, if habitual readers had been the only individuals to analyze the data it is possible that they would not have found any sexist discourse. Therefore, there would be no data to analyze.

3.4.1 Codifying Procedure: Training and Piloting of Table

The traditional method in training discourse coders is to do it with all of the coders present. However, due time constraints of the three coders, I had to train them separately during the training period. I explained the entire instrument to the coders. The instrument includes four parts of analysis:

- 1) *Analysis of the discourse: (a) Lexical Elements (b) Level of the Sentence (c) Level of the Discourse.* I adopted these three levels of discourse analysis from Mills (1995). As can be seen in *Appendix II*, after the coder identifies a lexical term, sentence or discourse structure she will then identify how it constructs gender and how it is sexist.

- 2) *Analysis of the interaction between the text producer and the reader.* This is to understand how the coders feel they are being directed by the text producer and how this may influence the way a habitual reader allots credence to the text.
- 3) *Questions to answer after having analyzed the data.* I adopted these questions by Mills (1995). I included the portion *context of production* in order to avoid a pure *closed-reader analysis*.
- 4) *Questions in regards to sexism in Mexico.* The coders answered these questions after coding the two sample texts. I asked these questions in order to have a perspective on how they viewed sexism in Mexico. This helps to understand why they coded certain items as sexist and the possible influence these texts may have in reproducing sexism. The coders are from three different states in central Mexico and this may reflect in their interpretations.

The coders piloted the table using two sample texts from each of the October 2008 magazines. These texts are not used nor related to the actual analysis. They completed their training in the GILA² and I was nearby to answer their questions and clarify any doubts that they had. I trained Coders 1 (C1) and 2 (C2) in the GILA on the same day. They piloted the instrument by hand and did not have copies of the two training articles to write on while Coder 3 (C3) (that trained the day after) wrote her responses via computer and had two color copies of the articles to write on. This is explained in further detail in the following section.

² GILA stands for *Grupo de Investigación de Lingüística Aplicada* (Applied Linguistics Research Group). It is located in the Applied Linguistics department for undergraduate and graduate students conducting research in this field.

3.4.2 Modifications of instrument

As previously stated in 3.2 *Table and Analysis*, I modified the instrument in accordance to their responses and recommendations. I mentioned in the previous section that C1 and C2 wrote their responses by hand and did not have color copies of the same articles to write on (however, they did not write on the magazine). I believed these articles to be short and adequate that would not require a computer or copies of the articles to be marked upon. They stated that writing by hand was a strenuous task and asked that for the actual coding to use a computer and to provide color copies of the articles so that they could write and make comments on them. They mentioned that it was difficult to analyze the texts by not being able not write on the articles because they would lose their place or forget specific elements in which they wished to code. I agreed to this since it would make the coding process more efficient and it would provide a more fruitful analysis. In regards to C3, she completed her training the day after C1 and C2. She was only able to do her training in the evening and from having learned about how long and strenuous the coding was by hand with the two other coders, I decided to train her on the computer and provide her with color copies of the two sample articles so that she could write on them. This method proved to be more productive and was employed in the real coding procedure with all three coders. They also recommended that the *Part 1* of the analysis be in the format of a table in order to analyze and organize the data more efficiently. Therefore, I modified the instrument from an essay format to that of a table.

I changed the *yes/no* questions into *how* questions. I noted in the training results that they only listed what they thought was sexist but not *how* or *why*. Therefore, I added two extra columns: *¿Cómo construyen estos elementos el género de los hombres y/o las*

mujeres? (**How** do these elements construct gender for men and/or women?) and *¿Cómo son sexistas hacia los hombres y/o las mujeres?* (**How** are the sexist towards men and/or women?)

I added a new section in *Part 3, Questions to answer after having analyzed the data: The Context*. Due to the fact that I am following Mills's (1995) method in analyzing the discourse above the level of the lexical elements, it was important for the coders to know a brief *Context of Production* about each magazine in order to avoid a pure closed data analysis. Knowledge of the sociohistorical factors of the magazine, its affiliations and publishing practices allows them to have a better understanding as to why the text is written and can be interpreted in various ways. This may however also cause bias in the analysis. During the training session I told them to only answer the questions that they wished and when I analyzed their responses I noticed that they did not all answer the same ones. Thus, I could not make a proper assessment and in the actual coding I required that they answered all the questions in order to compare their responses. I also inserted a question in regards to repetition to see if there is reinforcement of an ideology through the lexical item, sentence or discourse structure.

In regards to *Part 4, Questions in regards to sexism in Mexico*, I emailed the questions to the coders two days after they coded the last article which was *Juego de los números* from *Cosmopolitan*. I chose two days instead of one as to attempt to prevent a biased opinion based upon the last article that they analyzed. I felt that two days would provide sufficient time to allow for a more 'objective' opinion as to not be strongly influenced by the last article.

3.4.3 Coding *Cosmopolitan* and *Men's Health* Articles

At the time that each of the coders began to codify the two texts, I re-explained the instrument as well as the modifications that I made. The coders analyzed the data *separately* in the GILA and I remained with them (however, did not interact with them) in the event they needed clarification on any part of the instrument or procedure.

I had originally planned that the coders would analyze the two articles in one week in order to obtain their first reactions to the text. That is to say, the coder would codify the two articles (all four parts) on two separate days in order to prevent mental exhaustion. However, I noticed that the codifying procedure took longer than I anticipated and therefore decided to extend the codifying procedure from one week to two weeks. I decided to do this because one of the coders addressed to me that she felt tired and need to rest. Therefore, they were able to rest when they needed. I did this to prevent fatigue in the coders that may influence how they coded the data. As a result, the negotiations of their responses are subject to a change versus it being their first reaction.

3.4.4 Method to find agreement

The method that I use to determine if they found agreement is based on a two out of three or 66% percent agreement amongst the coders. I base agreement on the word/sentence/discourse structure the coder identifies, along with their explanation as to *how* they find it to construct gender and *how* it is sexist.

3.5 Limitations of Thesis

In every study there are limitations. This thesis is not exception. Below are a list of limitations and a brief explanation:

- a) *Limit of articles*: In this thesis, I make no generalizations that every edition and the entire content of *Cosmopolitan* or *Men's Health* produce sexist discourse. This is because the analysis includes only one text of each magazine. Thus, there is not enough data to support generalizations that the entire discourse of these two magazines is sexist in nature. The motivation for this study is to provide an idea and make aware that sexist discourse is present in some of the content found in lifestyle magazines directed towards young adult audiences. Another motivation for this thesis is that there needs to be further investigative work on sexist discourse in the Mexican editions of the two magazines and others of Mexican origin. This will help to support (or un-support) the existence of sexist discourse in magazines as well as to propose new theses.
- b) *Sex of the coders*: This thesis is limited because the coders are women and their personal and social cognitions are in some part influenced by their sex. The reason for not having male coders was due to time constraints in regards to training them in discourse analysis. Therefore, training Mexican male participants in sexist discourse and critical discourse analysis would have proved difficult. In addition, there is only one male in the Masters program that is from the United States. As a result, he is not eligible to participate in the analysis. Therefore, I have chosen three MA Applied Linguistics students in their fourth semester that have been educated in discourse analysis. Thus, the coding of sexist discourse in the text from *Men's Health* is not negotiated from the perspective of men, but of women. This may have an affect on the results. For future studies in this area, I

recommend that male coders participate in the coding analysis to see how they negotiate sexism in discourse.

- c) *Reception portion not included*: In relation to the time constraints of the thesis, I cannot analyze the reception portion that Mills (1995) and Philo (2006) propose. The closest I can approach the reception portion is from the three coders. Nevertheless, they are not habitual readers of either magazine, thus their perspective may be different from those that actually purchase them. Also, I do not have the perspective of the habitual readers in regards to 1) if they detect sexist discourse and 2) if they accept it or reject it. Therefore, if there is sexist discourse detected within the two texts, I cannot claim that it be eliminated.

Based on the methodological description above, I now discuss *Chapter Four: Results & Discussion*.

CHAPTER FOUR: RESULTS & 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*³. 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

³ 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 C2⁴ 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,

⁴ 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.

CHAPTER FIVE: CONCLUSION

5.1 Overall Conclusion

The objective of this thesis was to demonstrate how one article from each of the Mexican editions of *Cosmopolitan* and *Men's Health* may construct gender ideology and identity via sexist discourse. The responses provided by the coders in regards to sexism in Mexico provide a limited perspective as to whether *Cosmopolitan* and *Men's Health* are transmitting North American sexist ideologies. The coders stated that gender inequality is still present in where men continue to dominate woman. However, the ideology of women engaging in sexual liberation, experimentation and enjoyment are still foreign to Mexican society and thus may allow for a new perspective on the subject. Nevertheless, they may also reinforce stereotypical gender ideologies as was seen in *Juego de los números* (The number game).

The coders identified that *Juego de los números* (The number game) produced sexist gender ideologies in that women must be silenced by concealing their sexual history, perform the Madonna/whore identities simultaneously and should not have more sexual experience than the man or she is labeled as promiscuous or easy. *Lee entre los pliegues* constructs women as sexual objects for male sexual gratification that have no voice of their own, but rather must use their body for man to interpret her desires and personality. As was seen at a university in central Mexico, these sexist ideologies could be used to justify sexual harassment and violence towards women. The text argues the validity of these ideologies based on scientific studies that generalize women as those that purposefully provoke men by the clothing they wear. The intimate relationship that the text producer creates with the reader may also aid in the credibility. This form of

intimacy can allow the reader to feel that they are having a conversation with a trusted friend that has their best interest.

The magazines provide advice on topics that the text producer presupposes that the reader has no (or limited) knowledge of in their personal or social cognition and only one point of view may be discussed or argued (van Dijk, 2006). Therefore, the reader may not have the means to be able to judge objectively if they accept or reject the ideology that the text producer presents in some texts. I support this notion in *Lee entre los pliegues* (Read between the lines). The text producer presupposes that men do not possess the knowledge on how to interpret a woman's sexual desires by her attire. As a result this could be seen as manipulation. Thus, if the text producer is the only voice to represent women, there is no other source within the text that the reader may use in order to form his own opinion about these gender ideologies. However, although the text producer introduces studies to support their arguments, they are only vague portions. The text producer does not provide the source from where the studies derived. For this reason, I propose that if a text includes studies to support their arguments, that they should include the source from which the studies derived so that the reader may read them and form their own opinion.

I propose that magazines may hold a powerful and influential position in society because the companies that own them control a large portion of the written discourse that is produced nationally and internationally (McLoughlin, 2000; van Dijk, 2006). However, in this thesis I am unable to provide a percentage of the young adults that purchase these magazines in Mexico. Thus, I am only able to propose that they may hold a powerful and influential position.

5.1.2 Conclusion of Results

Here, I restate my research questions and answer each explicitly.

1) What are the lexical elements, sentence and discourse structures used that composite sexist discourse in the construction of stereotypical masculine and feminine ideologies of men and women in the two articles of the Mexican editions of *Cosmopolitan* and *Men's Health*?

2) What are the gender identities and ideologies that the two articles construct via sexist discourse?

