

Dissertação de Mestrado

Visual and lexicogrammatical analysis of websites of women's magazines

Caroline Chioquetta Lorenset

Universidade Federal de Santa Catarina.

Programa de Pós-Graduação em Inglês.

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ABSTRACT

Visual and lexicogrammatical analysis of *websites* of women's magazines

Caroline Chioquetta Lorenset

**Universidade Federal de Santa Catarina
2010**

**Profa. Dra. Viviane Maria Heberle
Supervisor**

Critical discourse analysis focuses on different types of media texts as an object of investigation, emphasizing the relation between language and social context. This study aims to investigate verbal and visual aspects of articles retrieved from websites of women's magazines from Brazil (*Nova*) and from the United States (*Cosmopolitan*). Articles were chosen following specific characteristics: 1) the verbal references of the titles could mention women and men directly or indirectly, but had to talk about them or the relationship among them; 2) the images presented in the articles could be full-body or partial, as long as the reader could identify the subjects as "man" or "woman"; 3) the articles were retrieved from the section "Sex and love" or "Sexo e Amor" of the magazines' website, because they referred to the relationship among men and women, whether they were single or not. The articles were analyzed based on Systemic Functional Linguistics, Critical Discourse Analysis, Visual Grammar and gender studies. The conclusion suggests that a) women's magazines' websites make use of strategic discourse to propose traditional behavior to women, which are constantly portrayed as the ones responsible for the success of their relationships; b) the authors establish an intimate relationship with the readers as a strategy to gain readers' trust and approval; and that c) the magazines studied, in general, are persuasive and strategic in their discourse to attract more readers and to propose an improvement in relationships overall; d) that the authors expose their ideas as being more experienced and having more knowledge than the readers, as if they were sharing their feminine secrets with the readers. The present study, may, therefore, be seen as an initial step towards the understanding of multimodal reading in websites, and to create readers' awareness of the bidirectional relation between language and context.

RESUMO
**Visual and lexicogrammatical analysis of *websites* of women's
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Supervisor**

Análise Crítica do Discurso tem como objeto de pesquisa diferentes tipos de textos midiáticos, dando ênfase à relação entre língua e contexto social. Este estudo tem como objetivo investigar aspectos verbais e visuais de artigos retirados de websites de revistas femininas do Brasil (*Nova*) e dos Estados Unidos (*Cosmopolitan*). Os artigos foram selecionados seguindo características específicas: 1) as referências verbais do título poderiam mencionar mulher e homem direta ou indiretamente, mas mencioná-los ou mencionar o relacionamento entre eles; 2) as imagens apresentadas em cada artigo poderiam representar os corpos dos participantes em parte ou na sua totalidade, conquanto que o leitor pudesse identificar os participantes como “homem” ou “mulher”; 3) os artigos foram retirados das seções “Sex and Love” e “Sexo e Amor” das *websites* das revistas, pois estas seções se referem ao relacionamento entre homens e mulheres, sendo estes solteiros ou não. Os artigos analisados têm como base teórica a Análise Crítica do Discurso, a Linguística Sistêmico Funcional, Gramática Visual e estudos de gênero. A conclusão sugere que a) os websites das revistas femininas fazem uso de linguagem estratégica para propor um comportamento tradicional às mulheres, que são constantemente representadas como as responsáveis pelo sucesso de seus relacionamentos; b) que os autores estabelecem uma relação íntima com os leitores como uma estratégia para ganhar a confiança e ser aprovados por eles; c) que as revistas estudadas, em geral, são persuasivas em seus discursos para atrair mais leitores e para propor um melhoramento nos relacionamentos em geral; d) que os autores expõem suas ideias como sendo mais experientes e sábios que os leitores, como se eles estivessem compartilhando segredos femininos. O presente estudo, portanto, pode ser caracterizado como um passo inicial para o entendimento da leitura multimodal em websites, e também para criar consciência nos leitores da relação entre língua e contexto.

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Chapter 1

Introduction

Nowadays, texts - more than ever before - have been examined in terms of their multimodal characteristics, and with the purpose of meaning-making, they combine different semiotic modes, such as the verbal and the visual. These texts are known as multimodal texts. Some examples of multimodal texts are newspapers, magazines, websites, advertisements and so on, which communicate meanings through “language, photographs, images, color, and placement” (McCracken 1993: 13). In particular, websites represent already a very significant multimodal discourse type in all modern societies, combining not only the visual and verbal elements mentioned previously, but many times also presenting audio components to the reader.

According to Correa¹ (2005), the first magazine was produced in Hamburg, Germany, in the year of 1663. The main purpose of the magazine was to bring information about different subjects, not only in order to inform the readers about the news of the local community, but also as a means of entertainment. In our western society nowadays, more than just readers, the editors of the magazines expect to have interactive-readers. They create different ways for this interaction to happen, such as the “agony columns”, some letters and e-mails containing critics and suggestions shown in specific sections of the magazine, and also on the magazines’ website. This interaction is undoubtedly a social contribution to bring readers closer to the magazine. According to Ballaster et al (1991), this close-relationship that producers create with the readers asserts the idea of the magazine as a reader’s friend, and “implicitly addresses the problem of femininity as one shared by all women, but explicitly isolates the woman at home as an individual responsible for her own conduct and being” (p. 125). Women’s magazines, particularly, has one of its most striking features the heterogeneity, “juxtaposing different genres, mixing print and photography, offering a range of characterized ‘voices’” (Ballaster et al, 1991:30). These magazines can be contradictory many times, but as Ballaster et al (ibid) explain, this happens because the authors are dealing with “re-workings or re-mixes of old continuities” (p.127).

¹ In accordance with Dedoc (Departamento de Documentação da Editora Abril), in a research done with the collaboration of Susana Camargo and Bizuka Corrêa.

As a result, magazines have become more and more common and globally widespread throughout the years, and nowadays they can be considered a significant part of people's life, not only because it can be appreciated in the leisure time, but also because it is a means for getting information (Ballaster, 1991). Women's magazines, above all, have become easily reachable, and they can be read as a way of self-help and counseling (Heberle, 1997; 2004). In order to make this reading more attractive and eye-catching, besides using verbal language to articulate speech, the authors of the articles and reports make use of images, which are highly explored not only to illustrate the message that the author is trying to convey, but also to express meanings by themselves. Not only magazines, but also their websites are composed by images and written texts, and in order to carry out a consistent analysis it is important, , to look at both resources of meaning. Machin and Thornborrow (2003), for instance, performed a study about the *Cosmopolitan* magazine, and they mention that:

Cosmo-land is constructed as a type of imaginary world, in which women appear to have enhanced agency and power, indexed through visual and textual discourses which are now globally circulated (p. 456).

Images are not mere illustrations to attract the readers' eyes, but mainly, they convey messages; and sometimes no word is necessary, because the image itself already carries the meanings represented. Yet, most of the times, the union between image and written text are complementary. McCracken (1993) mentions the work of Mattelart, which says that the mass media "re-stimulates certain unconscious deep structures in audiences" (p. 5). Gauntlett (2002), years later, complements this view saying that the mass media nowadays has power to change societies, habits and cultures, and it can modify the traditional view of a woman into a modern one, as in the case of women's magazines. Moreover, due to the easy access women have to these magazines, they are often seen as a moment of relaxation in their busy days, being easy to "pick up and easy to put down" (Gauntlett 2002:182). Women's magazines can be very "emphatic in their determination that women must do their own thing, be themselves and/or be as outrageously sassy and sexy as possible" (p. 251), and this can be determinant in the construction of their identities. As the author complements, these magazines sell their image through 'popular

feminism', that is, they represent women as "assertive, seeking success in work and relationships, demanding the right to both equality and pleasure" (p. 193), selling an image of modernity.

Since topics such as relationships, sex and independency are extremely common in women's magazines, a gender analysis will also be included in my study. One important concept to be explained is that gender is different from (biological) sex. The former is socially construed, while people are already born with a biological sex defined (Heberle, 1997). According to Cranny-Francis et al (2003), gender "operates as a set of hierarchically arranged roles in modern society which makes the masculine half of the equation positive and the feminine negative" (p. 02). The authors also say that the system of gender in our contemporary society divides the human race into two categories: feminine and masculine, privileging the male over the female. According to Mills (1995), the term gender refers "to an analysis which is concerned with the interactions of power, the process of production, consolidations and resistance to sexual identity" (p.05), bringing the issues of power and identity to be analyzed in the midst of gender studies. Nevertheless it is important to stand out that gender and identity consist of a process of identity recognition, they are not about only femininity and masculinity, and they consist of a process of development of personality. Iedema and Caldas-Coulthard (2008) state that identity makes reference to

the tension between what has been and what we do, say and are in the here-and-now; between what has become automatic in our conducts and other aspects of behaviour that afford learning, change, redefinition, restyling (p. 03).

The authors still say that people can have different stereotypically feminine and masculine traits, and these are cultural stereotypes built by society and its pressure; it is acceptable by people to have crisis and troubles in their life identity trajectory. As can be noticed, gender identity is not static; it is in constant change in every human being.

1.1 Background on websites, *Nova* and *Cosmopolitan*

This section provides a description of a few basic components of websites and their structure, and also an overview of the historical and conceptual background of *Nova* and *Cosmopolitan* magazines. The present chapter works as a contextualization for the following chapters, which present the macro and micro analyses of the articles.

1. 1.1 Background on websites

According to García (2003), when the internet was giving its first steps, technology was the major worry of the developers and designers of websites. Throughout the years though, the developers started to reflect more about the language they were using, and the possibilities they had on changing the construction of the messages they were representing. García (ibid) mentions that in an explicit or implicit manner, the communicative effectiveness of a website “is about the issue of convincing the reader of a point, a vision, estimated of a fact”² (p. 392), that is, it employs strategic discourse. One of the advantages of the internet is that it can be updated every day, many times a day if needed. In the specific case of women’s magazines websites, this is not different. Friend & Singer (2007) mention that internet “threatened the hegemony of established media not only by creating new storytelling possibilities accompanied by new economic models, but also by bringing a degree of practical reality to the time-honored ideal of a journalism as a public conversation” (p.13). In an attempt to keep the audience and to guarantee the satisfaction of their readers, websites are constantly updated. García (ibid) mentions that this happens due to “fear of losing their audience” (p. 396), since women’s magazines` websites are seen as an extension of the printed version, and the printed version is economic valuable, being there to be bought and read. In this study, the *Cosmopolitan* website was much more frequently updated than the *Nova*’s.

Due to the capability to update a website at any time, many people can express their opinions online, getting in touch with the editors of the magazines to state what they liked or disliked in an edition, for instance. Friend & Singer (ibid) say that in this interaction, “public conversations among a throng of diverse voices and perspectives

² My translation to English.

are led to the return of a point-of-view style of news writing” (p.13), only improving magazines with the contact with the public. In respect to the range of possibilities use in the digital space, Longhi (2009) says that in the World Wide Web – WWW – “it is not difficult to notice that the majority of websites work with visual information making good use of the possibilities of digital technologies”³ (p. 188). This means that these digital technologies make use of textual, visual and acoustic modes, what the author calls the “multimedia specials”. These multimedia specials are present in both *Cosmopolitan* and *Nova* websites.

The homepage of a website may be seen as the cover of the magazines, since it puts together all the elements present in the cover of a magazine: verbal and visual texts that are employed to promote the magazine (McCracken 1993:15). Heberle (2004) mentions that the cover of the magazine can be seen as a welcoming card, since the beautiful women portrayed in them attract the readers. The homepage, then, is the main advertisement of the website. Even before the Internet, McCracken emphasized the role of photographs of a magazine cover, as they “reinforce cultural stereotypes and leads us to similar displays inside the magazine” (p.22), and in many of them, trick effects are worked up in the photographs so that the models may look better to our eyes (which is not different from the websites); retreating models’ facial flaws and wrinkles, and hair and body imperfections. Headlines are present in both the printed and online versions of the magazine, and they serve to stimulate the consumers’ curiosity. However, the headlines and the content of a magazine can be contradictory, as McCracken (ibid) points out:

Ostensibly the headlines refer to success, strength, talent, health and professionalism but their subtext is the reader’s inferiority which can be remedied by precisely the contradiction between the inferiority implicit in the titles and the ideal self-confidence conveyed by the photo that creates desire and sells the magazine. This montage, although not always perceived consciously, establishes a cultural dialectic that will be at work throughout the magazine. (p. 29)

³ My translation to English.