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

The lexical analysis (section 4.2.2) constructed three identities: (a) Men – sexual liberty and praise of promiscuity (b) the taboo of sexually active women and (c) the

Madonna/whore double standard. The lexicon that constructs to identity (a) is the adjectives *supermachos* (super macho) and *sentementales* (stud, as in stud bull or horse).

The lexicon that constructs identity (b) is the adjectives *fácil* (easy) and *promiscua* (promiscuous). In addition to these adjectives, (c) the Madonna/whore identity includes adjectives such as *sensual* (sensual), *osada* (daring), *aburrida* (boring) and *anticuada* (old-fashioned) and the noun phrase *chica buena* (good girl). These adjectives and noun phrase demonstrate how women are identified as those that must perform this dual identity for the psychological and physical satisfaction of the man. The imperative suggests the silencing women because they are told not to tell the truth about their sexual history because it may ruin the relationship.

The analysis of the sentence level (section 4.2.3) includes the two identities: (a) Men - sexual liberty and the praise of promiscuity and (c) the Madonna/whore double

standard: Silenced women. Identity (a) is constructed by a declarative sentence that states that it is okay for men to have a high 'score' of heterosexual sexual relations. Identity (c) is constructed through the sentence structures that include interrogative, metaphor, declarative, transitivity and imperative. The interrogatives express if the female reader should tell their male partner about their sexual history or what (how) they should tell them if they decide to do so. Either response may not be sufficient, either she is boring because she does not have an ample sex history or if she does she is considered untrustworthy or 'easy'. The metaphors compare a woman's sexual history to a curriculum in which a man may use to judge her. The declaratives express how a woman feels insecure if she possesses too little or too much sexual experience so that a man will accept her. The transitivity sentence states although men do not want to know about a woman's sexual history, she is supposed act in a daring or promiscuous manner.

The analysis at the discourse level (section 4.2.4) constructs one identity: (c) the Madonna/whore double standard: Silenced women. This identity is constructed through presupposition, argumentation and objectification. Presuppositions (b) and argumentation (as identified by C1) construct this identity by stating that women should not engage in sexual relations – or at least not as many as the man. Presupposition (c) expresses that although it is taboo for women to express daring and sensual identities in relation to sex, men expect that women perform these identities for their own sexual gratification. Yet at the same time they are socially punished for having done it. This perpetuates the Madonna/whore double standard. Evidence of this is seen in section 4.2.4 under the objectification discourse structure that states that women should feel guilty for having too many sexual partners.

In accordance to CDA methodology, I proposed that the title of the article to be changed to from *El juego de los números* (The number game) to *¿Qué juego de los números?* (What number game?). The latter title implies that women should be honest and unashamed of their sexual history. I also proposed from *sexual shame to sexual self-confidence* in that the magazine should use its international status as a tool to produce ideology that tells its readers that their worth is not based on their sexual history, but rather on their personality and intelligence. I suggest that it states that a woman should feel comfortable in expressing her sexual history and not placing her feelings second to that of the man.

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

The lexical analysis (section 4.4.2) constructed three identities: (a) the Genetic Loser, (b) Women as silenced sex objects and (c) Women in need to be desired. Identity (a) refers to the text's male readers. Its identity is constructed by the 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). It constructs the worth and maturity of a man based on his physique and by acting as a gentleman. Identity (b) and (c) are constructed by the following adjectives: *sexy*, *atractiva* (attractive), *sofisticado* (sophisticated), *bonita* (pretty), *voluptuosa* (voluptuous); adverbs: *provocativamente* (provocatively), *sexualmente* (sexually); and verbs: *atraer* (to attract), *mostrar* (to display). This lexicon describes the generalization towards all women that sexually objectify themselves so that men will be attracted to them.

The analysis at the sentence level (section 4.4.3) includes the two identities: (b) Women as silenced sex objects and (c) Women in need to be desired. These two

identities are constructed through declaratives, interrogatives, imperatives and a metaphor. The declaratives state that based on certain items of women's apparel, this allows the man to know if the woman is willing to engage in sexual intercourse. The interrogatives, imperatives and metaphor demonstrate that a woman wants the man to fixate on her body. This shows how the text producer generalizes women as those that purposefully objectify themselves and want men to act upon them in a sexual manner.

The analysis at the discourse level (section 4.4.4) constructs three identities: (b) Women as silenced sex objects and (c) Women in need to be desired and (d) Women as reproductive objects. These identities are constructed through argumentation, fragmentation and presupposition. The argumentative discourse structures construct women as reproductive and silenced sex objects whose gender identity includes providing healthy children and sexual gratification. The fragmentation and presupposition discourse structures construct women as silenced sex objects.

In accordance to CDA methodology, I proposed that future texts on sex and relationships construct the female identity as not being passive individuals, but rather subjects with their own voice. I also proposed that for ethical purposes if the text presents academic studies, the text producer should describe them in fuller detail or provide information as to where the reader can obtain them. This will provide the reader the opportunity to critically analyze how these studies are performed and what they revealed. This may help to reduce the occurrence of manipulation.

5.2 Limitations and Recommendations for Future Studies

As I previously mentioned in *Chapter Three* section 3.5 *Limitations of study*, the coders are non-habitual readers of the magazines and they only coded one article from each

magazine. Therefore, by asking the last question in section 4.6 *Sexism in Mexico* if they believe that the two magazines are transmitting sexist gender ideologies, they are only able to provide an opinion based upon the two texts that they analyzed. Thus, this limits the objectivity of their responses - in addition to the fact that I pre-selected the articles for sexist content. However, by providing their insight on the topic allows us to further explore sexism in Mexico, how it is changing (or not changing) and if these same ideologies are also being transmitted in magazines of Mexican origin.

The justification for this thesis is that there are not many CDA studies that critically analyze gender discrimination and even less in Mexican magazine discourse. The aim of this thesis was to demonstrate that there is evidence of sexist discourse in magazines and to lay the groundwork for other discourse and CDA analysts to build upon the limitations of this thesis and create new studies that critically analyze gender discrimination in magazine discourse.

I would be interested in continuing with this research project. If I continue, the next steps would consist including more coders (male and female), research the Mexican editions of *Cosmopolitan* and *Men's Health* over a longer chronological period (such as a year), compare the content of translated articles with that of non-translated articles, see how habitual readers negotiate the message of the texts and if they decide if it is sexist or not and if so, do they want to keep it or would they like to see a change. In addition to this list, I also provide recommendations for future studies in this area of gender and CDA studies:

- ***Mexican Magazines:*** There lacks CDA and gender discrimination studies done on magazine discourse in Mexico. Future studies in this area of Applied

Linguistics should use lifestyle magazines of Mexican origin that target adolescent and young adult audiences such as *Tu, 15 a 20*, *Ventitantos* and *Eres*. Nevertheless, these are women's magazines and I am currently unaware of other lifestyle magazines that target men and that are of Mexican origin. However, if discourse analysts have knowledge of these titles, I encourage that they be included for future studies.

- ***Texts and Versions:*** This thesis only realized two text analyses, one from each magazine. I recommend that future studies include the analysis of more texts from the same magazine and/or the analysis of an entire magazine over a series of months. This will allow for more stable conclusions and generalizations to be drawn on how magazine discourse discriminates gender.
- ***Including habitual readers in analysis:*** As I mentioned in *Chapter 3* section 3.5 *Limitations of Study*, one of the restrictions of this thesis is that I cannot claim how habitual readers negotiate the meanings and ideologies of the text. For future studies I recommend that researchers include how habitual readers of the magazines negotiate the meaning of the text(s). This is an important aspect of the analysis because it allows the researcher to take into account what type of an affect the discourse has upon the reader. It will also allow the researcher to see if the readers identify sexist ideology and whether they accept it or reject it. This component will allow critical discourse analysts to decide if there should in fact be a campaign against the eradication of sexist discourse in certain magazines.
- ***More coders:*** This study only incorporated three female coders. In order to obtain more objective results, I recommend more coders participate in the study.

I also encourage that male coders participate in the study where magazine discourse that is directed toward men is used. It will also be fruitful to obtain their perspective on sexist ideology and its existence (or non existence) within society that is directed towards both men and women.

- ***Sexism in Mexico***: Further research on sexism in Mexican society in order to see how it may be reproducing itself through magazine discourse.
- ***Digital editions***: Many magazines are now going digital and many of its subscribers are becoming net subscribers. In 2008, 1 out of 4 readers of *Cosmopolitan* in the United States was a net subscriber. Thus, it would be interesting to research how the content differs between the digital and carbon versions as well as how habitual readers and coders interact and negotiate its ideology.

I hope that this thesis has demonstrated the important role that discourse can play in reproducing gender ideologies. I hope that it encourages discourse analysts to take critical stance by presenting sexist ideologies found in magazine discourse that is reproduced at the national and international level. It will present the opportunity for individuals to observe and critically analyze two perspectives of gender: traditional (biased) and non-traditional. And based upon that analysis they may be able to judge whether they wish to continue to perform and support traditional gender ideologies or reject them. By presenting an example as to how magazine discourse is capable of producing biased gender ideologies and identities, it will help to reduce the possible manipulation that the magazine may intend to use.

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Questionnaire for most popular magazines amongst young adult Mexican population

SEXO: _____

EDAD: _____

NACIONALIDAD: _____

¿En tu opinión cuáles son las revistas (en español) que se leen más entre la población (masculina/femenina) mexicana entre 18-30 años?

1. _____

2. _____

3. _____

4. _____

5. _____

¿Más? Si puedes pensar en más, ponlos en este espacio

¿En tu opinión cuáles son las revistas (en español) que se leen más entre la población mexicana de ambos sexos entre 18-30 años?

1. _____

2. _____

3. _____

4. _____

5. _____

¿Más? Si puedes pensar en más, ponlos en este espacio

*Training Instrument***I. EL ANÁLISIS LINGÜÍSTICO Y DISCURSIVO**

Revista: *Cosmopolitan* *Men's Health*

Nombre del texto: _____

Texto es traducido: Sí No No sé

I. ¿Cuál es el estilo del texto? (se puede escoger más de uno)

Entrevista Artículo Guía ¿Otro?

II. ¿Cuáles son los temas del texto? (se puede escoger más de uno)

a) Amor Salud Belleza Sexo Moda Trabajo ¿Otro?

II. La construcción de género

III. La construcción de género: Mira la lista (parte III) y escribe los elementos lingüísticos y discursivos que apliquen para contestar las preguntas (1) y (2). También revisa la hoja detrás de esta para pensar en otras preguntas mientras que analizas. Si hay otros elementos lingüísticos o discursivos que notas que no están en la lista, ponlos por favor. Se puede escribir (a) a (c) en una hoja aparte.

(1) ¿Se nota la construcción de género de hombres y/o mujeres?

(2) ¿El texto contiene elementos sexistas dirigidos a mujeres y/u hombres?

(a) Elementos Lingüísticos:

(b) Nivel de la oración/frase:

(c) Nivel del discurso:

*Training Instrument***II. ANÁLISIS DEL PRODUCTOR DE TEXTO Y EL (LA) LECTOR(A)**

Definiciones de términos (a) y (b).

(a) Productor/a de texto: Son las personas que crean el texto. Es decir que el autor no es la única persona que participa en la versión final de un artículo.

(b) El/la lectora/a: La persona que lee e interactúa con el texto.

1) ¿Cómo se dirige a ti el productor de texto como lectora? Encierra tu respuesta.

- a. El producto de texto se dirige a ti como si tú, (la lectora) fueras parte de un grupo de hombres o mujeres según sea el caso:

Sí No

- ¿Si contestaste “sí” – cuáles son los elementos lingüísticos en los que basas tu razonamiento?

- b. El productor de texto se dirige a ti como si fueras su amiga:

Sí No

- ¿Si contestaste “sí” – cuáles son los elementos lingüísticos en los que basas tu razonamiento?

- c. El productor de texto no supone conocerte ni te habla en una forma personal

Sí No

- ¿Si contestaste “sí” – cuáles son los elementos lingüísticos en los que basas tu razonamiento?

- d. ¿Cuál es el efecto sobre el estilo en que se dirige el texto al lector/la lectora?**

2) ¿El productor de texto parece tener una intimidad con el (la) lector(a) por suponer saber cosas del lector(a)? Sí No

Si contestas ‘sí’:

- ¿Cuales son los prejuicios de género que produce el productor de texto sobre el (la) lector(a)? Ponlos aquí y da una explicación.

*Training Instrument***3) ¿Qué conocimiento previo acerca de los hombres y las mujeres el productor de texto supone que el (la) lector(a) sabe y/o acepta?**

- a) Para ti, ¿cuáles son estas suposiciones? ¿Son conceptos estereotipados de los hombres y las mujeres?

4) Como hablante nativa del español y mexicana:

- a) ¿Qué conocimiento previo un/a mexicano/a tiene sobre el género en México para comprender el texto?
- b) ¿Cuáles son los papeles de géneros en el sexo, amor, relaciones, trabajo de las mujeres y de los hombres en México?
- c) ¿Todavía existe el sexismo en los aspectos de sexo, amor, relaciones, trabajo en México? ¿Crees que está cambiando?
- d) *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* 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?

Appendix III

Table 1.1 - Training Results

Similarities Lexical Elements – Cosmopolitan

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>Sustantivos</i>:</p> <ol style="list-style-type: none"> 1. Estilo (C2, <i>Sustantivos #2</i>) 2. moda (C1) 3. temporada (C2) 4. zapatos (C2) 5. bolsos (C2) 6. cosméticos (C2) 7. cutis (C2) 8. minilabiales (C2). <p>B) <i>Verbos</i>:</p> <ol style="list-style-type: none"> 1. seducen (C3) <p>C) <i>Adjetivos</i>:</p> <ol style="list-style-type: none"> 1. glamorosos (C3) 2. sutil (C2, <i>Adjetivos #1 and #5</i>) 3. enérgica (C2, <i>Adjetivos #2</i>) 4. chica sensible y de carácter (C2, <i>Adjetivos #1-#5</i>) 5. chicas modernas (C2) 6. divina (C3) 	<p>A) <i>Sustantivos</i>:</p> <ol style="list-style-type: none"> 1. cutis (C1) 2. moda (C1) 3. temporada (C1) 4. dualidad (C1) 5. moderna (chica moderna) (C1) 6. zapatos (C1) 7. bolsos (C1) 8. cosméticos (C1) 9. minilabiales (C1) <p>B) <i>Frase sustantiva</i>:</p> <ol style="list-style-type: none"> 1. todos nuestros objetos de deseo (C3). <p>C) <i>Adjetivos</i>:</p> <ol style="list-style-type: none"> 1. suaves (C1, <i>Adjetivos #2</i>) 2. intensas (C1, <i>Adjetivos #3</i>) 4. firmeza (C1, <i>Adjetivos #4</i>) 5. ternura (C1, <i>Adjetivos #2 and #4</i>) 	<p>A) <i>Sustantivos</i>:</p> <ol style="list-style-type: none"> 1. Deseo (C2, <i>Frase sustantiva #1</i>) <p>B) <i>Verbos</i>:</p> <ol style="list-style-type: none"> 1. Seducen (C1) <p>C) <i>Adjetivos</i>:</p> <ol style="list-style-type: none"> 1. Divina (C1) 2. Glamorosas (C1)

Similarities Level of the Sentence – Cosmopolitan

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>Frases ya hechas</i>:</p> <ol style="list-style-type: none"> 1. Lucir divina (C2, <i>Imperativa</i> #2) 2. No pueden faltar en tu closet (C2 – <i>Declarativa</i> #1) 3. Tu rutina de belleza (C2, <i>frases ya hechas</i> #1). 4) <i>Las frases ya hechas</i> aluden a que una mujer debe estar siempre arreglada, que debe tener ropa o accesorios básicos, que (debe tener una rutina de belleza). (C3, #1) <p>B) <i>Imperativas</i>:</p> <ol style="list-style-type: none"> 1. Prueba Madame de Jean Paul Gaultier, que tiene...olor de cedro (C2, <i>Imperativa</i> #3). 2. Debes poner tu rutina de belleza (C2, <i>Imperativa</i> #1) en función de darle a tu cutis la luminosidad que necesita. 3. Toma nota porque se acerca la temporada en que ¡hay que lucir divina! (C2, <i>Imperativa</i> #2) <p>C) <i>Declarativas</i></p> <ol style="list-style-type: none"> 1. Más que un maquillaje, un tratamiento reparador (C3 #1) 2. Las fragancias que mezclan notas suaves e intensas son las preferidas por las chicas modernas, (C2, <i>Declarativas</i> #2) quienes seducen al mundo con su firmeza y ternura (C3, #2) 	<p>A) <i>Frases ya hechas</i>:</p> <ol style="list-style-type: none"> 1. Rutina de belleza (C1) <p>B) <i>Imperativas</i>:</p> <ol style="list-style-type: none"> 1. Debe poner tu rutina de belleza (C1) 2. Toma nota porque se acerca la temporada en que hay que lucir divina! (C1, <i>frases ya hechas</i> #1; C3, <i>léxico/discusión</i>) 3. Prueba Ma Dame, de Jean Pual Gaultier, que tiene...(C1) <p>C) <i>Declarativas</i>:</p> <ol style="list-style-type: none"> 1. la moda de esta temporada ha traído tendencias...; pero Cosmo lo hizo por ti; te traemos los 10 básicos que no pueden faltar en tu closet. (C1, <i>frases ya hechas</i> #2) 2. Las fragancias que mezclan notas suaves e intensas son las preferidas por las chicas modernas. (C1, <i>Declarativas</i> #2) 3 Tus iniciales o tu piedra de la suerte siempre han sido tus dijes preferidos (C1, <i>Declarativas</i> #3);...los monogramas o los místicos cuarzos (C3, #3) le cedieron el paso a figuras que remiten a tu universo cotidiano, zapatos, bolsos y corazones cuelgan graciosamente...(C1, <i>Declarativas</i> #4, C3, #4) 	<ol style="list-style-type: none"> 1) <i>Hidratación intensa y resplandor natural</i> (C1, <i>Declarativas</i> #1): intensidad y naturalidad son dos características que las mujeres deben poseer (C1, <i>frases ya hechas</i> #4 and <i>Declarativas</i> #6). 2) <i>Seducen al mundo con su firmeza y ternura</i> (C1, <i>Declarativas</i> #2): nos da a entender que la manera de conquistar el mundo siendo mujer es no perder ese estilo (C1, <i>Declarativas</i> #6). 3) <i>Nuestros objetos de deseo</i>: se refiere solamente a las piedras y los cosméticos, para mí sugiere de alguna manera que lo único que una mujer puede desear es verse moderna y guapa. (C1, <i>frases ya hechas</i> #4 and C2, <i>Declarativa</i> #3) 4) <i>La frase para ver tus maravillas de cerca</i> (C1, <i>Declarativa</i> #4): para mí tiene una connotación de tipo sexual en donde los hombres se van a acercar a ti por lo bien que te ves (C1, <i>frases ya hechas</i> #4).

3. Tus iniciales o tu piedra de la suerte siempre han sido tus dijes preferidos (C2, *Declarativas #3*).

4. No faltará quien te pida la hora para ver tus maravillas de cerca (C3, #4)

5. Ideal para una chica sensible y de carácter (C2, *Declarativa #2*; C3, #2)

6) *Las declaraciones* tienen que ver con la exaltación de propiedades de un producto (tonos que se difuminan con absoluta precisión fragancias que se mezclan) o accesorio (más que un maquillaje un tratamiento reparador) aludiendo a que esos productos apoyan características femeninas → las preferidas por las chicas modernas quienes seducen al mundo con su firmeza y ternura/ideal para una chica sensible y de carácter (C2, *Declarativa #2* and C3, #2).

Similarities Discourse Level - Cosmopolitan

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>¿En que se enfoca el texto?</i> El texto se enfoca en la belleza, cuidado de la piel (salud), moda femenina (C3, B) (C2, #1)</p> <p>B) <i>¿Para los intereses de quienes el texto parece estar pensado?</i> Dirigido a los intereses de la mujer por estar a la moda y verse bien (C2, #1, #2, #4, #5; C3, B-E).</p> <p>C) <i>Aprobando como verdad:</i> Aprueba como verdad los beneficios del producto (C3, B-D) ofrecido y los beneficios que le aportarán a la mujer (C2, #3; C3, B-E).</p> <p>D) <i>Elementos que se vinculan a la mujer:</i></p> <ul style="list-style-type: none"> • Cuidado personal • Bienestar • Lucir Bien (C3, B-D) • Ser moderna (C3, B, D) • Ser sensible y de carácter (C2, #3; C3, B-D) • ser elegante • Tener sex appeal (C3, B-D) <p>E) Estructuras discursivas: Predominan las formas declarativas y persuasivas de la publicidad (C3; B)</p>	<p>A) <i>Presuposiciones:</i></p> <ol style="list-style-type: none"> 1) elegir ropa es difícil aun siendo experta (C1, #1, #2, #4; C3, #2). 2) Los moños, las ondas, los flequillos y colitas son peinados habituales y aburridos. (C3, #3; C1, #1, #2, #3) 3) las chicas son firmes y tiernas por eso les gustan las fragancias suaves e intensas.(C1, #3) 4) el universo cotidiano de las mujeres se basa en zapatos, bolsas y corazones (C3). 5) Los zapatos, bolsas y corazones son el objeto de deseo de las mujeres (C1, A -D; C3, A #1, B, C, D). 	<p>A) <i>Presuposiciones:</i></p> <ol style="list-style-type: none"> 1) A todas las mujeres nos vuelven locas estos elementos (C2, #4, #5). 2) Es probable que busques muchas ocasiones para volver a ponerte esa bella blusa (C2, #1) <p>B) <i>¿En que se enfoca el texto?</i> El texto se enfoca solo a la apariencia y a las pertenencias que una mujer debe tener. (C1; C2). Desde el peinado, el cuidado en la piel, hasta los accesorios que se debe utilizar (C1; C2). El texto parece estar pensado como una manera idónea de vender ciertas marcas (C1), creando en las mujeres la necesidad de sentirse más bellas, modernas y sexis (C1). Además, parece estar dirigido a quienes tienen la posibilidad de comprar estas marcas y hacer pensar que solo las mujeres que sigan estos consejos podrán ser las más deseadas (C1).</p> <p>C) <i>Aprobando como verdad:</i> El texto aprueba como verdad en primera que si sigues estos consejos lucirás mejor, más bella y serás más deseada y envidiada (C1) También se da por hecho que los cosméticos, los perfumes y los accesorios son muy importantes para una mujer (C1). Finalmente, las mujeres tenemos como patronos a las estrellas que son las más indicadas para decirle al resto de las mujeres como lucir.</p>