The editors seem to create problems to be solved (McCracken, 1993), and these problems are put in the headlines to call the attention of readers that may be facing that same situation. For that, they make use of letters in bold, in different font styles and in different and eye-catching colors.

Guidone (2000) mentions that currently, consumers find available a great variety of media outlets, and due to a highly competitive market, websites of women's magazines have been created. Due to the internet, the magazines market has undergone a great impact, integrating the printed and the online versions of the magazines. Guidone still mentions that "it is critical for a Web site to complement a print launch because the two mediums feed off each other, increasing traffic to both digital and paper pages" (p. 15). This may be the reason why the *Nova* website usually presents articles that are also in the printed version of the magazine. The author still mentions that progressively the time spent online is moving up, and the tendency is that internet users read more online. Galarneau (2009) states that the Hearst Company, which is the editor of *Cosmopolitan*, employs a modern strategy to avoid mistakes in their websites: they are "more aggressive in partnering and acquisitions, as time-to-market is an important metric" (p. 91), and as the majority of websites, invest in advertisements.

Fairclough (2003) mentions that discourse can be distinguished according to some communication technologies in terms of two characteristics: two-way versus one-way communication, and mediated versus non-mediated communication. This presents four possibilities of interaction: two-way non-mediated (face to face conversation), two-way mediated (telephone, e-mail), one-way non-mediated (lecture) and finally one-way mediated (print, radio, television and internet). In this last possibility of interaction we can mention the example of women's magazines websites, the subject of my investigation. In this kind of interaction, many choices and many different paths can be taken through the website, such as the hyperlinks, which guide the readers to other online pages. Fairclough (ibid) mentions that although websites can be highly interactive, the "design of the website is constraining as well as enabling, i.e. it offers options, but also strongly limits them" (p. 78). This means that the reader is free to decide what to look at or not, and in what order, and also can contribute sending their opinions or doubts, but they are limited to the editor of the website and the material they decided to put available.

1.1.2 Background on *Nova* and *Cosmopolitan*

According to *Cosmopolitan's* website, the magazine was originally published in 1886, in Rochester, New York, by Schlicht and Field. After changing ownership a few times, William Randolph Hearst created the Hearst Corporation in 1905. At that time, the magazine, which was initially released as a magazine for “first-class families”, was a literary publication joining common interest articles. However, after a period of decreasing sales in the 1960's, Helen Gurley Brown was named editor. With her admission into the group, the image of the publication improved, turning *Cosmopolitan* into a magazine for “young, career-oriented women”, with several articles regarding sex and female sexuality. This new approach enhanced the sales number, and nowadays *Cosmopolitan* is one of the largest selling magazines, not only in the USA, but in several other countries (according to *Cosmopolitan* website).

During the 1980's and the 1990's, the publishers continued to invest on articles about sex and the single woman, emphasizing the need to become sexually attractive. The *Cosmopolitan* magazine since that time is viewed as a publication that

inspires with information on relationships and romance, the best in fashion and beauty, the latest on women's health and well-being, as well as what is happening in pop culture and entertainment...(according to *Cosmopolitan* website).

This description of their readers inspired their latest publicity advertisement: “Fun Fearless Female”, defining their readers in three words (see Appendix IV).

The contemporary public of *Cosmopolitan*, according to Hearst Corporation, is essentially composed of women. Among these women, nearly 60% are between 18 and 34 years old, and 27% between 35 to 49 years old. The majority of them are employed (70%) and nearly 63% have attended or have graduated college. It is interesting to note that although many of the articles are written to single women, almost 38% of the readers are married, against nearly 45% of single women readers.

The Brazilian version of *Cosmopolitan*, *Nova*, was introduced in Brazil in September of 1973, and Editora Abril was and still is its publisher. *Nova* was released to be a magazine of personal growth –

including here sexual, emotional and professional growth, written to women between 20 and 30 years old. It was the first magazine released in Brazil to bring women-related matters. Currently, the majority of the readers are single women between 25 and 35 years old (See appendix III). *Nova* is strongly edited in accordance with *Cosmopolitan*, bringing sexual issues and defining their readers as heterosexual and active females. As the Hearst Corp. defines, their readers are “fundamentally feminine, sensual, up-to-date, and romantic...they want to know more about themselves and about the man with whom they share or wish to share their lives” (in Grimm, 1999).

To sum up, both the *Nova* and the *Cosmopolitan* magazines share characteristics, taking into account the cultural differences between the USA and Brazil. They seem to share the idea that women should be independent, sexually open-minded and self-confident. However, many scholars agree that at a deeper level, these publications may actually bring a traditional perspective of the world (Ballaster et al, 1991; Figueiredo, 1995; Heberle, 1997; Grimm, 1999).

1.2 Purpose of the thesis

This research is a qualitative study of *websites* of women’s magazines, whose aim is to investigate and analyze articles retrieved from the sections “Sex and love” and “Amor e sexo”, considering lexicogrammatical and visual features. This study will show how websites make use of visual and verbal language to represent the discourses in the chosen section. The data in my thesis consists of magazines’ websites from two versions of the same publication: *Nova* magazine (www.nova.com.br, from Brazil), and *Cosmopolitan* magazine (www.cosmopolitan.com, from the USA).

Due to the spread of multimodal mass media, important information is not encoded only verbally. In order to have a complete understanding of texts, readers must, most of the times, be able to read both visual and verbal modes. It seems relevant to analyze visual and verbal messages in these magazines to see their representations in terms of ideologies and sexist views. The present thesis, may, therefore, be seen as an initial step towards the understanding of multimodal reading in websites, since it intends to explore the study of both verbal and visual texts in the construction of meaning in a very much popular channel of communication nowadays – the internet. Thus, as

professionals of language and communication, it is important to be aware and have the knowledge about the aspects of the theories explored in the present thesis.

1.3 Methodology

As I have already pointed out, the focus of this thesis is the website of *Nova* and *Cosmopolitan* magazine. The magazines' websites were chosen due to their easy access and to the fact that they will provide the data with two main kinds of language: the verbal and the visual one.

The data will be analyzed through the perspective of Halliday's Systemic Functional Analysis (1985, 1994), considering language as a tool for creating make-believe meanings that affect reality. I propose to investigate representational meanings through the system of transitivity, which is the grammatical system that, according to Halliday (ibid), shows the different processes that are involved in the world of experience: the kinds of processes, the participants in the processes, and the circumstances associated with the processes. In order to analyze the visual data, Kress & van Leeuwen's Grammar of Visual Design have provided me with the theoretical background. Also, Critical Discourse Analysis and gender studies will guide me throughout the analysis, in order to provide an interpretation of the social meanings the magazines' articles portray.

1.3.1 The data

The data analyzed in this study are eight (8) articles retrieved from the websites of the women's magazines *Nova* and *Cosmopolitan*. In both websites, the articles are divided in several sections, such as "Sex and love", "Hair and beauty", "Celebs and style", and so on. These sections mentioned are then subdivided in further sub-sections, according to the topic they are inserted in. The data analyzed were. Four (4) articles of *Nova*'s website and four (4) articles from *Cosmopolitan*'s website, retrieved from the websites during the months of February and March of 2010, were macro and micro analyzed. The articles analyzed were retrieved from the section "Sex and love" and "Sexo e amor", because this specific section brings issues concerning men's and

women's relationships and suggestions on how to behave in certain circumstances.

1.3.2 Criteria for the selection of data

Since my interest lies in studying the interaction between men and women in articles retrieved from women's magazines' website, I selected only those articles that followed specific criteria⁴. Firstly, following Grimm (1999), the verbal references of the titles could mention women and men directly or indirectly, that is, the article did not have to mention "man" or "woman" at the title, but had to talk about them or the relationship among them. Secondly, the images could be full-body or partial, as long as the reader could identify the subjects as "man" or "woman". Thirdly, I selected to analyze at least one article from the section "Sex and love" of the magazine's website retrieved in February and March of 2010, because they referred to the relationship among men and women, whether they are single or not. Since almost every article of both websites was quite long, I did not decide for a maximum or a minimum of words. For practical purposes, I limited the number of articles macro-analyzed to one from each section of the websites that discuss relationships, sex and women, totaling nineteen articles. In order to select the articles that would be micro-analyzed, I checked a section and a sub-section that had to be present in both websites, and a common-sense topic found concerns relationship and dating articles.

1.4 Organization of the thesis

As a whole, this thesis is structured in a general-to-specific style. In this first chapter, **Chapter 1**, I have briefly introduced my study, presenting its purpose, methods and criteria for selecting the data. I also provide a contextualization of the magazines that will be analyzed and their websites. In **Chapter 2**, I present the general theoretical framework of my thesis, drawing mainly on the work of Halliday (1978, 1985), Kress and Van Leeuwen (1996), Fairclough (1989, 1995, and 2003), and gender studies. In **Chapter 3**, I present the separate analyses I undertook. In the first section, I analyze the macro aspects of *Nova*

⁴ Based on Grimm's (1999) study.

articles, and in the second section, I analyze the macro aspects of *Cosmopolitan* articles. I also make a macro-analysis of the images contained in each article. **Chapter 4** presents a micro analysis of the transitivity system, Critical Discourse Analysis, and visual grammar of *Nova's* articles. **Chapter 5** makes a micro analysis of *Cosmopolitan* articles. Finally, in **Chapter 6** I draw the thesis to a close, discussing the results of data, concluding my investigation and also making suggestions for further research.

Chapter 2

General Theoretical Perspectives

In this chapter I first present a review of previous research on women's magazines so as to offer a background for my study. Subsequent to this, I present the basic theoretical perspectives that I exploit to guide my own work, bringing the framework of Critical Discourse Analysis (Fairclough, 1989, 2003), Systemic Functional Linguistics⁵ (Halliday, 1985), Visual Grammar (Kress and van Leeuwen, 1996), and gender studies.

2.1 Review of previous research

Among the researchers who have carried out studies on women's magazines in Brazil, from the perspective of discourse analysis, Figueiredo (1995), Caldas-Coulthard (1996), Heberle (1997; 2004), Ostermann and Keller-Cohen (1998), Grimm (1999), Bernardon (2005), Santana (2006) and da Silva (2008) can be mentioned. Other studies on women's magazines include those by Ballaster et al (1991), Eggins & Iedema (1997), Gadsden (2000) and Machin and Thornborrow (2003).

Figueiredo (1995) investigates articles from the British magazine *Cosmopolitan* and from the Brazilian magazine *Nova*, analyzing vocabulary, modality, personal pronouns and imperatives that writers choose to use. The prevailing topics in the articles are provocative, giving emphasis to sex, recommending changes in women's sexual behaviour. Figueiredo (ibid) concludes that the magazines' discourse works to reinforce a sexist and conservative view of gender relations and sexuality, even though this is not the idea intended by the editors of the magazines.

Caldas-Coulthard's (1996) research regards the first-person sex narratives, demonstrating the link between the female and the private domain in women's magazines. She concludes that one of the main reasons why sexuality is a common topic in women's magazines is that they are closely associated with intimacy, which is consistent with the customary values of women's interests.

⁵ Since there is no SFL for Portuguese up to this moment, my analysis adopted and adapted the SFL for English in the Portuguese language.

Heberle (1997) analyzes editorials of women's magazines published in Britain. Examining both textual and contextual features, she suggests that editorials reveal a form of sexual discrimination, since several lexicogrammatical items present repressive ideological realizations, mentioning that women are inserted in the private field of domestic and personal issues, while men are inserted in the public field of business and politics. In 2004, Heberle investigates two articles about the top model Gisele Bündchen from two countries: Brazil and Australia. Heberle concludes that although women's magazines discuss important problems, issues such as beauty, fashion and sexuality still predominate; and issues such as violence victims and rural workers are left aside.

Grimm (1999) studies verbal and visual language of advertisements found in the Brazilian magazine *Nova* and the North American *Cosmopolitan*, from the printed versions. Grimm suggests that the ads bring the idea of romantic relationships between men and women, associating the possession of the product with the possession of a relationship on some level. This research concludes that although the magazines call themselves liberal and modern, they deviously support a traditional position of men as the dominant partner in heterosexual relationships.

Da Silva` (2008) analyzes visual and lexicogrammatical aspects in the magazine *Plástica e Beleza*. Ethnic discussions are raised, since the magazine offers specific treatments and surgeries to certain "races" such as: African, Eastern or European, and so on. Conclusion suggests that semiotic choices recommend a beauty pattern among female readers of the magazine in Brazil and that social context can change habits, behaviours, beliefs and also people's bodies.

Ballaster et al (1991) give emphasis on mass market women's magazines, including here both weekly and monthly magazines. The authors recruited different groups of women of different ages to discuss which women's magazines they bought or read, and also their habits and tastes in reading. The comments made by those readers reveal that they had two distinct positions: as a reflection of the times they were living (transferring adherence from one title to another when their life circumstances changed), and also as fantasy. In the conclusion, the authors mention that these readers of women's magazines were keeping a critical and reflexive tone while reading.

Eggs & Iedema (1997) report a research that uses social semiotic techniques to investigate differences between two Australian

women's magazines: *New Woman* and *SHE*. The authors found that the magazines, although very different from each other, have several similarities between them, such as: orientation to good appearance (beauty-enhancing goods: cosmetics, clothes, etc), responsible heterosexuality (women as responsible for the success or failure of the relationships), personalization (close personal relationship among reader and producers) and multimodal similarities (the magazines look, feel and even smell similarly). The authors conclude saying that these aspects present a simplified world to the woman reader, a world of constrained codes.

Gadsden's (2000) study refers to male's voice in women's magazines, since the majority of the editors and producers of these magazines are female. The author chose the magazines because of their (target-public and date of release) similarities, and reaches a conclusion that men generally work as co-writers in the articles in women's magazines. The conclusion shows that men bring a more traditional tone concerning women's behaviour, reinforcing gender stereotypes, justifying their assistant work as co-writers.

Machin and Thornborrow (2003) also study the women's magazine *Cosmopolitan*, from different versions around the world. The authors analyze visual and verbal aspects of four different texts, and conclude that this magazine builds up two distinct practices: women's sexual and work practices. These two distinct practices are, as a matter of fact, very similar and portrayed in a playful and not realistic manner.

2.2. Critical Discourse Analysis

Critical discourse analysis (henceforth CDA) has as its main objective the development of language awareness, to explain how people can be influenced or even dominated by how media, for instance, use language (Fairclough, 1989). Heberle (2000) is in accordance with Fairclough (ibid) and mentions that CDA's objective is to "make people aware of how language is used to dominate or reinforce social inequalities, such as those between people of different ethnic, economic, social or intellectual groups, and to analyze changes taking place in social organizations" (p. 117). Van Dijk (2008) explains in very straight and uncomplicated language what CDA means:

Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality (p. 352).

Language, then, can be seen as an apparatus of control and power, and the word “critical” takes people beyond the merely description of language, concentrating on the ideologies that may be hidden. CDA investigates social interactions in a manner that goes beyond the linguistic elements, bringing up what was previously unknown or unperceived. Critical analysts try to show how social relations and social elements determine what way language will be used and the effects this may cause on people, either reinforcing or challenging these social practices. Thus, discourse has a dual powerful nature, equally linking language and society (Fairclough, 1989).

According to Fairclough (ibid), power can be narrowly linked to ideology, since ideology depends on the power relations that underlie the conventions that are embedded in the ideologies of a culture. But ideologies can also be closely linked to language as well, because “language is the commonest form of social behaviour, and the form of social behaviour where we rely most on ‘common-sense’ assumptions” (p.2). Fairclough (2003) mentions that ideologies are “representations which can be shown to contribute to social relations of power and domination” (p. 9), considering texts in terms of their effects on power relations. Fairclough (ibid) additionally states that critical discourse analysts can recognize different discourses within a text by “(a) representing some particular part of the world, and (b) representing it from a particular perspective” (p. 129). This means that in textual analysis, the analyst can (a) identify the main themes that are represented, i.e. the main parts of the world and areas of social life, and also (b) identify the particular viewpoint from which they are represented.

The model of critical discourse analysis I follow in my study was proposed by Fairclough (1989), and is based on a three-staged analysis: *description* of text, *interpretation* of the relationship between text and interaction, and *explanation* of the relationship between

interaction and social context (1989: 91). The first stage, description, examines the linguistic forms and the meaning in the text. In my specific case, it is here that I make use of Halliday's (1985) Systemic Functional Analysis to analyze the lexico-grammatical features, and Kress and van Leeuwen's (1996) theory to analyze the visual characteristics of each article.

The second stage, interpretation, deals with grammatical features used in text production and interpretation. This stage is concerned with discourse processes and their reliance on background assumptions. Fairclough (*ibid*) mentions that the connection between texts and social structures is mediated, because "the values of textual features only become real, socially operative, if they are embedded in social interaction, where texts are produced and interpreted against a background of common-sense assumptions which give textual features their values" (p. 117).

And finally, the third stage, explanation, is concerned with the processes of struggle and power relations, showing how discourse can be established by social structures, and what effects discourse can have on those structures, maintaining or transforming them. This is where I attempt to elucidate how ideologies and power relations are masked in the articles from the magazines' websites.

As defined formerly, the model helps individuals to be attentive and creates consciousness in the way language can replicate and raise social structures for discourse participants, and how it can reproduce reality and awareness ideologically.

2.3 Visual Grammar

In my thesis, I intend to analyze not only the verbal language of articles, but also the visual, since both express meaning mutually. According to Royce (2007), both the verbal and visual language are associated with different kinds of processes and participants roles. Visuals, then, "are representations of reality, or representations of experience and information, and in that sense they realize the ideational metafunction, where patterns of experience are represented" (p. 67). However, as mentioned previously, the interpretation and description of the images of each article will be based on the theory of visual grammar proposed by Kress and van Leeuwen (1996). As the authors state, visual grammar will "describe the way in which depicted elements - people,

places and things – combine in visual ‘statements’ of greater or lesser complexity and extension” (p.01). Nonetheless, visual grammar is culturally specific, that is, it depends on the culture to be studied. Kress and van Leeuwen (ibid) mention that they have delimited their study to the Western culture, which, nowadays, represent the dominant visual language, making use of technology and culture, where the media disseminates it, influencing people and also the visual communication globally.

Kress and van Leeuwen (ibid) mention that the visual language realizes the ideational and interpersonal functions in Halliday’s (1985) terms, explaining that objects and people are represented and interrelated to each other and also to the viewer of the picture.

In this section, I briefly clarify the visual resources that I analyze along with the written language of the articles. These resources are: narrative representations, representation and interaction, and the meaning of composition.

2.3.1 Narrative representations

Narrative representations, according to Kress and van Leeuwen (ibid), can express much of the same things as verbal language, although in different manners. Taking this functional correspondence between visual and verbal language, the authors decide to use Halliday’s (ibid) terms to give support to their investigation of images. Therefore, an image can be composed of *participants* and *processes*.

The participants are divided into *interactive participants* and *represented participants*. In the authors’ view, the former are the ones involved in the act of communication, that is, the ones who speak, or write or read. The latter are the subjects of the act of communication, the people, the places or the things embodied in the image.

The narrative processes can be of two kinds: the *narrative* and the *conceptual*. The narrative exists when participants are connected by a vector, which means that they are doing something for or to each other. The narrative processes display unfolding actions, processes of change and temporary spatial arrangement. The conceptual, on the other hand, represent participants in terms of their class, structure or meaning, that is, they bring upon a less stable and timeless essence. In many images, more than one process can be present, although in my analysis, I will describe and analyze only the major visual process in the images.

This can be determined by the size and the notability of the elements the image is composed of.

Narrative processes are divided into four kinds: *action*, *reaction*, *verbal* and *mental*. In the action processes, the Actor is the main participant, from which the vector departs, and the Goal is the participant where the action is aimed at. In the reactional process, the vector is formed by an eyeline, by the course of the glance of one or more participants. Here, the participants are called Reacters and Phenomena. The former is the one who does the looking, and the latter is the other participant the Reacter is looking at. It is important to mention that the terms *transactional* and *non-transactional* refer to presence or absence of a participant (Goal or Phenomenon) in the position of the object, respectively. In other words, when there is a transactional action or reaction, some sort of vector is connecting the Actor or Reacter to Goal or Phenomenon. In a non-transactional action, there is only an Actor or Reacter. In mental and verbal processes, the vector takes the form of thought and dialogue balloons, having as its main participants Senser and Phenomenon, and Sayer and Utterance, respectively. Table 2.1 below summarizes each narrative processes and its participants (adapted from Kress and van Leeuwen, p.74-75).

Process or participant	Explanation
<i>Transactional action</i>	A vector, formed by a (regularly diagonal) depicted element, connects two participants: an Actor and a Goal.
<i>Non-transactional action</i>	A vector, formed by a (regularly diagonal) depicted element, derives from an Actor, but does not point at any other participant.
<i>Actor</i>	The active participant in an action process, from which the vector derives or which is merged with the vector.
<i>Goal</i>	The passive participant in an action process, at which the vector is aimed at.
<i>Transactional reaction</i>	An eyeline vector connects two participants, a Reacter and a Phenomenon.
<i>Non-transactional reaction</i>	An eyeline vector derives from a Reacter but does not point at any other participant.
<i>Reacter</i>	The active participant in a reaction process, the one whose look creates the eyeline.

<i>Phenomenon</i>	The passive participants in a reaction process, at which the eyeline is directed.
<i>Mental process</i>	A vector formed by a thought balloon that connects two participants, a Senser and a Phenomenon.
<i>Senser</i>	The active participant in a mental process from whom the thought balloon vector derives.
<i>Phenomenon</i>	The passive participant in a mental process enclosed by a thought balloon.
<i>Verbal process</i>	A vector formed by a dialogue balloon that connects two participants, a Sayer and an Utterance.
<i>Sayer</i>	The active participant in a verbal process from whom the dialogue balloon derives.
<i>Utterance</i>	The participant in a verbal process enclosed in a dialogue balloon.

Table 2.1 Types of narrative processes and its participants

Conceptual processes are divided into categories: *classificational* and *analytical* processes. Classificational processes relate participants to each other as *Subordinates* and *Superordinates* in a sort of diagram, arranged in a rather symmetrical manner. Analytical processes relate participants in terms of a part-whole structure, involving two kinds of participants: the *Carrier* and the *Attributes*. The former represents the whole, and the latter represents the parts (based on Grimm, 1999).

2.3.2 Representation and interaction

In the previous section, visual resources for the representation of interactions between people, places and things depicted in images were discussed. In this section, another kind of interaction will be discussed: the one between the producer of the image and the viewer. As previously mentioned, images may involve two kinds of participants: the interactive and the represented. According to Kress and van Leeuwen (1996), the interaction between them can happen in three ways: relations between represented participants, relations between interactive and represented participants, and relations between interactive participants. Many times, the knowledge of the producer of the image and of the viewer may differ, mainly because the producer is

active, and the viewer is passive, only receiving messages, only reading, not creating anything. Therefore, in this section, some dimensions to the interactive meanings of images will be explored, to make explicit what is encoded: gaze, size of frame and social distance, and angle perspective.

Images can portray different communication functions; hence, a difference between them is fundamental. An important feature to be analyzed is the participants' gaze. If the participant is looking directly into the viewer's eyes, as in figure 2.1⁶, vectors between their eyes are formed, meaning that contact was set up, even if imaginary. In this case, the producer uses this resource to 'demand' something from the viewers, addressing them explicitly.



Figure 2.1 'Demand': direct gaze

When the picture addresses the viewers indirectly, no contact is made, and the viewer's role is that of an outsider. This kind of image is called 'offer', since it suggests that the image is only an item of information and contemplation to the viewer. Figure 2.2⁷ examples an "offer".

⁶ Picture retrieved from the *Cosmopolitan* website in March, 2010.

⁷ Picture retrieved from the *Nova* website in February, 2010.



Figure 2.2 'Offer': indirect gaze

Table 2.2 summarizes the types of gaze and their corresponding relation (adapted from Kress and van Leeuwen, p.116-117).

Type of gaze	corresponding relation
<i>Gaze at the viewer</i>	Demand
<i>Absence of gaze at the viewer</i>	Offer

Table 2.2 Types of gaze and their equivalent relation

The size of frame is concerned with the distance between the participant and the viewer, which can be close-up, medium shot and long shot, suggesting different relations between the represented participants and the viewers. Kress and van Leeuwen (ibid) explain that 'close personal distance' is of a very intimate relation, since the participants are close to each other. 'Far personal distance' means that personal interests and involvements are exchanged. 'Public distance' is the one between people who are strangers to each other. The longer the object or the person, the higher is the level of contemplation of them. Table 2.3 depicts the sizes of frames, personal distance, visibility from the viewers, and their corresponding associations (adapted from Kress and van Leeuwen, p.124).