		<p>D) <i>Los elementos que parecen vincularse con las mujeres:</i></p> <ul style="list-style-type: none"> • los accesorios como las bolsas, zapatos, • los perfumes y cosméticos • la ropa (C1, D) • los peinados. (C2, #2; C1, A-D) <p>E) <i>Discusión y justificación:</i></p> <p>1) toma nota porque se acerca la temporada en que hay que lucir divina (C1, A-D; C2, #1-#4)</p>
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Similarities Lexical Element – Men’s Health

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>Sustantivos</i></p> <p>1. Sexo (C2)</p> <p>B) <i>Adjetivos</i></p> <p>1. Sexual (C2)</p> <p>2. Atractivos (C2)</p> <p>3. Buen sexo (C2)</p> <p>4. Atracción sexual (C2)</p> <p>5. Promiscuos (C2)</p>	<p>A) <i>Sustantivos</i></p> <p>1. Sexo (C1)</p> <p>B) <i>Adjetivos</i></p> <p>1. Sexual (C1)</p> <p>2. Atractivos (C1)</p> <p>3. Dispuesta (C3)</p> <p>4. Buen sexo (C1)</p> <p>5. Atracción sexual (C1)</p> <p>6. Promiscuos (C1)</p>	<p>B) <i>Adjetivos</i></p> <p>1. Dispuesta (C2)</p>

Similarities Sentence Level – Men’s Health

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>Declarativa</i></p> <ol style="list-style-type: none"> Si ves sus ojos podrás saber que tan dispuesta esta a pasar la noche contigo (C2, transitividad). El sexo que tarda más de 13 minutos se percibe como demasiado (C2). No tienes que durar toda la noche para que ella te de una buena puntuación en la cama (C2, imperativa; C3). El buen sexo se prolonga de tres a trece minutos (C2). <p>B) <i>Frases ya hechas</i></p> <ol style="list-style-type: none"> Sexo sin compromiso (C2). 	<p>A) <i>Declarativa</i></p> <ol style="list-style-type: none"> el buen sexo se prolonga de tres a 13 minutos (C1). La mayoría de las personas esperan que la penetración dure de 15 a 20 minutos (C1). <p>B) <i>Frases ya hechas</i></p> <ol style="list-style-type: none"> sexo sin compromiso (C1; C3) <p>C) <i>Imperativa</i></p> <ol style="list-style-type: none"> No tienes que durar toda la noche para que ella te de una buena puntuación en la cama (C1 & C3 declarativa) <p>D) <i>Transitividad:</i></p> <ol style="list-style-type: none"> si ves sus ojos podrás saber que tan dispuesta esta a pasar la noche contigo. (C1, declarativa) 	<p>A) <i>Declarativa</i></p> <ol style="list-style-type: none"> durar toda la noche (C2;C1) <p><i>Data que no es categorizado</i> (data that is not categorized):</p> <ol style="list-style-type: none"> durar toda la noche (C2;C1) Hay mucha repetición de frases como sexo sin compromiso (C1).

Similarities Discourse Level - Cosmopolitan

Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>A) <i>Discusión/Justificación</i> 1. Estudios Realizados/Opiniones expertos → Científicos de la Universidad de Durham encontraron; De acuerdo con un estudio; “Mientras que los hombres...que lo estaban” dice la doctora Boothroyd. (C2 & C3, stating statistics and studies)</p> <p>B) <i>Fragmentación</i> 1. los rasgos físicos más atractivos en una mujer consisten en ojos grandes y una mandíbula pequeña (C2, C3).</p>	<p>A) <i>Discusión/Justificación</i> 1. Pero nuestra encuesta mostró que el sexo que tarda más de 13 minutos se percibe como demasiado. (C1 & C3)</p> <p>B) <i>Fragmentación</i> 1. las mujeres con miradas de ojos muy abiertos son más propensas a buscar sexo sin compromiso (C1, C3).</p> <p>C) <i>Presuposición</i> 1. No tienes que durar toda la noche para que ella te de una buena puntuación en la cama (C3).</p>	<p>A) <i>Discusión y justificación</i>: no tienes que durar toda la noche para que ella te de una buena puntuación en la cama, (C2) apoya un opinión y además es la introducción a una estadística sobre este dato. (C2 & C1, stating statistics and studies).</p> <p>B) <i>Fragmentación</i> 1. Fragmentacion porque en el texto se enfatiza que las mujeres con ojos muy abiertas están dispuestas a tener sexo sin compromiso. También habla de ojos grandes y mandíbula pequeña como los rasgos más atractivos en una mujer. (C1, C2).</p> <p>C) <i>Presuposición</i> 1. Las estructuras discursivas que encuentro son presuposición porque da por hecho que todos los hombres están interesados o buscan sexo. También que los hombres están preocupados por no tener sexo toda la noche y por lo que una mujer pueda pensar de esto. (C2).</p>

Appendix IV: Table used to code the data

(a) Lexical Elements

Categoría (<i>Category</i>)	Elemento lingüístico (<i>Linguistic element</i>)	¿Hay repetición? (<i>Is there repetition?</i>)	¿Cómo construyen estos elementos el género de los hombres y/o las mujeres? (<i>How do these elements construct gender for men and/or women?</i>)	¿Cómo son sexistas hacia los hombres y/o las mujeres? (<i>How are they sexist towards men and/or women?</i>)
La elección de la palabra (sustantivo, adjetivo, adverbio, verbo)				
Frases sustantivos				
Frases adverbiales				
Frases adjetivos				

(b) Level of the Sentence

Categoría	Oración/Frase (<i>Sentence/Phrase</i>)	¿Hay repetición?	¿Cómo construyen estos elementos el género de los hombres y/o las mujeres?	¿Cómo son sexistas hacia los hombres y/o las mujeres?
Imperativo				
Declarativo				
Exclamación				
Interrogativo				
Personificación				
Transitividad				
Doble sentido				

Metáfora				
Frases ya hechas				

(c) Level of Discourse

Categoría	Estructura Discursiva encontrada (<i>Discursive structure found</i>)	¿Hay repetición?	¿Cómo construyen estos elementos el género de los hombres y/o las mujeres?	¿Cómo son sexistas hacia los hombres y/o las mujeres?
Presuposición				
Fragmentación				
Discusión/Justificación				
Deshumanización				

Appendix V - Table 1.2 - Similarities Lexical Elements / Cosmopolitan

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
(1) Supermachos y Sementales	No (C1 & C2)	<p>Género: Para ellos ser un supermacho es cuestión de orgullo. Se refiere a que los sementales son los hombres con mayor cantidad de parejas sexuales.</p> <p>Sexista: es un halago para ellos ser llamados tanto sementales como supermachos</p>	<p>Género: Al hombre le da una cualidad que es buscada por muchos de ellos, sino que agrega el prefijo “super” que hace a esta persona verse superior a los demás.</p> <p>Sexista: A las mujeres no les dan un título o término que las haga verse superior a las demás con respecto al sexo.</p>	<p>Género: Aunque las mujeres tienen derecho a tener una vida sexual plena, los hombres deben tener más experiencias sexuales que las mujeres.</p> <p>Sexista: Si las mujeres han tenido o no muchas experiencias sexuales, de todos modos se utilizan adjetivos con connotaciones negativas.</p>
(2) Fáciles y Promiscuas	No (C1, C2, C3)	<p>Género: fácil/ promiscua vs. semental/supermacho.</p> <p>Sexista: una mujer es considerada fácil y/o promiscua cuando ha tenido muchas parejas sexuales mientras que el hombre es considerado un semental o supermacho.</p>	<p>Género: Los adjetivos existentes que describen a las mujeres cuando éstas hacen pleno uso de su vida sexual no son muy favorecedores ya que tienen un significado contrario al de los hombres, es decir, negativo.</p> <p>Sexista: Los hombres son bien vistos cuando su vida sexual es activa, por tanto, se les atribuyen adjetivos que les describen de manera positiva en este aspecto. Por otro lado, las mujeres que practican sexo con diferentes personas, no son vistas de igual manera aún cuando ellas se sientan satisfechas de haberlo hecho.</p>	<p>Género: Aunque las mujeres tienen derecho a tener una vida sexual plena, los hombres deben tener más experiencias sexuales que las mujeres.</p> <p>Sexista: Si las mujeres han tenido o no muchas experiencias sexuales, de todos modos se utilizan adjetivos con connotaciones negativas.</p>

(3) Sensuales	No (C1 & C2)	<p>Género: Ser sensual y sexy son adjetivos que se asocian más con la mujer que con el hombre.</p> <p>Sexista: Es como si los hombres valoraran a la mujer por una apariencia física primordialmente, que alude a que ellas se muestren sensuales y sexys ante ellos.</p>	<p>Género: Las mujeres deben llamar la atención de los hombres, no sólo antes de la relación sexual, sino durante la misma.</p> <p>Sexista: Las mujeres siempre deben actuar durante la relación sexual tomando en cuenta lo que su hombre quiere, con tal de mantenerlo satisfecho, a pesar de que algunas cosas no sean del completo agrado de las mujeres.</p>	
(4) Osadas	Sí (C1) No (C2)	<p>Género: para ellas osadas = desinhibidas, para ellos significa que ellas son atrevidas.</p> <p>Sexista: Como si en el caso de las mujeres el actuar con libertad sexual significara un atrevimiento o una osadía.</p>	<p>Género: Las mujeres deben ser lo suficientemente atrevidas para gustarle a los hombres, tanto en su actitud diaria como durante la relación sexual.</p> <p>Sexista: Las mujeres siempre deben actuar durante la relación sexual tomando en cuenta lo que su hombre quiere, con tal de mantenerlo satisfecho, a pesar de que algunas cosas no sean del completo agrado de las mujeres</p>	
(5) Anticuadas y Aburridas	No (C1, C2, C3)	<p>Género: anticuadas y aburridas son adjetivos despectivos para referirse a mujeres reprimidas sexualmente</p> <p>Sexista: como si la mujer que ha tenido pocas parejas sexuales se convirtiera en una anticuada y</p>	<p>Género: Como fue mencionado anteriormente, las mujeres deben saber cómo mantener al hombre entretenido, de otra manera el hombre se aburrirá de ellas.</p> <p>Sexista: Ya que las mujeres pueden tener sexo de manera más abierta que en el pasado,</p>	<p>Género: Aunque las mujeres tienen derecho a tener una vida sexual plena, los hombres deben tener más experiencias sexuales que las mujeres.</p> <p>Sexista: Si las mujeres han tenido o no muchas experiencias</p>

		aburrida.	deben aprovechar esta oportunidad para que no sean encasilladas como personas que no saben gozar de esta oportunidad.	sexuales, de todos modos se utilizan adjetivos con connotaciones negativas.
(6) Acostar y Tener sexo	Sí (C1 & C2)	Género y sexista: Es más que nada la manera en que cada género le da significación al verbo acostarse, ellos pueden acostarse con muchas y no son juzgados como ellas quienes si lo hacen son mal vistas socialmente.	Género: De acuerdo al contexto del artículo, porque los dos verbos en sí no creo que se les atribuya un género en especial, las dos acciones (acostarse y tener sexo) son equivalentes a la vida del hombre, ya que es más común y mejor visto que éstos practiquen estas actividades. Sexista: Son sexistas hacia las mujeres ya que son ellos los que deben realizar estas acciones y poder hablar de ello libremente, mientras que para las mujeres lo hayan hecho o no, es signo de vergüenza, pues la sociedad puede responder de manera diferente al ver su antecedente sexual.	Género: Aunque las mujeres tienen derecho a tener una vida sexual plena, los hombres deben tener más experiencias sexuales que las mujeres. Sexista: Si las mujeres han tenido o no muchas experiencias sexuales, de todos modos se utilizan adjetivos con connotaciones negativas.
(7) Chica buena	No (C1 & C3)	Género: La chica buena es la más considerada reprimida sexualmente. Sexista: Porque ellos consideran que las chicas buenas son santurronas, en cambio ellas no aplican el adjetivo santurrón con ellos, les llaman cotizado o algo así. Es decir ellas no los nombran		Género: Aunque las mujeres tienen derecho a tener una vida sexual plena, los hombres deben tener más experiencias sexuales que las mujeres. Sexista: Si las mujeres han tenido o no muchas experiencias sexuales, de todos modos se utilizan adjetivos con

		despectivamente, al contrario, pareciera que el hombre “bueno” es al que ponen en un altar por el hecho de no tener muchas parejas previas.		connotaciones negativas.
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Appendix VI - Table 1.3 - Similarities Level of Sentence/ Cosmopolitan

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
(1) Imperativa: Trata de darle un giro a la conversación	No (C1 & C2)	Género: Es como si las mujeres debieran evadir el tema de su número de parejas anteriores, mientras que el hombre se enorgullece de hablar de ello. Sexista: Es sexista porque hay muchas formas de desviar una conversación y aquí se les recomienda a ellas hacerlo a través de elogios hacia ellos.	Género: Las mujeres no deben hablar de sus relaciones pasadas y menos si implican experiencias sexuales Sexista: las mujeres no deben tener relaciones con tantos hombres como ellas quieran, de ser así, deben ocultar si las tuvieron y más si éstas tuvieron que ver con el sexo.	
(2) Interrogativa: ¿Reduces tu “número mágico” para que te consideren una “chica buena”...o lo aumentas para parecer más atrevida y aventurera?	No (C1 & C3)	Género: en ambos casos (reducir o aumentar el número) indica que la mujer teme decir la verdad como si su respuesta fuera a ser condenada. Sexista: Ellas siempre tienen el dilema entre parecer chicas buenas o atrevidas, ellos prefieren siempre quedar como super machos.		Género: La experiencia sexual de las mujeres determina el tipo de mujeres que son y como son percibidas por el resto, especialmente por los hombres. Sexista: Las mujeres no tienen derecho a hablar abiertamente de su vida sexual sin ser calificadas por ello.
(4) Interrogativa: ¿Le dices a tu hombre que has perfeccionado el arte del sexo oral simplemente leyendo Cosmo?	No (C1 & C2)	Género: Como si la mujer debiera de evitar decir que ha adquirido experiencia con otras parejas y tuviera que buscar otras maneras de volverse conocedora. El hombre no desea conocer de dónde ella ha aprendido Sexista: Ellos prefieren no conocer el número de parejas anteriores de	Género: A los hombres no se les debe decir cómo las mujeres adquieren su experiencia sexual, sobre todo si éstas son sus parejas. Sexista: Los hombres deben sentirse que ellos son los experimentados en cuanto al sexo, no obstante, si encuentran	

		ellas pero sí dicen el suyo. (el cual es mejor sea amplio que pequeño)	a una mujer con la misma o mayor experiencia que ellos, las mujeres no deben revelar cómo la han adquirido, ya que pueden ser mal vistas.	
(5) Interrogativa: ¿Por qué iba a revelar todo sobre mi vida sexual y de esa forma volverme más vulnerable?	No (C1, C2, C3)	Género: Las mujeres sienten que revelar su vida sexual las vuelve vulnerables, en cambio a ellos les da seguridad. Sexista: La mujer se siente vulnerable al revelar su pasado sexual mientras que el hombre se siente bien cuando lo revela (o lo exagera)	Género: Si las mujeres le dicen a sus parejas sobre su vida sexual, pueden destruir la relación en la que están, ya que dejan de ser las chicas buenas que los hombres tenían en mente, por lo tanto los desilusionan Sexista: Los hombres deben sentirse que ellos son los experimentados en cuanto al sexo, no obstante, si encuentran a una mujer con la misma o mayor experiencia que ellos, las mujeres no deben revelar cómo la han adquirido, ya que pueden ser mal vistas.	Género: (Presuposición) Las mujeres no deben demostrar o decir que han tenido muchas experiencias sexuales. Aunque los hombres esperan que se porten como si ellas ya hubieran tenido sexo con muchos otros antes. Sexista: muchas mujeres se avergüenzan de haber tenido muchas experiencias sexuales
(6) Transitividad: 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.	No (C1,C2,C3)	Género: Ellos desean obtener placer de mujeres desinhibidas pero su ego no les permite aceptar que haya habido otros hombres antes que ellos y prefieren evitar conocer cuántos han sido. Sexista: Ellos quieren recibir el placer pero no desean saber la manera en que ellas han aprendido, prefieren seguir sintiéndose como los más experimentados	Género: (Declarativa) Las mujeres deben llamar la atención de los hombres, no sólo antes de la relación sexual, sino durante la misma. Las mujeres deben ser lo suficientemente atrevidas para gustarle a los hombres, tanto en su actitud diaria como durante la relación sexual. Las mujeres deben saber cómo mantener al hombre entretenido, de otra manera el hombre se aburrirá de	Género: Las mujeres no deben demostrar o decir que han tenido muchas experiencias sexuales. Aunque los hombres esperan que se porten como si ellas ya hubieran tenido sexo con muchos otros antes. Sexista: Los hombres esperan que las mujeres no tengan mucha experiencia con otros hombres, pero si que muestren

			<p>ellas.</p> <p>Sexista: Las mujeres siempre deben actuar durante la relación sexual tomando en cuenta lo que su hombre quiere, con tal de mantenerlo satisfecho, a pesar de que algunas cosas no sean del completo.</p>	<p>sus habilidades en el sexo. Es decir, solo la pareja íntima puede conocer estos detalles sobre las mujeres.</p>
<p>(7) Metáfora: Aunque es perfectamente normal para ellos tener una puntuación alta en el número de parejas sexuales.</p>	<p>No (C1 & C3)</p>	<p>Género: Se compara a la puntuación alta con un gran número de parejas.</p> <p>Sexista: Es sexista porque para ellos tener muchas parejas es considerado “normal”, de manera que lo dicen abiertamente sin problemas, en cambio ellas cuando han tenido muchas parejas, temen ser juzgadas socialmente y prefieren callarlo, ocultarlo.</p>		<p>Género: Tanto para las mujeres como para los hombres es importante haber tenido experiencias sexuales con sus parejas anteriores. Sin embargo, el que una mujer no haya tenido sexo con diferentes hombres parece ser un punto en contra.</p> <p>*Sexista: Did not put</p>
<p>(8) Metáfora: También está la presión por no tener un currículum sexual suficientemente interesante</p>	<p>No (C1 & C3)</p>	<p>Género: El currículum sexual de ellos es más valorado cuando se han tenido muchas parejas, el de ellas es más denigrado.</p> <p>Sexista: El currículum sexual en el caso de ellos debe ser amplio, <u>en el caso de ellas es preferible no darlo a conocer (ya sea de pocas o muchas parejas)</u></p>		<p>Género: Tanto para las mujeres como para los hombres es importante haber tenido experiencias sexuales con sus parejas anteriores. Sin embargo, el que una mujer no haya tenido sexo con diferentes hombres parece ser un punto en contra.</p> <p>Sexista: Esta frase se refiere a que <u>las mujeres sin experiencia sexual tampoco les parecen</u></p>

				atractivas a ellos.
<p>(9) Declarativa: 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.</p>	<p>No (C1 & C2)</p>	<p>Género: Las mujeres son las más preocupadas por la presión social de ser juzgadas mal tanto por haber tenido pocos o muchos ex novios. En el caso de los hombres les enorgulleces haber tenido muchas ex novias.</p> <p>Sexista: fácil/promiscua vs. semental/</p>	<p>Género: Las mujeres deben llamar la atención de los hombres, no sólo antes de la relación sexual, sino durante la misma. Las mujeres deben ser lo suficientemente atrevidas para gustarle a los hombres, tanto en su actitud diaria como durante la relación sexual. Las mujeres deben saber cómo mantener al hombre entretenido, de otra manera el hombre se aburrirá de ellas.</p> <p>Sexista: States that it is the same response as above.</p>	
<p>(10) Declarativa: Aunque es perfectamente normal...numero de parejas sexuales por lo regular...</p>	<p>No (C1) No, but appears in other sentences (C2)</p>	<p>Género: A ellos les gusta tener muchas parejas sexuales y además decirlo pero prefieren que las mujeres hayan tenido pocas o que si lo han tenido, lo callen. Es cuestión de ego masculino</p> <p>Sexista: Ellos quieren recibir el placer pero no desean saber la manera en que ellas han aprendido, prefieren seguir sintiéndose como los más experimentados.</p>	<p>Género: Los hombres pueden tener muchas parejas sexuales, pero las mujeres no.</p> <p>Sexista: Las mujeres deben esperar lo más que puedan para tener una vida sexual activa, de ser posible, no tenerla, y si es que la tienen, que ésta no sea muy extensa.</p>	