Personal distance	Size of frame	Visibility	Equivalent association
<i>Close personal distance</i>	Close-up	From the face and head to the shoulders	Intimate/personal relation

<i>Far personal distance</i>	Medium shot	From the waist up, to full body	Social distance
<i>Public distance</i>	Long shot	Full body and surrounding space	Impersonal public distance

Table 2.3 Personal distance, size of frames, visibility, and corresponding relations.

Horizontal angle can be seen from two distinct functions: from the frontal plane of the producer and of the participants. They can be oblique or frontal. The main difference between them is the difference between detachment and involvement. According to Kress and van Leeuwen (ibid), the frontal angle means that a part of the participants' world is seen and involved, but is not shared. On the other hand, the oblique angle means that what is portrayed is not something from their world, something detached, they are not involved with. Both angles can be found in the same image.

Vertical angle has a close relationship with power relations. If the represented participant is seen from a high angle, then this participant has power. If the participant is seen from a low angle, then the viewer is more powerful, looking at the participant from above. And if the angle is at eyelevel, an equal relation is established between participant and viewer, with no power difference. Table 2.4 shows the angle perspectives and their corresponding meanings (adapted from Kress and van Leeuwen, p.133-143).

Perspective	corresponding meaning
<i>Frontal angle</i>	Involvement
<i>Oblique angle</i>	Detachment
<i>High angle</i>	Viewer power
<i>Eyelevel angle</i>	Equal power
<i>Low angle</i>	Participant power

Table 2.4 Angle perspectives and corresponding meanings

2.3.3 The meaning of composition

In the words of Kress and van Leeuwen, composition is the “way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole” (p. 177). In addition, composition correlates these

representational and integrated meanings into three systems: *information value*, *salience* and *framing*. In my analysis of the articles, especially the *information value* will guide me in the examination of the pictures.

Regarding the first component, information value, the placement of objects or wordings in different fractions of the page attaches to them some informational values. The dichotomies of zoning can be three: left/right, top/bottom and center/margin. Table 2.5 presents a summary of these dichotomies and their corresponding meanings (adapted from Kress and van Leeuwen, p. 209). The left side is presented as Given, and the right side as New. The Given means that what is portrayed is something that the viewer already knows, a familiar point of departure of the message, commonsensical. In contrast, the New is something that the viewer is not familiar with, information not known yet, something ‘problematic’ or ‘contestable’. The top fraction of the picture is also called Ideal, and the bottom fraction of it, Real. The former means that what is portrayed at the top is the idealized, or the general essence of the information, being also the most outstanding part. The latter, on the contrary, brings more practical, realistic and specific information. Finally, the central fraction of an image brings a sense of solidity, having the margins compliant to them. The Centre, then, represents the essential part of the information, and the Margins are dependent, additional information (adapted from Kress and van Leeuwen, p.209).

Given x New or Ideal x Real	Realization
<i>Given</i>	The left element in a composition, not identical to the corresponding right element.
<i>New</i>	The right element in a composition, not identical to the corresponding left element.
<i>Ideal</i>	The top element in a composition, not identical to the corresponding left element.
<i>Real</i>	The bottom element in a composition, not identical to the corresponding left element.
<i>Center</i>	The centered element of a composition.
<i>Margin</i>	The non-central elements in a composition, creating symmetry.

Table 2.5 Dichotomies and corresponding meanings

Saliency, the second component, creates a hierarchy of importance among the elements of a magazine page. A number of factors are involved here: size, focus, color, placement on the background or foreground, and perspective, for instance. These factors may connect or disconnect elements, causing them to draw more attention to themselves than others. Saliency becomes essential in shaping the main participant in a visual process.

The third component, framing, is also a matter of degree: elements may be strongly or weakly framed (p.203). The presence or absence of framing may connect or disconnect elements, showing if they belong together or not. Its presence means individualism and segregation, and its absence stresses group identity.

2.4 Verbal analysis

As mentioned previously, I intend to analyze not only the visual part of the articles of women's magazines, but the verbal language as well. The main theoretical background that serves as starting point for my analysis is systemic functional grammar (Halliday (1985, 1994). In this section, I will be explaining the transitivity system, which will be used in my analysis.

2.4.1 Transitivity

Systemic Functional Linguistics (hereafter SFL), according to Unsworth (2001, following Halliday 1985, 2004), regards the "complete interconnectedness between the grammatical structures people select in using language and key variables of the situation in which they are using the language" (p. 32). These variables are *field*, *tenor* and *mode*, and represent the context of situation. Field concerns the domain of experience the text is about, and is associated with the ideational meaning of a text. Thus, the lexicogrammatical system that realizes the ideational meaning is the transitivity system, which, therefore, consists of participants, processes and circumstances. This is the analysis that will guide my investigation. Tenor refers to the relationship among the people involved, and is associated with the interpersonal meaning. Interpersonal meaning is realized in the grammatical systems of mood

and modality. Mode, associated with the textual meaning, concerns the physical channel and the medium to which language is used. Textual meaning is realized through Theme and Rheme (Unsworth, *ibid*). These dimensions of meaning develop from variables in the social context where language is being used. Table 2.6 below summarizes these three different systems.

<i>Context of situation</i>	<i>Semantics</i>	<i>Lexicogrammar</i>
Field	Ideational meaning	Transitivity
Tenor	Interpersonal meaning	Mood and modality
Mode	Textual meaning	Theme/Rheme

Table 2.6 Summary of the SFL systems

According to Halliday (*ibid*), transitivity is a system that allows researchers to investigate the world of experience into a set of process types and participants involved in a text, which, in this thesis, refers to the magazines' articles. Halliday (1994, p.106) himself explains how the writer is able to express human experience in a written text, that is, how the ideational function works out:

Our most powerful impression of experience is that it consists of 'goings-on' – happening, doing, sensing, meaning, and being and becoming. All these goings-on are sorted out in the grammar of the clause. Thus as well as being a mode of action, of giving and demanding goods-&-services and information, the clause is also a mode of reflection, of imposing order on the endless variation and flow of events. The grammatical system by which this is achieved is TRANSITIVITY. The transitivity system construes the world of experience into a manageable set of PROCESS TYPES.

Halliday (*ibid*) categorizes the processes into *material*, *mental*, *relational*, *verbal*, *existential* and *behavioural*. Material processes describe essentially processes of doing, usually concrete and tangible actions. The participant who does the action is called *Actor*, while the participant who undergoes the action is called *Goal*. Mental processes are the ones that deal with meanings of thinking or feeling, divided in three classes: cognition, affection and perception processes (Eggin,

2004). The human-like participant is labeled *Senser*, and the *Phenomenon* concerns the thoughts and feelings that the *Senser* experiences. The relational process concerns the different ways in which “being” can be expressed. The participants here are the *Carrier* and the *Attribute*. The Attribute can be either *Attributive*, when it is credited to something or someone as a quality, a circumstance or possession; or be *Identifying*, when credited to ownership, possession, circumstance, phenomenon or token and value.

These first three processes, material, mental and relational, are the main types of processes in the English clause, representing also the majority of all clauses in a text (Halliday, 1994:138). These processes form a continuum, bonding together the representation of the physical world (material process), the consciousness world (mental processes) and the abstract relations world (relational processes).

Located between material and mental processes there are the behavioural processes. These processes are the least distinct of all the processes, because they have no evident defined characteristics of their own. Most of them have only one participant, the *Behaver*, who is usually a conscious being, performing more processes of doing. Situated between mental and relational processes, verbal processes regard activities of saying, including all its synonyms and symbolic exchanges of meanings. The *Sayer* is the participant responsible for the verbal process, the *Receiver* is the one to whom the verbal process is directed, and the *Verbiage* is the function that corresponds to what is said. Finally, situated between relational and material processes, existential processes the *Existent* simply exists or happens. Existentials are easy to identify since involves the use of the word “there”. Examples of each process can be found in the table 2.7 below (adapted from Halliday (ibid), p.131).

Process	Examples	Main participants
<i>Material</i>	To do, to go, to test, to cook, to carry	Actor, Goal
<i>Mental</i>	To think, to know, to hate, to see, to believe	Senser, Phenomenon
<i>Relational</i>	To be, to have	Carrier, Attribute (Attributive; Identifying)
<i>Behavioural</i>	To breathe, to cough, to smile, to laugh, to sniff	Behaver
<i>Verbal</i>	To state, to ask , to answer,	Sayer, Receiver, Verbiage

	to tell, to say	
<i>Existential</i>	There is/was	Existent

Table 2.7 Examples of the processes types.

In summary, transitivity may be an extremely useful tool to identify the presence of biased ideological representations in the articles that will be analyzed in terms of how grammar is used. Transitivity can be used to detect if a reader's awareness of the meaning of the magazine article is being driven to a specific direction. According to Eggins, transitivity represents the encoding of "experiential meanings: meanings about the world, about experience, about how we perceive and experience what is going on" (2004, p. 249). This means that we can explain or describe what is being 'talked about', and how the field of the situation is being built up around us. In accordance with Martin et al (1997), the whole system of functional grammar focuses on the interaction among people through the grammatical use. The figure below summarizes the transitivity system (adapted from Martin et al, 1997). As Meurer (2004) mentions, in text analysis based on SFL all the meanings have a direct connection with social context – "above", and also a direct connection with lexicogrammatical elements – "below". Therefore, in SFL, a text is not only analyzed by its lexicogrammatical elements. Instead, every single meaning can be related to social routines and linguistic forms" (p. 134). Meurer (ibid) still mentions that between SLF and CDA there is a consensus: context is crucial to the analysis of language in use. Heberle (2000) explains that SFL as a whole allows "Fairclough to carry out his text analysis in accordance with his social-theoretical perspective, since it takes into account every instance of language use as subsuming three functions at the same time (the ideational, the interpersonal and the textual functions of language)" (p. 123).

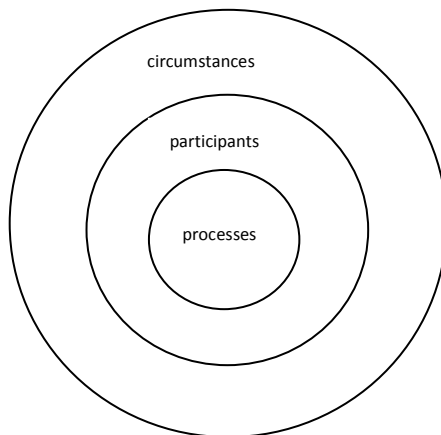


Figure 2.3 Transitivity structure.

After discussing the main theoretical concerns regarding the analysis of visual and verbal aspects, it is also necessary to include a discussion on gender. The following section will briefly discuss the main topics investigated in gender studies.

2.5 Gender studies

According to Kendall and Tannen (2008), gender as a field of study emerged in 1975, with the launching of three books: *Language and Woman's Place*, by Robin Lakoff; *Male/Female Language*, written by Mary Ritchie Key; and the volume *Language and Sex: Difference and Dominance*, edited by Barrie Thorne and Nancy Henley. These authors belong to the 1970s feminist movement, which started to problematize the biological determination of women's and men's behaviour, and also to question the male norms as human norms in society. This starting movement was concerned with possible differences in men's and women's speech and the social disparity among them. During the 1980s, the relation between gender and discourse has advanced, and researches investigated women talk; narrative; language socialization; and language and gender in specific contexts. However, it was during the 1990s that the field of gender developed a lot with a large number of publications. After this decade,

authors such as Wodak, Tannen, Hall, Coates and Cameron became really renowned in the gender studies field (Kendall and Tannen, 2008).

The word ‘gender’, for many years, carried the meaning for both sex and gender (Heberle, Ostermann and Figueiredo, 2006). Wittig (1992) mentions that American feminists used to “use gender as a sociological category, making clear that there is nothing natural about this notion, as sexes have been artificially constructed into political categories – categories of oppression” (p. 77). By that time, the term ‘gender’ was used to overlay the notion of sex as well. Nonetheless, nowadays, a clear distinction can be made between them. Sex, according to Wodak (1997), is seen as “a continuum constructed of chromosomal sex, gonadal sex, and hormonal sex” (p. 3), that is, sex is purely biological. Gender, on the other hand, is seen as a social construction. Giddens defines sex as

biological or anatomical differences between men and women, whereas ‘gender’ concerns the psychological, social and cultural differences between males and females (in Wodak, 1997, p. 3).

Butler (1990) also states that gender must not be understood as simply a cultural result, but

gender must also designate the very apparatus of production whereby the sexes themselves are established. As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which “sexed nature” or “a natural sex” is produced and established as “prediscursive”, prior to culture, a politically neutral surface *on which* culture acts (p. 10).