Appendix VII - Table 1.4 - Similarities in Discourse Structures / Cosmopolitan

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
(1) Presuposición: A los hombres les encanta que seamos sensuales y hasta osadas en la cama, pero no quieren saber donde aprendimos a serlo.	No (C1 & C2)	Género: Presupone que tradicionalmente las mujeres no se muestran así, sino que son más recatadas Sexista: Es sexista en el sentido de que a ellos les gusta recibir placer de distintas formas pero se sienten incómodos de saber que la mujer aprendió por sus experiencias con otros hombres.	Género: Las mujeres deben llamar la atención de los hombres, no sólo antes de la relación sexual, sino durante la misma. Las mujeres deben ser lo suficientemente atrevidas para gustarle a los hombres, tanto en su actitud diaria como durante la relación sexual. Sexista: Las mujeres siempre deben actuar durante la relación sexual tomando en cuenta lo que su hombre quiere, con tal de mantenerlo satisfecho, a pesar de que algunas cosas no sean del completo agrado de las mujeres.	
(2) Discusión/Justificación: 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.	No (C1) Sí (C2)	Género: el hombre se siente inseguro si ha tenido pocas parejas, la mujer se siente insegura tanto si ha tenido pocas como si ha tenido muchas Sexista: A ellos no les preocupa haber tenido muchas parejas, a ellas si.		Género: Los hombres deben hablar de sus experiencias sexuales. Las mujeres deben ocultarlo. Sexista: No puso respuesta.
(3) Deshumanización: Esto te hará parecer culpable de haber tenido más hombres en tu cama	No (C1 & C3)	Género: (<i>Metáfora</i>) Si la mujer ha tenido muchos hombre o parejas podría llegar a sentirse culpable, en cambio en ellos los haría sentir		Género: Las mujeres deben sentirse culpables por acostarse con muchos hombres

que comidas calientes.		mucho más enorgullecidos. . Sexista: Para ellos muchas parejas son mejor que pocas, para ellas ambas opciones son malas porque no desean parecer ni chicas fáciles o promiscuas por un lado, ni chicas aburridas por el otro.		Sexista: Los hombres son tratados como objetos si es que las mujeres han tenido muchas aventuras con diferentes hombres.
<p>(4) Discusión y Presuposición:</p> <p>(a) Discusión: Aunque es perfectamente normal para ellos tener una puntuación alta en el número de parejas sexuales por lo regular <u>prefieren</u> que nosotras no las tengamos. (C1, C2)</p> <p>(b) Presuposición: Los hombres no pueden soportar la idea de que su novia se haya acostado con otro que no sea él. (C3)</p>	No (C1, C2, C3)	<p><i>(Discusión/Justificación)</i></p> <p>(a) Género: Para ellos es normal haber tenido muchas parejas y hasta se sienten bien, la mujer si ha tenido varias parejas entre en conflicto por la manera en que será considerada socialmente.</p> <p>Sexista: El hombre se siente con derecho a ser el único que haya tenido muchas anteriores.</p>	<p><i>(Presuposición)</i></p> <p>(a) Género: Las mujeres no deben hablar de su vida sexual, y si lo deben hacer, no tiene que ser con sus parejas actuales.</p> <p>Sexista: Las mujeres no deben tener experiencia sexual, y si la tienen la deben ocultar.</p>	<p><i>(Presuposición)</i></p> <p>(b) Género y Sexista: Los hombres esperan que sus novias no hayan tenido tantas experiencias sexuales como ellos prefieren pensar que ellos son los únicos.</p>

Appendix VIII - Table 1.5 – Relationship between Text Producer and Reader / Cosmopolitan

Pregunta	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>(A) ¿Cómo el productor del texto se dirige a ti y presupone que pertenezcas a un grupo de hombres o mujeres según sea el caso?</p> <p>1A. ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?</p>	<p>La productora del texto se dirige a sus lectoras hablándoles en algunas ocasiones en segunda persona del singular (ej. ya sea que hayas tenido sexo con un solo hombre) –creo que esto ocurre por crear una relación directa con las lectoras- y en otras refiriéndose a las mujeres en tercera persona del plural (ej. Muchas mujeres sienten que aunque en el caso de los hombres un número elevado de ex novias...) – esto podría ocurrir en el caso de que las lectoras no pertenezcan al grupo femenino-.</p>	<p>Se dirige a mí como si yo fuera mujer, ya que presenta casos en los que otras mujeres presentan experiencias que pueden ser similares a las que yo como mujer puedo tener. Ejemplo: sé sincera, reduces tu “número mágico” para que te consideren una chica buena”...o lo aumentas para parecer más atrevida y aventurera?, Lo mejor de ser una mujer en el mundo actual es que tenemos opciones con respecto al sexo.</p>	<p>Se dirige al lector de manera informal y usando formas tu. El productor presupone que el lector es una mujer y que hay una relación cercana entre el y el lector pues parece mas como una serie de consejos o una platica ya que no hay imperativos.</p>
<p>(B) ¿Cómo el productor del texto se dirige a ti en el texto como si tuvieran una relación de amistad por el lenguaje que utiliza?</p> <p>1B. ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?</p>	<p>A) A través de la utilización de la primera persona del singular (Ej. ..que seamos osadas en la cama)</p> <p>B) Alta utilización de enunciados declarativos, tanto de expertas (ej. Rachel Morris, terapeuta sexual,) como de mujeres comunes (ej.Sonia, secretaria legal,25 años)</p> <p>C) Utilización de varias metáforas (Ej. El arte del sexo oral, el currículum sexual, más hombres en la cama que comidas calientes...)</p>	<p>Se dirige a mí como si nos conociéramos y hubiera confianza entre nosotros, es decir como si ya hubiéramos estrechado lazos de amistad. Esto debido a que se dirige a mí en segunda persona, es decir “tú” aunque por la conjugación del verbo, no es necesario mencionar este pronombre. Ejemplo: ¿con cuántos hombres te has acostado?, sé sincera, reduces tu “número mágico” para que te consideren una chica buena”...o lo aumentas para parecer más atrevida y aventurera?.,¿con quién prefieres acostarte?</p>	<p>El productor da por hecho que este tema es de interés para el publico femenino porque no hay imperativos y la comunicación se entabla como un dialogo. Solo al final hay un imperativo que cierra la serie de consejos “amigables” que el productor da.</p>

<p>2. ¿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.)</p>	<p>(a) El hecho de que la productora del texto sea mujer tiene un efecto de confiabilidad y complicidad con las mujeres que la leen.</p> <p>(This corresponds to question “B”):</p> <p>A) Las lectoras sienten que la productora del texto se integra a nuestro grupo femenino, se pone en nuestro lugar y también ha experimentado lo que está escribiendo, por consecuencia le creemos.</p> <p>B) A las expertas les otorgamos fiabilidad y credibilidad, a las otras mujeres les otorgamos complicidad y generalización.</p> <p>C) A través de uso de metáforas reforzamos la generalización y los eufemismos</p>	<p>El productor y las personas a las que cita, a excepción de un investigador, se incluyen dentro del grupo de mujeres, es decir, al mismo grupo que yo como lectora pertenezco, por lo tanto tiene credibilidad no sólo porque son mujeres, sino porque hay estudios que prueban lo que están diciendo.</p> <p>Asimismo, el productor le da mayor énfasis a las personas que tienen una mayor experiencia sexual a las que tienen menos, por lo que creo que espera que la mayoría de sus lectoras se encuentran dentro del grupo sexualmente activo.</p>	<p>El sexo del productor produce un efecto de confianza en el lector. Al estar dirigido a mujeres y ser una mujer la que escribe, se crea una atmosfera de confianza y entendimiento, como si al productor le inquietaran los mismos temas.</p> <p>Al presentar opiniones de hombres, también da credibilidad a las afirmaciones que el productor hace, ya que no solo se basa en el punto de vista de las mujeres.</p>
<p>3. 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?</p>	<p>El efecto en mí que tiene este estilo discursivo es que la productora del texto a veces escribe sintiéndose parte del grupo femenino al que va dirigido (cuando usa primera persona del plural-nosotras-), pero a veces también se deslinda de ese grupo y se refiere a las mujeres como un sector aparte (cuando usa la tercera persona del plural-ellas), particularmente prefiero la primera opción prefiero que se</p>	<p>El efecto que logra es confiabilidad en lo que estoy leyendo y que puedo sentirme segura de la experiencia sexual que tenga, ya que otras mujeres tienen experiencias similares a las mías.</p> <p>Al utilizar un lenguaje informal, me hace sentir que no estoy leyendo un documental o un artículo muy técnico, ya que utilizan un léxico y estructuras entendibles para todo tipo de mujer, ya</p>	<p>Las formas verbales y la elección del lenguaje, hace que el artículo parezca muy interesante porque es como estar escuchando los consejos de otra amiga, con las mismas inquietudes pero con más experiencia y conocimiento sobre el tema. También, el uso de citas es como invitar a alguien más a esa conversación que se ha entablado entre el productor del texto y yo, así que alguien más da su opinión sobre el tema.</p>

	<p>integre, eso brinda mayor confianza, aunque con la segunda opción habla de manera general.</p>	<p>sea con formación superior o no, por lo tanto, mi interés se mantuvo desde la introducción del tema, hasta el final del artículo, pasando por los comentarios de los especialistas y de las mujeres que dieron su testimonio.</p>	
<p>4. ¿Qué conocimiento previo acerca de los hombres y las mujeres el productor del texto supone que tu sabes y aceptas? ¿Cómo demuestra prejuicios hacia el género masculino y/o femenino?</p>	<p>La productora del texto supone que yo conozco conceptos de los roles masculino (Ej. Semental, supermacho) y femenino (promiscuas, fáciles, osadas); también supone que conozco a los estereotipos que maneja como ejemplos de belleza masculina (Brad Pitt, David Beckham), serie de tv que maneja estereotipos sexuales femeninos (Ej. Sex and The City) y finalmente supone que conozco diversos sinónimos que se refieren a tener relaciones sexuales con alguien (Ej. Acostarse, sexo, aventuras de una noche).</p>	<p>El conocimiento previo que debemos tener es que las mujeres hoy en día tienen sexo de la misma manera en que los hombres lo tienen, ya no hay restricciones en este aspecto, pues hay más libertad sexual. No obstante, la diferencia yace en que los hombres pueden hablar de esto sin problema, mientras que las mujeres sólo pueden hacerlo con sus amigas o alguien de mucha confianza, de otra manera, serán vistas como “fáciles”, lo cual les quita valor como mujeres, un prejuicio que aún predomina hoy en día en la sociedad mexicana. Esto puede generar problemas no sólo con la familia de las mujeres en cuestión, sino con su pareja o la familia de su pareja, quienes pueden considerarla como alguien no apta para formar parte de su familia.</p>	<p>El conocimiento previo que el productor supone es que las mujeres estamos preocupadas por el número de experiencias sexuales que hemos tenido, ya que para los hombres es información muy importante para que determinen que tipo de relación quieren con una mujer. Así, los prejuicios que demuestra sobre los géneros son:</p> <ul style="list-style-type: none"> - Las mujeres con muchas experiencias sexuales no pueden ser tomadas tan en serio a menos que el hombre las ame y las acepte así. - Los hombres deben haber tenido muchas experiencias sexuales para demostrar su superioridad hacia las mujeres. - Las mujeres con pocas o ninguna experiencia sexual tampoco tienen mucha oportunidad de hacer feliz a un hombre, ya que ellos esperan que ella sea lo suficientemente experimentada sin exagerar.

Appendix IX - Table 1.6 - Similarities Lexical Elements / Men's Health

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
(1) Sexy	Sí (C1, C2, C3)	<p>Género: representa una actitud mayormente femenina dado en primer lugar por la ropa que se usa.</p> <p>Sexista: Entre más sexy vista una mujer más despertará el deseo sexual de los hombres y la competencia con otras mujeres para encontrar pareja.</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	<p>Género: Al especificar los roles de los hombres y las mujeres, ellas están ahí para ser observadas, mientras que ellos están ahí para “atraparlas”. Además, implica que sólo los hombres con actitudes de caballero y con madurez pueden reconocer y tienen posibilidades de encontrar a las mujeres que están en busca de una pareja.</p> <p>Sexista: Según el texto, la función o el fin de las mujeres es la de reproducirse. La de los hombres es identificar a aquellas mujeres que son buenas para tener a un bebé sano.</p>
(2) Voluptuosidad	No (C1 & C2)	<p>Género: característica femenina que representa una proporción entre caderas y</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le</p>	

		<p>cintura</p> <p>Sexista: Las mujeres más voluptuosas serán las que más atraerán a los hombres.</p>	<p>gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	
(3) Atractivas	Sí (C1 & C2)	<p>Género: características femeninas que provocará que los hombres se fijen en ellas sexualmente.</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto</p>	

		<p>Sexista: las mujeres más atractivas deben cumplir con una serie de características, como tener un buen cuerpo, vestir sexy, etc.</p>	<p>léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	
(4) Provocativamente/ provocar	Sí (C1 & C2)	<p>Género: se refiere a tener una actitud más atrevida en la forma de vestir por ejemplo con la intención de llamar la atención de los hombres.</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto</p>	

		<p>Sexista: menos ropa en una mujer es sinónima de ser más provocativas.</p>	<p>deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	
(5) Sexualmente	Sí (C1 & C2)	<p>Género: se refiere a provocar el deseo sexual en el género masculino.</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras</p>	

		<p>Sexista: entre la mujer sea más sexy, más provocativa y voluptuosa, elevará la atracción sexual del hombre.</p>	<p>mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	
(6) Atraer	<p>No (C1) Sí (C2)</p>	<p>Género: llamar la atención de los hombres.</p> <p>Sexista: la mujer necesita</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer,</p>	

		vestir sexy y ser voluptuosa para atraer más a los hombres.	mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.	
(7) Mostrar	Sí (C1 & C2)	<p>Género: se refiere a que la mujer desea tanto verse físicamente de cierta forma como a proyectar una actitud ante otras mujeres y los hombres mismos.</p> <p>Sexista: la mujer es la que debe mostrarse más hacia el hombre (a nivel físico y actitudinal) no tanto el hombre hacia ella.</p>	<p>Género: Se forma una barrera entre cada grupo, en la que se menciona lo que le gusta tanto a hombres como a mujeres y cómo ellos pueden interpretar lo que ellas quieren decir al vestirse de una u otra manera. Para esto, es necesario utilizar cierto léxico que describa cada una de estos significados, los cuales deberán ajustarse a la manera en que las mujeres son y cómo se visten, de esta forma lograrán el efecto deseado en el hombre, en ellas mismas y en otras mujeres.</p> <p>Sexista: Creo que sobreutilizan palabras sustantivos como “sexy” y las conjugaciones de ciertos verbos como “querer, mostrar, sentir”, los cuales ayudan a describir la manera y el efecto en que las mujeres utilizan la ropa.</p>	

<p>(8) Hombres más capaces/hombre más maduro/machos de alta calidad/ perdedor genético</p>	<p>No (C2 & C3)</p>	<p>Género: Dan la perspectiva que las mujeres tienen al buscar a un hombre, para lo cual el hombre es el que saldrá beneficiado, por lo cual es necesario mencionarlos a ellos o algo de ellos, así como alguna característica que los distinga.</p> <p>Sexista: Me parece que la unión de estos sustantivos y adjetivos, así como de artículos y sustantivos hace referencia a que las mujeres no sólo buscan a “hombres”, sino que estos deben ser de un tipo especial, los que leen la revista, para que ellos se luzcan con ellas.</p>	<p>Género: Estas frases también implican que los fines de hombres y mujeres es copular y reproducirse.</p> <p>Sexista: Estas frases son muy sexistas hacia los hombres porque solamente los hombres que se comporten de acuerdo al artículo, pueden ser considerados como hombres que valen la pena.</p>	
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Appendix X - Table 1.7 - Similarities Level of the Sentence / Men's Health

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
(1) Declarativa: Top con gran escote. Quiere lucir sus nalgas, mostrarse exuberante.	C1 & C2 (No)	Género: ellas gustan de usar escotes mostrar otras partes de su cuerpo. Sexista: a través de un escote ella desea	Género: al usar ropa provocativa, la mujer incita al hombre a tener relaciones sexuales con ella. Sexista: la única manera de conseguir pareja sexual es por medio de mostrar el cuerpo con ropa que muestre las partes femeninas de las que gustan los hombres.	
(2) Declarativa: Suéter delgado. Pretende mostrar sus formas y provocar el tacto.	C1 & C2 (No)	Género: ellas utilizan prendas que sean atractivas para ellos Sexista: las mujeres prefieren insinuársele a ellos más que expresarse directamente.	Género: al usar ropa provocativa, la mujer incita al hombre a tener relaciones sexuales con ella. Sexista: la única manera de conseguir pareja sexual es por medio de mostrar el cuerpo con ropa que muestre las partes femeninas de las que gustan los hombres.	
(3) Declarativa: Los tacones levantan los glúteos y los hacen más atractivos para los hombres.	C1 & C2 (No)	Género: los tacones son una característica femenina Sexista: la razón del uso de tacones es mostrar su trasero más que nada.	Género: al usar ropa provocativa, la mujer incita al hombre a tener relaciones sexuales con ella. Sexista: la única manera de conseguir pareja sexual es por	

			medio de mostrar el cuerpo con ropa que muestre las partes femeninas de las que gustan los hombres.	
<p>(4) Delcarativa: 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’</p> <p>**Express similarity to that of (2).</p>	No (C2)		<p>Género: La mujer es la que da la señal para que el hombre tome acción sobre su cuerpo durante la relación sexual.</p> <p>Sexista: Los hombres pueden tener una actividad pasiva con la mujer, como es la de “verla”, o una actividad activa cuando la “tocan”.</p>	
<p>(5) Interrogativa: ¿Te gusta lo que ves?</p>	No (C1, C2, C3)	<p>Género: la mujer necesita ser aprobada físicamente por el hombre</p> <p>Sexista: las mujeres no preguntan esto directamente, sino que le andan pistas al hombre para que él se lo imagine.</p>	<p>Género: las mujeres se visten para gustarle a los hombres.</p> <p>Sexista: las mujeres esperan gustarle a los hombres de su físico y de la ropa que usan para llamar la atención.</p>	<p>Género: Estas frases también construyen género en el sentido de que son los hombres los que deben tomar la iniciativa y acercarse como reacción a las señales que las mujeres envían.</p> <p>Sexista: implican una vez más que las mujeres experimentan estos sentimientos, pero no pueden manifestarlo más que indirectamente. Además en la frase c, <i>chico malo</i> es utilizado para denotar que no cualquiera se atreve a acercarse a una mujer así, solo los que valen la pena, los</p>

				valientes.
(6) Interrogativa: ¿Se fijará en mis nalgas?	No (C1, C2, C3)	<p>Género: la mujer necesita se aprobada físicamente por el hombre.</p> <p>Sexista: la mujer sabe que su trasero es una parte que les atrae a los hombres y por ello se preocupa por esta parte de su cuerpo.</p>	<p>Género: los hombres se fijan en las nalgas de las mujeres.</p> <p>Sexista: las mujeres se ven a si mismas como objetos y saben que esta parte de su cuerpo llama la atención masculina, por lo cual esperan que los hombres las noten de entre las demás.</p>	<p>Género: solo las mujeres tienen que preocuparse por su físico, y los hombres por fijarse en las características físicas de las mujeres.</p> <p>Sexista: las mujeres deben vestirse de cierta manera o no tendrán posibilidad de que un hombre se fije en ellas. Además, estas son las preguntas que ellas se hacen y no se preocupan porque los hombres se fijen en otras características como la inteligencia o el sentido del humor.</p>
(7) Imperativa: Soy una chica sensual, así que abrázame y muéstrate cariñoso con los arrumacos”	No (C1, C2 C3)	<p>Personificación</p> <p>Género: Ellas prefieren ser tratadas por ellos con abrazos y cariños, ellos a veces no suelen ser tan expresivos.</p> <p>Sexista: Las mujeres valoran en los hombres la sutileza de las caricias, ellos en cambio prefieren que ellas se muestren más osadas.</p>	<p>Género: Debido a que la mujer llama la atención por medio de su cuerpo y de la ropa que usa, ésta invita al hombre a no sólo verla con la ropa puesta, sino también tener contacto con su cuerpo sin ella.</p> <p>Sexista: Las mujeres incitan a los hombres por sus cuerpos y la ropa que utilizan.</p>	<p>Género: las mujeres siempre están deseando que los hombres las toquen o acaricien aunque parecen no tener el derecho de expresarlo.</p> <p>Sexista: las mujeres tienen que acudir a diferentes técnicas para expresar lo que desean de un hombre.</p>

<p>(8) Imperativa: Top que muestra los tirantes del bra: 'Mira lo que hay debajo. Podrías obtenerlo'</p>	<p>No (C1 & C2)</p>	<p>Género: Se alude a que el sexo no es inmediato, el hombre debe buscar estrategias para convencer a la mujer.</p> <p>Sexista: El hombre es quien debe "obtener" o lograr que la mujer acepte tener sexo con el.</p>	<p>Género: Debido a que la mujer llama la atención por medio de su cuerpo y de la ropa que usa, esta invita al hombre a no solo verla con la ropa puesta, sino también tener contacto con su cuerpo sin ella.</p> <p>Sexista: Las mujeres incitan a los hombres por sus cuerpos y la ropa que utilizan.</p>	
<p>(9) Metáfora: Hay ocasiones en las que quiero lucirme como pavo real, y me pondré algo atractivo y sexy"</p>	<p>No (C1, C2, C3)</p>	<p>Género: se refiere a verse muy bien, atractiva.</p> <p>Sexista: la mujer debe estar siempre al cuidado de su aspecto personal para resultarle atractiva a ellos.</p>	<p>Género: a las mujeres les gusta vestirse bien no solo para ellas, sino para su parejas y para que otras mujeres las envidien.</p> <p>Sexista: muchas veces las mujeres buscan la manera de ser el centro de atención por medio de su físico para eso harán lo que sea y así se sentirán felices con ellas mismas.</p>	<p>Género: esta frase crea la necesidad en las mujeres de sentirse deseadas y observadas</p> <p>Sexista: solo las mujeres que visten a la moda y que son sexis pueden sentirse deseadas.</p>

Appendix XI - Table 1.8 - Similarities Level of Discourse / Men's Health

Similitudes	Repetición	Coder 1 (C1)	Coder 2 (C2)	Coder 3 (C3)
<p>(1) <u>Discusión/Justificación:</u> A los chicos les gusta mirar este tipo de cuerpos porque la copula con hembras que los poseen tiene mayores probabilidades de producir un bebe sano...”</p>	<p>Did not put anything (C1 & C2)</p> <p>Sí (C3)</p>	<p>Género: existe una justificación científica basada en resultados de estudios, de esta manera ellos validan la información proporcionada.</p> <p>Sexista: ellos son más incrédulos y creo que requieren de mayor información proporcionada por expertos.</p>	<p>Género: a los hombres les gusta mirar a mujeres con caderas anchas y cintura pequeña, debido a funciones biológicas.</p> <p>Sexista: Las chicas que no poseen las características de caderas anchas y cintura pequeña no son del total gusto masculino, ya que no cuentan con las herramientas necesarias en su cuerpo para la reproducción.</p>	<p>Género: Esta frase enfatiza una vez mas, que la función principal de las mujeres es la de tener hijos.</p> <p>Sexista: La comparación de las mujeres la llamarlas “hembras” y la utilización del verbo “copular”.</p>
<p>(2) <u>Discusión/Justificación:</u> Las investigaciones comprueban que ellas se visten más provocativamente y muestran más piel cuando están ovulando.</p> <p>*Similar to (1) and (3)</p>	<p>Did not put anything (C1)</p>	<p>Género: existe una justificación científica basada en resultados de estudios, de esta manera ellos validan la información proporcionada.</p> <p>Sexista: ellos son más incrédulos y creo que requieren de mayor información proporcionada por expertos.</p>		
<p>(3) <u>Discusión/Justificación:</u> Es por eso que nos arreglamos más, mostramos más el busto y ponemos más atención a nuestra</p>	<p>Did not put anything (C2)</p>		<p>Género: Al usar ropa provocativa, la mujer incita al hombre a tener relaciones sexuales con ella, por tal</p>	