One important point for all this discussion occurred in 1949, when Simone de Beauvoir observed that one may be born female, but *become* a social being defined by society as a woman (Cameron, 1997, p. 22). It was then that all modern feminist meanings of gender created roots and initiated their struggle. Furthermore, Showalter (1989) says that

gender is not only a question of *difference*, which assumes that the sexes are separate and equal; but of *power*, since in looking at the history of gender relations, we find sexual asymmetry, inequality, and male dominance in every known society (p. 4).

Scott (1989) endorses Showalter's statement saying that gender is an alternative word for woman, suggesting that "information about women is necessarily information about men, that one implies the study of the other" (p. 84). Gender, then, becomes a social practice construction, emphasizing possible relationships among men and women, and to designate social relations between the sexes (Scott, 1989). In the author's words: gender is, in this definition, "a social category imposed on a sexed body" (p. 84).

Butler (2004) explores a definition of gender as being a norm. In her view, people are regulated by gender, that is, regulation "operates as a condition of cultural intelligibility for any person" (p. 52). The ones that are not 'gender regularized' are seen as different, aberrant people. Some examples of these regulatory powers are the medical, psychiatric and legal areas. Moreover, Butler (ibid) mentions Foucault, who also sees regulation as something that 'makes regular', as a "mode of *discipline and surveillance* within late modern forms of power" (p. 55). In an earlier work, from 1990, Butler also mentions Foucault, considering his theory of sexuality retrieved from *The History of Sexuality, Volume I*. In his book, Foucault (according to Butler) mentions that sexuality coexists with power, conceived as repression or domination. Foucault mentions that sexuality is always related to practices of power, produced or constructed within specific practices. In Butler's words, "power always and only works to subdue or liberate a sex which is fundamentally intact, self-sufficient, and other than power itself" (p. 129). This discussion of power and dominance works as complementary to the one that CDA does about the same subject, that is, power is always present in different social contexts.

Chapter 3

Macro analysis and micro analysis of *Nova*'s articles

This chapter provides a macro and a micro analysis of the selected articles from *Nova* website. I briefly present an overall examination of the visual and verbal aspects that are present in the articles and then discuss the articles in more detail. As previously mentioned, the model of critical analysis I follow in my study was proposed by Fairclough (1989), and is based in a three-staged analysis: *description* of text, *interpretation* of the relationship between text and interaction, an *explanation* of the relationship between interaction and social context (1989: 91).

Women's magazines seem to represent women's world as being perfect if women want it to be so. That is, events and relationships among people are there to be improved all the time, and what seems to be suggested is that this is up to women. It is the woman who has to worry if the male partner is feeling comfortable and cherished in the relationship; it is the woman who has to demonstrate public demonstrations of affection; it is the woman who has to worry if their cellphone ringings is calling men's attention, for instance. Women are represented in general as being from middle-class, and able to afford jewelry, good clothes and to maintain her body slim and elegant. Women are represented as always looking for a relationship – they never want to be single, unaccompanied. These identities portrayed to women are established by authors and editors of the magazines analyzed, which, in general, are depicted as being more experienced and wise about the world of 'relationships'. However, the relationship established between the authors and editors and the readers is portrayed as being informal, friendly and even intimate, since informal language is used and they address the readers as if they knew each other. In the following chapters I present the micro analysis, regarding the verbal and visual analyses.

3.1 Macro analysis of *Nova* website articles

3.1.1 An overall view of the visual aspects

In every article retrieved from *Nova*'s website (from the section "Sexo e Amor") in February and March of 2010, a written text and a

picture are portrayed alongside. From the ten pictures analyzed, only one of them shows the image of a woman alone; all the other nine show a woman together with a man. In these nine pictures, women are portrayed as looking down on men as if ‘in control of the situation’ in eight of the pictures. These pictures from Nova seem to suggest that women are more powerful than men, being in charge of the relationship.

In the website, the homepage - seen as the cover of the online magazine - is quite colorful, bringing orange and white as the predominant colors, as seen in the picture 3.1 below. On the right side of the page the reader can find several advertisements, and they are in constant movement, changing from time to time and being really eye-catching. On the left side of the homepage (which is the bigger and the most salient) there are the articles, the sections and sub-sections (in the upper part), and of course, the headlines of that month. The headlines are in constant movement as well, taking turns between them, bringing usually topics such as: the Brazilian actress Isis Valverde giving her diet tips and talking about how she takes care of her body; the summer make-up colors that turn women irresistible; some women profiles (such as the exotic, the marrying type, the mysterious, and so on) that attract men; and some discount offered if the reader decides to subscribe to the magazine⁸.



Figure 3.1 Nova's homepage

⁸ Information retrieved from the Nova website in November/2010.

The main sections in the top of the page are: “Sexo e amor”, “Beleza”, “Celebridades”, “Moda”, “Saúde”, “Vida e trabalho” e “Nova responde”. Throughout my study, I constantly checked the website, and I could notice that *Nova* website is not updated regularly, bringing new topics and articles almost once a month – the same as the printed issue.

3.1.2 An overall view of the verbal aspects

Generally speaking, *Nova*'s articles presented informal Portuguese language, bringing issues such as sex, relationship and sexual behavior as the main topics, in correlation with the sections chosen to be analyzed (“Vida de solteira” e “Coisas de casal”). The articles can be considered as being quite long, since it usually brings opinions of readers and specialists about the topic being discussed. Concerning the transitivity system, the majority of processes found was the material, suggesting certain behaviors and tips that women read in the magazine and should follow to be successful in the ‘art of dating’, such as: *Basta usar os truques de incentivo de NOVA e o gato vai se achar o mais sortudo do mundo por tomar a iniciativa; NOVA ensina táticas infalíveis de persuasão que vão convencer seu amor a achar que quer fazer o que você quer que ele faça; and Quer saber o que os bonitões andam pensando a seu respeito? NOVA foi apurar*. The woman is the main participant in the articles, sometimes performing as *voce* [the reader], and other times as women [*a mulher*] in general. In general the articles brought questions to the readers, representing a way of interaction, aside with the direct address term “you”.

3.2 Micro Analysis of *Nova* articles

This section presents a micro analysis of the four articles retrieved from *Nova* website. As formerly explained, I selected sections and sub-sections that both *Nova* and *Cosmopolitan* have in common, in order to make a more organized analysis and to compare results. As explained by Van Dijk (2008), “language use, discourse, verbal interactions, and communication belong to the microlevel of the social order” (p. 354), and this is what I intend to do: a detailed analysis of SFL and visual grammar in each of the selected articles.

The four articles micro-analyzed in this section were retrieved from the website of *Nova* magazine during the months of February and March of 2010, specifically from the section “Sexo e amor”, and from two sub-sections: “Vida de solteira” and “Coisas de Casal”. The articles, in general, are quite long, bringing issues as sex, seduction, betrayal and how to make a relationship better. The images are also quite sensual, showing the participants in a neutral background, which seems to be taken in studio, and not on real-life environments. The author of the article writes in informal language, suggesting a friendly relationship with the readers. The analysis is divided in two parts: the visual and the verbal one, followed by a brief conclusion of the article. Each one of the articles discussed in this chapter can be entirely read in Appendix I.

Fevereiro – Sexo e Amor section: Vida de solteira: “Será que o toque do seu celular espanta os homens?”

This article is written in Portuguese, in informal written language and seems directed to single women who are looking for a relationship. The article is presented bringing a picture of a woman in the first position, followed by the written text. The picture shows a woman alone holding her cellphone and the text brings opinions from men who talk about different cellphone ringings, and what they think of them. The article seems to bring interaction between readers and the editor, since it portrays several opinions given by men. There is also an interaction between the editor and the reader, who is constantly treated by terms of address, such as “você” e “minha cara”. There is also the presence of questions, such as “Descolada?”, “Discreta?”, and “Exibida?”, attracting the attention of the reader.

Visual analysis



Figure 3.2 Picture from Nova's article "*Será que o toque do seu celular espanta os homens?*"

The major element in this picture is the woman looking at the cellphone in her hands, next to a window, giving the impression that she is alone, in her bedroom, in a nightgown. The picture has tones of beige, yellow and soft pink as the predominant colors. The represented participant is depicted by the woman holding her cellphone, portrayed as the most salient element. As both the woman and her cellphone are at the foreground, they call the attention of the viewer. The window and the walls, on the other hand, are depicted in the background and in a fuzzy focus. The arm of the woman is considered a vector, since it is in the direction of the cellphone, as if she were texting someone or dialing a phone number. Her arm is the fused actor, from which the vector departs to the cellphone, and the cellphone is the goal, where the vector and the action are directed at. According to the visual grammar of Kress and van Leeuwen (1996), this comprises a unidirectional transactional action given that it has two participants: the actor and the goal (p. 63).

In this picture, the represented participant is addressed obliquely, not looking directly at the viewer. This means that the viewer is not the object, but the subject of the look, since no contact between them is made. This kind of image is called 'offer', because it 'offers' the participant as means of information or contemplation, putting the participant in display, and being totally impersonal. 'Offer' is preferred many times because it creates a sense of detachment; as if the participant did not know that they were being watched, generating an imaginary barrier between the viewer and the represented participant. Here an oblique angle can be noticed, since it separates the participant and the viewer world; and since the picture is at eye-level, it shows

equality between the participant and the viewer, with no power difference. The photograph was taken in a close-shot, showing only the upper part of the participant's body, being close enough to touch or grasp the participant, as if viewer and participant had an intimate relationship. Based on Kress and van Leeuwen's visual grammar, the image being analyzed is objective and has a central perspective, revealing the visual elements the producer thought would be necessary to know (p. 130).

In terms of compositional meanings, as mentioned previously, the visual elements can be divided in zones describing information values: left and right, top and bottom, and center and margin. The left zone represents the Given, what is already familiar to the viewer, and the right zone represents the New, what is not yet known. The Given in the image being analyzed is depicted by the woman, looking down; the New is depicted by the cellphone and the brightness coming from the window. This means that what the woman is doing with her cellphone is unknown; she may still be waiting for an answer (in case of a text message) or a call from somebody. This analysis is aligned with the verbal analysis, which says that different cellphone ringings may attract different kinds of men, and irritate or bother so many others. The Top (Ideal) and Bottom (Real) zones of the image in this picture do not represent relevant information, that is, they do not bring important information about the picture. The center part, however, is significant because it brings a sense of permanence to the image, and this is where the woman holding her cellphone is. The woman together with the cellphone represent the nucleus of the image, to which the window and the wall are subservient. The window and the walls, in this case, are dependent and secondary.

Verbal analysis

With informal language, this article brings eight men's opinions about cellphone ringings; they say what may be attractive and what may bother them. Divided in seven paragraphs, the male opinions are many times contradictory; some say that they prefer women who put their cellphone on the vibratory mode, while others prefer women who like to 'hear *Coldplay* or *Jamie Cullum*' when somebody is calling them. Here the woman is depicted as in a kind of trap: their cellphone choices may sabotage their future relationships – since the article is written to single women. To be precise, the message that the articles conveys is that if the

reader likes a song and puts it on her cellphone and a guy does not like the same song, she may continue single, as she will not attract that guy.

Concerning the transitivity system, a total of eighty-six (86) processes can be observed, and the majority of them – exactly fifty (50) – are material processes. Material processes are used to emphasize actions that women should or should not do with their cellphone ringings, and also how their cellphones could help them in dating. Examples are: *descubra* [se a música], [o toque que você] *escolhe*, [seu gadget preferido] *atrai*, [você pode] *atrair ou afastar* [pretendentes], and *escolher* [a canção]. A further example of a material process in a sentence is presented below.

“A gata ganha um ar descolado.”
Actor *Material process* *Goal*

Since the present article brings men’s opinions using direct quotations, verbal processes (with thirteen occurrences) are the second process that occurred the most. Verbal processes, then, are used by male participants to express opinions, thoughts and feelings. Examples of verbal processes are: *revela* [Cássio], *conta* [o advogado Daniel], *diz* [o analista de marketing Fábio] and *fala* [ele]. Another example of a verbal process in a sentence retrieved from the article is available below.

“Acho legal ver que ela escolheu um som estiloso, tipo Coldplay ou Jamie
Cullum”, fala Adolfo Machado(...).
Verbiage *Verbal process* *Sayer*

Mental processes are also found in the article with thirteen (13) occurrences. In general, mental processes are used to reveal tastes and thoughts of both men and women. Examples are: [uma pista para] *sacar*, [os bonitões andam] *pensando*, *imagino* [na hora] and *acho* [que os tradicionais incomodam]. Example of a mental process in a sentence is presented below.