<p>apariciencia. Así es como tratamos de aumentar nuestras posibilidades de ligue.</p> <p>*Similar to (2) and (3)</p>			<p>motivo debe buscar la manera de llamar la atención con su atuendo.</p> <p>Sexista: La única manera de conseguir pareja sexual es por medio de mostrar el cuerpo con ropa que muestre las partes femeninas de las que gustan los hombres.</p>	
<p>(4) Fragmentación: Es por eso que nos arreglamos más, mostramos más el busto y ponemos más atención a nuestra apariciencia.”</p>	<p>Did not put anything (C1 & C2)</p>	<p>Género: did not put anything</p> <p>Sexista: como las partes del cuerpo de la mujer que les interesa realizar para parecerles atractivas a ellos.</p>	<p>Género: el hombre tiene una atracción hacia el busto de la mujer, esta debe buscar la manera de lucirlos con tal de atraer a los hombres.</p> <p>Sexista al ser esta una parte atractiva en la mujer, se promueve que ellas muestren dichos atributos para que de esta manera más hombres puedan notarlas.</p>	
<p>(5) Fragmentación: (a) ¿Se fijará en mis nalgas? (C1-C2) (b) Quiere lucir mis nalgas & Los tacones levantan los glúteos (C1) (c) Exclama: ¡Qué buenos zapatos! {Después de varias citas puedes decir ‘tu trasero se</p>	<p>Did not put anything (C1 & C2)</p>	<p>(a) Género: did not put anything (a) Sexista: como las partes del cuerpo de la mujer que les interesa realizar para parecerles (b) Género: no puso (b) Sexista: como las partes</p>	<p>(a) Género: los hombres se fijan en las nalgas de las mujeres. Esta parte se fragmenta porque es como si fuera lo único que llamara la atención en una mujer. (a) Sexista: las mujeres se ven a si mismas como objetos y saben que esta parte de su cuerpo llama la atención</p>	

<p>ve hermoso con esos jeans' } (C2)</p>		<p>del cuerpo de la mujer que les interesa realzar para parecerles atractivas a ellos.</p>	<p>masculina, por lo cual esperan que los hombres las noten de entre las demás.</p> <p>(c) Género: el hombre tiene una atracción hacia el busto de la mujer, esta debe buscar la manera de lucirlos con tal de atraer a los hombres.</p> <p>(c) Sexista: al ser esta una parte atractiva en la mujer, se promueve que ellas muestren dichos atributos para que de esta manera</p>	
<p>(6) Presuposición:</p> <p>(a) Nada me hace sentir más dama que un vestido sobre todo cuando llevan un cinturón. Estos reducen la cintura y resaltan las curvas. (C2 & C3)</p> <p>(b) El rojo con 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. (C1)</p>	<p>(a) C2 – No and C3 - Sí</p> <p>(b) C1 - No</p>	<p>(b) Género: did not put anything</p> <p>(b) Sexista: Presupone que las mujeres que deseen atraer más a los hombres no usarán colores distintos al rojo.</p>	<p>(a) Género: lo femenino se puede expresar por medio de ropa diferente a la de los hombres, como los vestidos. Las mujeres no se sienten tan femeninas con pantalón o shorts.</p> <p>Sexista: las mujeres debe usar vestidos para distinguirse del sexo contrario y de chicas que no utilizan esta vestimenta.</p>	<p>(a) Género: la ropa y los accesorios ayudan a una mujer a sentirse femenina y mujer.</p> <p>Sexista: solo las mujeres con estas características pueden decirse femeninas y con derecho a que un hombre las halague.</p>

Appendix XII - Table 1.9 - Relationship between Text Producer and Reader / Men's Health

Pregunta	Coder (C1)	Coder (C2)	Coder (C3)
<p>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?</p> <p>1A. ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?</p>	<p>Le habla a los hombres en segunda persona del singular (ej. es ahí donde intervienes) y se refiere a las mujeres en tercera persona (ej. las que no tienen pareja se visten más sexy)</p>	<p>La productora se dirige a mí como si fuera parte del grupo masculino, no obstante, ella mantiene su postura como mujer y de lo que según ella y otros estudios necesitan saber los hombres para poder tener una relación sexual con una mujer. La órdenes que da claramente muestran esta separación entre la productora mujer y el lector que se supone debe ser hombre. Ejemplo 1: Haz esto. Sé un caballero. Ejemplo 2: Los gestos a la antigua son bienvenidos: coloca tu brazo alrededor de mi cintura, abre la puerta, deja que salga del elevador antes que tú.</p>	<p>El productor se dirige al lector de manera informal con formas tu e imperativas y asumiendo que es un hombre el que va a leer la revista. Además asume que estoy interesado en el sexo opuesto y que es un experto que puede guiar al lector en su manera de actuar y estilo de vida. También utiliza indicativo presente en primera persona asumiendo como una mujer piensa. Y los imperativos para decir como deben actuar los hombres.</p>
<p>(C) ¿Cómo el productor del texto se dirige a ti en el texto como si tuvieran una relación de amistad por el lenguaje que utiliza?</p> <p>1B. ¿Cuáles son los elementos lingüísticos en los que basas tu razonamiento?</p>	<p>a) Enunciados declarativos que aluden a experiencias personales de los lectores y utilización de la primera persona del plural- nosotros- (Todos, hemos comprobado ese fenómeno)</p> <p>b) Enunciados imperativos a manera de consejos (Es sencillo: Dile eres la más guapa de todo el lugar)</p>	<p>Aunque el texto está redactado de manera formal, debido a que cuenta con citas de estudios hechos al respecto, me parece que también está escrito de manera casual, sobre todo para que el lector no sienta que le está hablando un doctor o alguien que utilice un vocabulario diferente al que él conoce. Asimismo, me parece que es un tanto amistoso, debido a que le habla en segunda persona, "tú", ejemplo: Si una mujer que conoces luce más sexy de lo que la has visto normalmente,</p>	<p>Si, parece que es una relación de amistad, más entre un hombre y una mujer. Ella está tratando de explicar sutilmente los que piensa al utilizar presente indicativo en la primera persona del singular.</p>

		debes asegurarte de tener protección para cuando avance la noche. Además le habla como si estuviera contestando preguntas que previamente el hombre ya le había preguntado.	
2. ¿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.)	<p>El efecto es de confiabilidad porque los lectores validan la información en vista de que es escrita por el sexo opuesto y ellos suponen que ella sabe del tema por el hecho de ser mujer.</p> <p>a) El lector se siente parte del comentario de una forma colectiva</p> <p>b) Ellos no lo sienten como una orden o mandato, sino como un consejo.</p>	<p>Tiene credibilidad desde el momento en que es una mujer conocedora del tema, no sólo porque pertenece al grupo femenino, sino porque al trabajar en esta revista necesariamente debe conocer muy bien a los miembros de su género y a los del target de su revista, que son los hombres. Asimismo, el artículo que escribió está sustentado por diferentes estudios que muestran las actitudes y conductas tanto de hombres como mujeres, por lo tanto creo que si es un artículo confiable. Aunque me parece que en algunos casos, hace generalizaciones en cuanto a las actitudes femeninas, como en el caso tipo de ropa que vestimos las mujeres, ya sea interior o la que todo mundo puede ver. Ejemplo: TRAIGO PUESTO. Tacones altos. LO QUE PIENSO. ¿Se fijará en mis nalgas? Creo que en este caso, me parecería más común el usar tacones para verse más altas o porque lucen mejor con el atuendo</p>	<p>Este artículo fue escrito por una mujer así que para ellos es mucho más creíble que sea una mujer la que conteste sus dudas y les de consejos sobre como actuar cuando estén con una mujer. Creo que el mensaje puede ser mucho más efectivo en los hombres porque viene de una mujer.</p>

		puesto, más que para lucir las nalgas.	
3. 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?	También como mujer el hecho de que el texto sea escrito por una mujer me hace sentir que el estilo discursivo habla del género femenino validando las opiniones que da.	Que las mujeres siempre van a llamar la atención del hombre por medio de sus cuerpos y de la ropa que usan para lucirlos, además de que la mayor parte de las veces quieren esta atención para tener relaciones sexuales con ellos, esto no implica que ambos se conozcan para que la relación pueda ocurrir, simplemente el hombre debe responder a este estímulo que la mujer provee. Creo que este es el mensaje que dan, ya que la todos los consejos dados en este artículo, muestran a la mujer como si su único objetivo fuera vestirse para los hombres, que pueden o no conocer, y lograr que ellos se sientan atraídos por ellas a través de su cuerpo.	Parece ser muy convincente porque está dividido entre afirmaciones e imperativos; por lo que al leerlo es como leer la teoría y luego pasar a la practica. Además, todas las frases que dan consejos y el hecho de que el productor se dirija de manera amigable, me da confianza de creer lo que estoy leyendo. Aunque al analizarlo, se puede notar que hay muchas generalizaciones e información que puede no ser cierta para todos los hombres y todas las mujeres.
4. ¿Qué conocimiento previo acerca de los hombres y las mujeres el productor del texto supone que tu sabes y aceptas? ¿Cómo demuestra prejuicios hacia el género masculino y/o femenino?	Algunos estereotipos de personajes famosos a los que se les ha atribuido como ejemplos perfectos de lo que es la belleza masculina y femenina Prejuicios como el de las mejores partes del cuerpo de una mujer (las mas valoradas	Supone que las mujeres les gusta vestirse de muchas maneras, las cuales implican en muchos momentos, llamar la atención del sexo opuesto. Demuestra prejuicios hacia al género femenino debido a que lo señalan como si lo único que les debería importar es su	El conocimiento previo que el productor da por hecho es que las mujeres se preocupan mas que los hombres por lo que llevan puesto y que además todas las mujeres tienen un objetivo al vestirse de manera sexy o provocativa.

	<p>por el hombre- como la cintura y el trasero)</p>	<p>apariciencia y su forma de vestir para conseguir a un hombre con quien puedan tener relaciones sexuales o algún contacto físico.</p>	<p>Es prejuicioso pensar que los hombres no tienen que preocuparse por como vestir sino como actuar para conquistar a las mujeres, además es prejuicioso pensar que todas las mujeres están pensando tener algún tipo de contacto con un hombre al vestirse de una manera determinada.</p> <p>También es prejuicioso pensar que todas las mujeres compiten por tener un hombre, que no es un hombre cualquiera si no un hombre fértil que le dará hijos sanos.</p> <p>.</p>
<p>5. Otros Comentarios</p>			<p>Es interesante que la mayoría del texto esta escrito en primera persona del singular, como si fuera una conversación de una mujer con todos los hombres que leen la revista. Esto significa que todas las mujeres piensan de la misma manera y tratan de enviar los mismos mensajes a través de sus atuendos.</p>