E imediatamente penso se ela tem ou não a ver comigo.
Circumstance *Mental Process* *Phenomenon: act*

The analysis shows that in both the visual and the verbal analysis the woman is the main participant. An explanation for this may be that cellphone choices are personally made, and for a man to consider the ringing attractive or not may depend on women’s choices and tastes.

By the end of the article, it seems that attracting a man by a cellphone ringing is a stroke of luck; it has to take two people to like the same songs or ringing styles.

Fevereiro – Sexo e Amor section: Coisas de Casal: “Táticas para ele fazer o que você quiser”

The present article is written in informal language and is aimed at women who are in a stable relationship. The article brings a picture first, and then the written text. The picture shows a woman and her male partner, and she is holding him by a dog collar. The text is divided in several “sections” that brings the complaints (“*queixa*”); then “*porque é assim*”, explaining the reasons why men behave that specific way; and finally the “*tática de adestramento*”, treating men literally as dogs and suggesting ideas for women to educate and instruct their partners in their actions and behaviors. An interaction between the editor and the reader is present, and the reader is constantly treated by direct terms of address, such as “*você*”.

Visual analysis



Figure 3.3 Picture from Nova’s article “Táticas para ele fazer o que você quiser”

The picture retrieved from this article conveys black, white and light brown as the predominant colors. The background is white, neutral,

not showing the participants in a specific place. There is a white, elegant middle-class heterosexual couple being represented. Their clothes, her make-up and jewelry contribute to create an atmosphere of charm and sophistication. The woman is holding the man, as if controlling him through a dog-collar, which is the vector; the woman is the Actor, from which the action departs, and the man is the Goal, where the action is aimed at. In the picture, the viewer can notice that the man is clearly submissive to her, literally in her hands. Their gaze is differentiated; the woman is looking directly at the viewers, making direct contact, while the man is looking at her from a lower position. Her gaze establishes contact with the viewers, and this is characterized as ‘demand’, as if the woman wants to create a close relationship with the viewers, or even to show that a connection between her (as the role model) and the viewer may exist. His gaze, on the other hand, is characterized as an ‘offer’: he is there to be in display. The social distance is conveyed through the close-shot, which shows only the participants’ heads and shoulders, and creates a sense of intimate relation among them. The perspective is central (subjective), since the viewers can only see the picture from one point of view that has already been decided. Since the female participant is looking at the viewers directly at eye-level, a sense of equality and intimacy between them is portrayed.

Concerning the Given/New and Ideal/Real subdivisions, the Given is pictured as the man in a submissive and passive position in relation to the woman, and this is, according to Kress and van Leeuwen (1996), the self-evident zone of the image. The New is represented as the woman in control, smiling and making contact with the viewer, and this is a problematic and contestable zone of the image. The Ideal is not relevant, showing participants’ eyes, while the Real brings more details: the woman is controlling the man, pushing him in her direction, showing that she is in control: she is the active participant.

Verbal analysis

This long article, written in informal language, gives women information about how to get their partner to do stuff that will please them without their perception. The writer even mentions that the article serves as a “*reeducação amorosa*”, and that women must train their partners, as if they were dogs (the dog-collar reinforces this image). The instructions are given by specialists and PhDs specialized in helping women get their wishes made and women that have already lived some

of those situations. Some of women's complaints are: 'he hates to go with me to the shopping mall', 'he does not wear pretty clothes', 'he does not want to talk about marriage', 'his apartment is too messy', and many others. After presenting the complaints, explanations are given on how to domesticate men giving instructions, except that the great strategy here is that the man will please his partner without even noticing, without making any effort.

Regarding the transitivity system, the article has a total of two hundred (200) occurrences of processes, and although the article is long, this number surprised me. The majority of processes are material, relational and verbal, with a hundred and thirty (130), thirty (29) and twenty-seven (27) occurrences each, respectively. Table 4.1 below brings examples of occurrence of each process.

Process types	Examples
Material process	[adora] <i>assistir</i> , <i>se veste</i> [tão bem], <i>procure</i> [motivá-lo], [ele] <i>entra</i> , <i>presenteie</i> [o homem]
Relational process	[seu desejo] <i>é</i> [uma ordem], [homens] <i>são</i> [objetivos], [lingerie] <i>é</i> [obrigatório], [sua companhia] <i>é</i> [essencial]
Verbal process	[você já] <i>perguntou</i> , <i>explica</i> [Sócrates], [o que você] <i>sugerir</i> , <i>fale</i> [que detesta], <i>peça</i> [ao seu pai]

Table 3.1 Examples of occurrences of Material, Relational and Verbal processes.

Relational processes, as explained in chapter 3, can have two modes: attributive or identifying. In the analysis of this article, the majority of mode occurrences is attributive. Examples of both modes are presented below:

Você é tão agilizada (...).
Carrier *Relational Process* *Attributive*

Fracassar num relacionamento assumido é o pior dos mundos.
Carrier *Relational Process* *Identifying*

Material processes are used in general to suggest actions that women should do to awake in men the will to please them. An example of a material process in a sentence retrieved from this article is:

NOVA ensina táticas infalíveis.

Actor Material Process Goal

Verbal processes in the article refer to what women should and should not say to their partners. Two examples of verbal processes include:

Em tempo algum fale que destesta aquela camiseta que ele adora.
Circumstance Verbal process Verbiage

Diga que a peça [uma mini-saia] pode incitar loucuras noite adentro.
Verbal process Verbiage

Summing up, both the visual and the verbal text complement each other, presenting the woman controlling the situation or the relationship, and the man obedient to her artifices. She is the participant who decides how and when to use the strategies learned in the article to make the relationship with her partner better. There is congruence in both the visual and verbal representations.

Março – Sexo e Amor section: *Vida de solteira: “Linguagem corporal para conquistar o homem desejado”*

This article is also written in informal Portuguese, and is projected to women who are single and are clearly willing to start a serious relationship. The article, which presents the picture and then the written text, is a translation from a *Cosmopolitan* article from February. The picture shows a woman besides her male partner. The text is divided in several “sections” and focuses on tips and suggestions on gestures and postures. It refers to the right colors to wear to attract men’s eyes; it also describes how women should explore their body-language; it mentions that women should be confident and express that; and finally suggests that women should always explore eye contact. Interaction between editor and reader is present through questions, such as “*Quer dar um golpe de misericórdia?*”; and the reader is constantly treated by direct terms of address, such as “*você*”.

Visual analysis



Figure 3.4 Picture from Nova's article "*Linguagem corporal para conquistar o homem desejado*"

With predominant colors such as black, light brown and beige, the present image does not represent the participants in a special place; the background resembles the idea of a picture taken and produced in a studio. The participants are a man and a woman, forming a white heterosexual couple, and they seem to be middle-class due to her clothes, jewelry and make up characteristics. The woman is portrayed besides the man, who is shown from his back. The vector in this image is formed by the woman's eyeline almost in direction of the viewer, but looking sideways. Instead of an Actor and a Goal, reactional processes like this show a Reactor and a Phenomena. The Reactor is the woman who does the looking, and the Phenomena is left to the viewer to imagine, because the direction of her gaze is not shown. Her gaze, therefore, represents an 'offer', characterized by her indirect look to the viewers, and results in an impersonal and disengaged relationship with them. The oblique angle, from the side of the couple, also resembles a detachment with the viewers; they are not involved in the same world. The perspective is central and subjective. The soft high angle, almost at eye-level angle shows that there is little power difference between the participants represented and the viewers, but still the viewers are slightly more powerful.

The left zone of the image, or Given, shows the man from behind and the woman holding his neck, with a seductive expression. Their faces are very close and they are almost kissing each other,

creating a sensual environment. The right zone of the image, the New, shows the woman's shoulders and hair. The Ideal part of the picture, at the top, shows the man and the woman attracted to each other, in an equal relationship since they are sideways. The Real part of the image is not relevant.

Verbal analysis

When I read this article for the first time, I felt it was familiar to me, but when I started to analyze it, I realized why: this article is a translation of the article "How to get hit on all the time", from the February issue of Cosmo magazine. Comparing them, both are written in informal language, and discuss the same topics. However, the version of the Nova magazine brings extra instructions, entitled: "Diga / Não diga". These extra instructions are like a handbook of what the reader should tell in some specific fictional situations or not. For instance, it is mentioned that women must say: "Não sou louca pelo meu trabalho, mas acho ótimo ter um.", and that they are not supposed to say things such as: "Não sei o que escolher. Pede pra mim? Mas algo bem forte, tá?", when they are at a bar or restaurant with a male partner.

In relation to the transitivity system analyzed, a total of a hundred and forty-five (145) processes are found, being a hundred and eleven (111) material processes, and twenty-one (21) relational processes. Material processes in this article are employed to put emphasis on decisions that women should take: the proper clothes to wear, the right decisions to attract men, how to behave and how to use their body-language in favor. Examples of material processes that can be mentioned are: *atrair* [um homem], *decidir* [se vale a pena], *usar* [os truques], and *levar* [a mão]. Relational processes, on the other hand, are used in general to define what is sexy and acceptable in women's behavior in a generalized manner. Some examples of relational processes are: [sedutor] *é* [inclinando a cabeça], [autoconfiança] *é* [sensual], and [quem] *é* [a maior perua]. Examples of both material and relational processes in sentences are presented below:

	Mas nada de	<u>usar</u>	<u>preto.</u>
		<i>Material process</i>	<i>Goal</i>
(...)	<u>autoconfiança</u>	<u>é</u>	<u>sensual.</u>
	<i>Carrier</i>	<i>Relational process</i>	<i>Attribute</i>

In the majority of the processes found in this article, the main participants are the women, representing the readers. Examples are: “*Se você souber enviar (...)*”, and “*[você] arrume a roupa discretamente*”. Thus, it can be observed that in both the visual and the verbal analysis the woman is the one in control, suggesting the idea that it is their gestures, posture and answers that will attract men in the first place. Hence, besides worrying about their careers and families, women should be aware of what they should do or not do when they are dating men.

Março – Sexo e Amor section: Coisas de casal: “*Novas (embora esfarrapadas) desculpas de um traidor*”

This article is written in informal written language, specifically for couples, as the section from which it was retrieved suggests. The article, as customary, is presented showing a picture followed by the written text. The picture, in this case, shows a woman in top of a man, wearing good make-up, jewelry and good clothes. They are portrayed in a neutral background, from a studio. The article brings several opinions by male readers of the magazine. There is also an interaction between the editor and the reader, who is constantly treated by direct terms of address, such as “*você*”. There is also the presence of questions, such as “*Está de queixo caído?*” and “*O fofo faz loongas pausas entre uma frase e outra?*”, catching the attention of the reader.

Visual analysis



Figure 3.5 Picture from Nova’s article “*Novas (embora esfarrapadas) desculpas de um traidor*”

In this article about the controversial topic ‘betrayal’, the predominant colors are black, red and shades of brown. Again the couple portrayed is heterosexual, white and from middle-class, wearing good quality clothes, make-up and jewelry. The vector is formed by the participants’ eyelines, and is a transactional bidirectional process given that there are two participants: the Actor and the Goal, and they are both looking at each other in a simultaneous and synchronic look. Their gaze is indirect in relation to the viewer, which characterizes an ‘offer’, and represents a detachment, an impersonal relationship with the viewer. The social distance, however, shows an extreme close-up shot, with only a part of their necks and heads appearing, showing no distance with the viewer. The frontal angle also depicts an involvement between participants and viewers; they seem to belong to the same world, that is, they seem to share the experience of being suspicious about betrayal. The perspective is central, subjective, and there is no power difference between the represented participants (the man and the woman) and the viewers of the image, since they are at eyeline level.

The Given is represented as the man laid down, in an inferior position regarding the woman, looking serious or maybe worried. The New is depicted as the woman in top of the man, looking directly at him with a serious and angry facial expression. The New represents the problematic information ‘at issue’, confirming what the verbal text is about. The Ideal, which is the top zone of the picture shows the participants’ eyes interconnected, facing each other, maybe showing that they are also trying to connect or align their thoughts. The Real, that is the bottom part of the image, shows that the woman is holding the man down.

Verbal analysis

The article brings old and new behaviors and words that can be said by men who betray their partners and how women can find out if their uncertainties are actually true. The article explains, in informal and simple language, how men hide their cheatings, and what clues confirm if women are being cheated. Some of the traces that men can leave behind or the clues that may help women are: he tries to hide that he is physically tired, he starts to miss the gym, he goes out at absurd hours to go to the supermarket or to the drugstore, he goes to friends’ house in the middle of the week, and many others.

In a total of a hundred and ninety-nine (199) occurrences of processes in the written article, most of them are material processes, with a number of a hundred and fifty-six (156) occurrences. In this text Material processes emphasize women behaviors that are quite suspicious, looking for something wrong, searching for bad male behavior, and trying to confirm male excuses. Examples of material processes are: [fomos] *investigar*, [a maioria não] *procura*, and [se o lindo] *for* [ao supermercado]. An example of material processes in a complete sentence is below:

<u>Ele</u>	<u>reforçou</u>	<u>a dose diária de guaraná em pó?</u>
<i>Actor</i>	<i>Material process</i>	<i>Goal</i>

A relevant number of verbal processes is also noticed, with a number of twenty-one (21) occurrences, as can be seen in the examples: *explica* [Mirian], [depois de] *interrogar* [centenas de homens], and [um cliente me] *pediu*. These processes are used to give emphasis to women's and men's opinions about cheating that are present in the article. An example of the verbal process can be seen below:

<u>Pergunte</u>	<u>o que ele sente pela ex-namorada.</u>
<i>Verbal process</i>	<i>Verbiage</i>

Relational processes, with a total of eighteen (18) occurrences were also used, mainly as excuses to bad male behavior, used to define men in a generalized manner, as if the editor were trying to explain and justify their bad actions. Examples are: [desculpinhas] *são* [usadas], [amantes mais velhas] *são* [mais atenciosas e carinhosas], and [eles] *são* [práticos e péssimos mentirosos].

In this article, both the verbal and visual text are connected; the colors black and red (considered to be seductive and sex appealing), and the confessions present in the verbal text are related. The woman again is shown as the main participant, as if she were the one responsible for the man's betrayal. The article gives the impression that even when the worst happens and she is betrayed, the woman is the one in charge to investigate the man's traces and clues. That is, although the magazine says that women are to be independent, the magazine contradicts itself saying that women must also take time to inquire out their partners.

3.3 Concluding remarks on the analysis of *Nova's* articles

Taken altogether, these four articles of the *Nova* magazine - on cellphone ringings, tactics for the male partner to be instructed, body language in the dating environment and possible behavior of a cheater - show that Brazilian women are the ones responsible for the success of their relationships. Although the pictures show women in a hierarchically superior position in relation to men, indicating more power and control over them, the verbal texts still mention that there is always a problem related to relationships to be solved. It seems that women's ultimate goal is to be in a relationship. When they are in one, they always have to work on becoming better; and when they are single, they have to be worried even with their cellphone ringings. Women are, in general, portrayed as the provider of men's delight. In terms of transitivity analysis, out of the a total of 634 processes found, most of them are Material processes. Since the occurrences of behavioral and existential processes were quite few, I decided to not cite them in my analysis. Table 4.2 below summarizes the analysis.

Process	Number of occurrences	Percentage
Material	447	70,5%
Relational	76	11,9%
Verbal	72	11,3%
Mental	39	6,1%

Table 3.2 Summary of the transitivity analysis.

The next chapter investigates the macro and micro analysis of *Cosmopolitan* articles.

Chapter 4

Macro and micro analysis of *Cosmopolitan* articles

4.1 An overall view of the visual aspects

Different from *Nova*'s website pictures, the images from the articles in *Cosmopolitan* portray women and men pictured alone, and women and men facing each other from an equivalent perspective. It seems that in the *Cosmo* pictures, the relationship between men and women conveyed a more equalitarian behaviour, not having someone 'in control' nor empowering anyone in special.

The *Cosmopolitan* website is colorful and attention-grabbing; its main colors are vivid pink and black as can be noticed in Figure 3.2 presented below. Right on the top of the page we can check the sections they offer to the readers: "Sex and love", "Hair & beauty", "Celebs & style", "Quizzes & games", "Secrets & advice" and "Community & freebies". On the right side of the website page there are lots of advertisements, in constant movement and in vivid colors, catching the attention of the reader. On the left part of the webpage, which is the most prominent and outstanding, there are the headlines followed by some articles, quizzes, horoscope, blogs and more information about the magazine per se. The headlines refer mainly to how the readers can send a picture to try and win a trip to New York; an article that informs the readers if they are "marryable" or not; ideas to throw an awesome but still not expensive party; hair looks that show the readers' best features; and some 'golden rules' that happy couples follow⁹. These headlines were written in bright and vivid colors, and are in regular movement, really catching the attention of the reader.

⁹ Information retrieved from the *Cosmopolitan* website in November/2010.

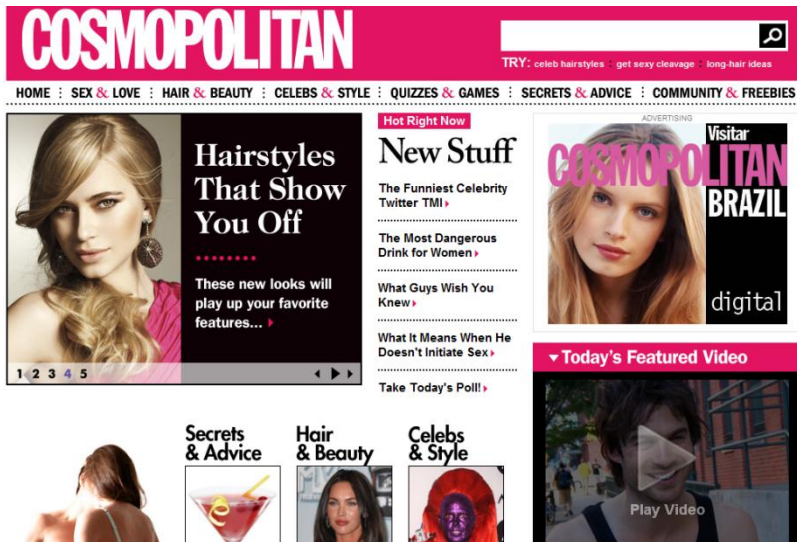


Figure 4.1 *Cosmopolitan*'s homepage

In comparison to *Nova*'s website, the *Cosmopolitan* website is more constantly updated, bringing new articles almost once a week.

4.2 An overall view of the verbal aspects

Cosmopolitan articles are quite shorter than the *Nova* ones, using more objective and specific vocabulary. All of the articles are written in informal English language, possibly to be read and understood by all range of readers. Regarding the transitivity system, the material processes represent the great majority of processes, suggesting what women should or should not do and how to behave in specific situations, as will be further discussed in the microanalysis. In contrast with *Nova*'s articles, *Cosmopolitan*'s articles do not mention that the magazine per se promotes itself and provides the readers with useful information (for instance, they do not mention "*Cosmo* investigated that" or "*Cosmo* gives you the best suggestions", as in *Nova*). *Cosmopolitan* initiates its articles presenting the topic and mentioning that a PhD, or a specialist would talk about that specific issue, or going straight to the point. Examples are: *These acts require minimal effort yet will make her very happy.*; *Here, what should stay on the down low.*; and *"More than 50 percent of all communication is done via body language and gestures"*,

explains body-language expert Janine Driver. Again, the woman is the major participant, being represented by *you*, addressing the readers directly, or talking about women in general.

4.3 *Cosmopolitan* articles

This section shows the micro analysis of the four articles retrieved from the website of *Cosmopolitan* magazine during the months of February and March of 2010. The articles for this present analysis were retrieved from the section “Sex and Love”, and from two sub-sections: “Dating articles” and “Relationship articles”, both sub-sections in accordance with *Nova* magazine’s sub-sections as well. On the whole, the articles are short, exploring topics such as seduction, public demonstration of affection, dating tips and secrets women must keep to themselves. The images portray the woman as the main participant, showing them in a colorful and real-life background: a bar and their homes. The articles’ authors write in informal and familiar language, suggesting a friendly and intimate relationship with the readers. The analysis of each article is divided in two parts: the visual and the verbal one, followed by a brief conclusion. Each article mentioned in this section can be found in *Appendix II*.

February: Sex and Love section: Dating articles: “*How to get hit on all the time*”

This present article is written in informal English, in accordance with the American magazine and to the section it was retrieved from. The article is presented showing a picture followed by the written text. The picture, in this case, shows a woman alone in a bar, with a drink right in front of her. Due to her make-up, jewelry and good-quality clothes, it can be assumed that she is from middle-class. The article brings several suggestions given by a body-language expert. The reader is constantly treated by direct terms of address, such as “*you*”, catching the attention of the reader.

Visual analysis



Figure 4.2 Picture from *Cosmopolitan*'s article "How to get hit on all the time"

The picture of this article brings the represented participant, a woman, standing alone in a bar, holding a drink. Her arm, holding the drink may be interpreted as the vector, the one the action is aimed at, and her drink is the goal. The represented participant is not looking directly at the viewer of the image, quite the opposite; she seems to be looking at someone that is hidden to us. Her indirect gaze to the viewer is considered an 'offer', as explained formerly, and it gives the impression that the viewer and the represented participant do not share a personal relationship: the participant is there only for contemplation by the viewers, but she is calling someone's attention and looking at this person, who is not seen by the viewers. Since the participant is in the foreground of the picture and the setting is in a darker and fuzzy focus, a locative circumstance can be perceived.

The medium close shot (showing the waist, head and shoulders) from the picture indicates that the producer is trying to convey a message of social distance, but not too secluded, given that the woman appears almost as if she and the reader could discuss interests. This is an example of a subjective image, that is, with a central perspective and symmetry that was selected to the viewer. The frontal angle confirms the involvement created by the medium close shot of the picture, as well as the eye-level angle, meaning equality among parts. Concerning the

Given/New and Ideal/Real subdivisions, the woman and her drink were categorized as New, the information ‘at issue’, and she is expressing a charming and seductive gaze. The Ideal shows her gaze in the top of the image, while the Real shows her holding her drink. This means that the drink is less important than the seductive gaze she is expressing. These information value zones suggest that the woman and her drink belong to a new era – an era where women, after reading the present article, are encouraged to date more and are open to new adventures, such as being hit on.

Verbal analysis

The article gives tips to single women who are facing problems when they flirt, and that is why a body-language expert is called to instruct women to do better when dating. The article uses informal language and gives only directions to heterosexual relationships, including only couples composed by women and men. This article is written in a manner that seems a handbook to be followed, explaining that not only women’s body language can attract men into a relationship with the reader, but also the kind of clothes they wear, the colors that are magnetizing, and their posture. The main participant here is the woman; she is the one who has to act upon men, being open and ready to call men’s attention and interest.

Among all the six processes Halliday (ibid) identified, only the existential was not found in the article. In a total of seventy-three (73) occurrences of processes, most of them are material processes, with forty-two (41) occurrences. Material processes in this article are used to suggest behaviors and actions that women should and should not do when dating. Examples such as: [you] *make*, [you] *want* [to look good], and [just] *use* [these wordless pickup tricks] can be mentioned. An example of material process in a sentence will be presented below:

<u>Bare shoulders</u>	<u>plant</u>	<u>one thought in a dude’s brain: boobs.</u>
<i>Actor</i>	<i>Material process</i>	<i>Goal</i>

Relational processes, with a total of seventeen (17) processes, are also present in the analysis, generalizing female actions that are sexy, or confident, or what women should wear and how to act in a sexy way. Examples that can be checked are: [she] *is using*, [guy who] *is*

Visual analysis



Figure 4.3 Picture from *Cosmopolitan*'s article: "5 secrets to keep from him"

The major element in the photograph is the image of the woman getting something from the refrigerator, which is behind her. The represented participant here is depicted by the woman, who is in sharper focus and in the foreground, constituting the subject matter of the communication in the picture. She is depicted as being the most salient, since she is the most eye-catching element in the composition. The refrigerator, on the other hand, is in a blurry focus and in the background. The arm of the represented participant is considered a vector, since it is in the direction of the refrigerator, as if she were getting something from there. Her arm is the fused actor, from which the vector departs to get to the refrigerator, and the refrigerator is the goal, where the vector is directed at and the action aimed at. According to Kress and van Leeuwen (1996), this constitutes a transactional process since it has two participants: the actor and a goal (p. 63). A locative circumstance can be identified in the picture, bringing a subtle contrast between the foreground and the background, where the represented participant is partially obscuring the setting.

The image is offered through the woman's direct gaze, forming a gaze between the represented participant and the viewer's. This direct

address to the viewers makes an explicit contact, as if the participant's gaze were demanding something from the viewer, or creating an imaginary relation between them. This demand, according to Kress and van Leeuwen (1996), engages the readers in a connection with the role models embodied in the photographs. The medium close-shot and the middle distance frame shows the participants in complete extension, showing most of the woman's body in front of the refrigerator, with no much space around it. The Given, which is the left vertical division of the picture brings the already familiar information to the readers, that is, the woman in front of the refrigerator with an expression of embarrassment, as if doing something forbidden, or even wrong, such as keeping a secret. The right vertical division of the picture, known as New, means an unfamiliar information, represented here as the open refrigerator. This unknown information may be what the woman is hiding from her boyfriend, her secrets that she may not share with him. Concerning the top-bottom analysis, in relation to Ideal and Real respectively, the horizontal fraction in the picture is not clearly defined. The Ideal brings the woman and her secret as the most important information, where the Real, the less important information, is represented by the bottom fraction of the division, not adding much relevant information.

In relation to the oblique and the frontal angle, they can be seen as a double message, since it portrays the woman's body angled away from the viewers, turned to the refrigerator, while her head and gaze is turned towards the viewers. This means that she may be trying to interact, or she is having the same problems and complications of the readers'. Her equal eye-level angle in relation to the viewer's shows no power difference involved among them, proving that they may surpass by the same relationship situation.

Verbal analysis

This article, retrieved from the section *Sex and love: relationship articles* from February, tells women why they should not exchange their personal opinions or feelings with their partner –their past relationships, their savings accounts, or even what they truly think about his family, nor must the gifts they receive be kept as a secret. The article gives an impression that women must be aware all the time not to make their partner feel rejected or upset because of something they

may have done (or not). It puts the woman as the responsible character in the relationship, and the man as the passive partner, always expecting something from his female partner.

As far as transitivity is concerned, five of the six processes Halliday (1985, 1994) mentions are present in this article, with, with twenty-four (24) occurrences of material processes, and fifteen (15) verbal processes. Material processes are used to emphasize that keeping secrets may be positive to the health of the relationship, although the processes refer to what women should or should not do. Examples of material processes found in the article are: *keep* [your mouth shut], [dissing his clan] *will do damage*, and *drop* [hints]. Verbal processes are used to explain that women sometimes may be too talkative, and should focus on saying only the necessary, in the right moments. Examples of verbal processes are: *mention* [a store you love], *tell* [your guy], and [men may] *ask* [about other dudes]. Examples of both the material and the verbal processes can be found below:

<u>Find</u>	<u>one good thing about each present.</u>
<i>Material process</i>	<i>Goal</i>

<u>Tell</u>	<u>him</u>	<u>he's the only one you can think about in bed.</u>
<i>Verbal process</i>	<i>Receiver</i>	<i>Verbiage</i>

In the processes revealed here, the majority of the participants are the women, keeping men and the magazine as secondary participants, as can be observed in the following example:

If you reject it [*the present*], you reject him.

Thus, it can be observed that in both the visual and the verbal analysis the woman is the main participant. An explanation for this may be that the responsibility of the triumph of the relationship is on women: it is they that must have the greatest ideas, talk about ideas to be always innovating and improving, and all this depends on her initiatives and attitudes. Hence, besides being enthusiastic about the relationship, women must pay attention to what she should do or not, as the example above notices. Thus, the image gives the impression that even when she is going to get something from the refrigerator she is doing something forbidden, a secret – like eating what seems to be a chocolate bar. Her face expression seems to be a bit scared, as if she were in trouble for

being caught eating, enticing the viewer/reader to keep some secrets with the participant.

March: Sex and Love section: Dating articles: “PDA moves he’s actually okay with”

The article is written in English, in informal language and is presented showing a picture followed by the written text. The picture shows a well dressed black couple. The woman wears good make-up, showing that they are from middle-class. The couple seems to be in a good relationship and in good mood. They seem to be at home, in their living room. The written text gives suggestions of how women can be closer to their partners in public, but doing so in discrete movements so that men do not feel embarrassed in front of their male friends. These suggestions are given by actual men, expressing the behavior they find acceptable or not in public places. There is interaction between the author and the readers since questions such as “And what’s not to like about that?” are made in the article. The female reader is constantly treated by direct terms of address, such as “you”.

Visual analysis



Figure 4.4 Picture from *Cosmopolitan*'s article: “PDA moves he’s actually okay with”

The major difference that can be noticed right away when the viewer looks at this picture are the black participants. In all the eight articles micro-analyzed, this is the only picture that brings black participants, representing an exception.

Soft blue is the predominant color in this image, demonstrating a calm and lenient environment. The eyeline departing from the woman represents the vector, since the eyeline, which is also the Reactor, is aimed at something the viewer cannot see, only imagine. There is no Phenomena. Non-transactional processes like these create a sense of sympathy with the viewer, who has to imagine the situation. Her indirect gaze to the viewer is qualified as an 'offer', being impersonal, disengaging the participants and the viewers, as if the participants were there for display and contemplation. The close-shot, drawing attention to participants' head and shoulders, however, gives the idea of an intimate relation, as if the participants and the viewers could touch each other. The horizontal frontal angle also provides the idea of involvement, reinforcing the close-shot implication. No power difference exists between participants and viewers, since they are both at eyeline level.

On the subject of the differentiation of the zones of the image, the Given is depicted as the female participant smiling, looking at something that is not in the picture and hugging her partner. The New is depicted as the back of the man, and the viewer cannot see what his face expression is showing. The Ideal brings the participants' heads together, only showing her face expression – of contentment. The Real shows the woman's hand touching the man's back, which seems not to be relevant.

Verbal analysis

The article, written in informal language and using slangs and casual vocabulary (such as "*dudes*", "*she grazed my leg*", "*zoning out*" and "*horny*"), is not written to single women, as the section *Dating articles* illustrates, but it is written to women who already have a partner. The article is quite short and gives four ideas to show affection in public without making the male partner feel uncomfortable or embarrassed. The ideas are opinions given from three men and they are: lacing your arm around your partner, secretly grazing his legs under the table, whispering something in his ears and pinching him by surprise.

As far as transitivity is concerned, five of the six processes according to Halliday (1985, 1994) are present in this article; only the

existential process was not found. With a total of sixty-five (65) processes, most of them are material processes, with thirty-six (36) occurrences. In this article, material processes are employed to suggest some tender moves women should do to their men in the proper moment and in the proper place. Examples of material processes retrieved from the article are: [you can] *change* [our name], [you] *have to touch* [him], *lace* [your arm], and [contact] *heightens* [anticipation]. An example of them can be seen below:

<u>And when</u>	<u>she</u>	<u>grabs</u>	<u>my arm (...)</u>
<i>Circumstance</i>	<i>Actor</i>	<i>Material process</i>	<i>Goal</i>

The second more common incidence of processes is from relational process, with fourteen (15) occurrences. Relational processes in general are used to suggest moves that are acceptable in public, to define these moves and also to express how men feel about them. The majority of these occurrences are of the Attributive mode. Examples of relational processes can be found below:

<u>The ear</u>	<u>is</u>	<u>a neglected erogenous zone.</u>
<i>Carrier</i>	<i>Relational process</i>	<i>Attributive</i>
	<u>"I'm</u>	<u>totally okay with."</u>
	<i>Relational process</i>	<i>Attributive</i>

The analysis shows that in this article, again, the woman is depicted as the one in charge of the relationship; being a success or a failure only depends on her. She is the doer, the one who must get into action, come up with ideas of how to show affection in public, but the ideas should be carefully considered, so as not to put the partner in an awkward situation.

March – Sex and Love section: Relationship articles: “*Cosmo for guys: 4 small moves that score big*”

The article is written in English, in informal language and, as customary, shows a picture followed by the written text. The picture shows a couple that is sideways hugging each other, in a moment of love and tranquility. They are in an environment that seems cozy, like the living home of their own house. The colors are bright, and not only

the place they are in, but also their clothes suggest that they are from middle-class. The article is aimed at male readers and gives suggestions of how to make small gestures that will bring them closer and create a better relationship. The suggestions are given by a PhD, author of a book named “*If This is Love, Why Am I Unhappy?*”, Scott Kudia. There is interaction between the author and the readers since questions such as “*You know how your girlfriend types you those ‘Just saying hi!’ messages?*” are in the article. The male readers are constantly treated by direct terms of address, such as “*you*”.

Visual analysis



Figure 4.5 Picture from *Cosmopolitan*'s article: “*Cosmo for guys: 4 small moves that score big*”

In the picture retrieved from this article, we can see a couple looking at each other, smiling, in an environment that seems to be of happiness, relaxation and serenity. The represented participants seem to be living a good moment in their relationship. The vibrant colors of the setting reaffirm this, bringing ‘cheerful’ colors, such as white, green and red to their environment. Their gaze is indirect to the viewer, but direct in relation to the participants (the woman and the man), since they are facing each other. This means that what is happening is an ‘offer’, because the participants seem not to know that they are being observed by the viewers, and an imaginary barrier is created between participants and viewers. The medium close shot, showing participants from their waists up, and the frontal angle of the picture generates an involvement between viewers and participants. However, this involvement appears to

be of equality, given that the viewer can look at the participants in an eye-level angle. No power differences can be mentioned.

The represented participants' gaze, facing each other, forms a vector formed by their eye-lines, being characterized as a reactional process. Their eyes are simultaneously the Reacter, from which the vector departs, and the Phenomena, where the vector is directed at. Their arms and hands can also be considered vectors, but from an action process; the arms are the Actors and the hands are the Goal. The Given here in the picture is represented as the woman, while the man is the New. The man represents the New maybe because after reading the article, he has become a new man and has taken the instructions seriously, performing a better relationship with his woman, at home (where the setting seems to be). The top-bottom analysis is very interesting, because the top zone of the image is represented as the couple's heads together, touching gently each other, while the bottom zone brings their hands together. The top zone, as explained previously, represents the Ideal, the most important information, and the bottom is the Real, the less important information. Their heads may be a metaphor for their feelings and thoughts, while their hands may be a metaphor for their body and sexual feelings. The most important then, is to connect the couple's thoughts, intentions and feelings to become happier. The less important is to connect their sexual feelings, since the general message the article conveys is that this is the less important, and the emotions and thoughts are what is worth to pay attention to, and work on.

Verbal analysis

This article brings four gestures men can do to make their partners happier. The gestures are in fact undemanding tips from an author of self-help book, who is also a PhD, and suggest issues such as: sending a random text, making company on girly programs like going shopping, sharing his place's space with her, and trying to remember special dates – and of course, to celebrate them.

Concerning the transitivity system, four of the six processes are found: material, mental, relational and verbal processes. Existential and behavioural processes were not found. Most of them are material and mental, with forty-three (43) and eight (08) occurrences, respectively. Material processes are used to emphasize what women generally want

and what please and what bother them. Examples of material processes are: [acts] *require* [minimal effort], and [not remembering] *will piss* [her off]. Simple instructions in the article represent examples of the material process, as illustrated below:

<u>Share</u>	<u>your space.</u>
<i>Material process</i>	<i>Goal</i>

Mental processes are used to make generalizations about women in general, and what the author thinks women want, or how they feel or what they love. Examples are: [you] *know*, [she`d] *love* [it if you returned the favor], [she] *wants* [you], and *believe* [it or not]. An example of a generalized sentence is presented below:

<u>Chicks</u>	<u>love</u>	<u>over-the-top gestures (...).</u>
<i>Senser</i>	<i>Mental process</i>	<i>Phenomenon: Act</i>

Thus, both visual and verbal texts complement each other, demonstrating a happy and united couple in the picture, and explaining how to get to this in the written text. The commands that the PhD author brings are briefly explored; however, they are easy to be done – people do not need a great amount of money, or a great car, or even absurd ideas of romantic programs to work on their relationships (as women’s magazines many times suggest).

4.4 Concluding remarks on analysis of *Cosmopolitan*’s articles

Generally speaking, the four articles of the *Cosmopolitan* magazine that suggest that women are responsible for their relationship’s triumph or failure. Women have to attract men, be ready to be hit on, and once they get into a relationship, they have to be careful to demonstrate their affection, although they have to worry if they are not doing it too much, embarrassing their partner. The pictures show women alone, and side-by-side their male partner, indicating a more equal relation among man and woman than what could be seen in the *Nova* articles. In terms of transivity analysis, a total of 247 processes were found, with a predominance of Material processes. Since the occurrences of behavioral and existential processes are quite few, I have decided to not cite them in my analysis. Table 5.1 below summarizes the

analysis. Examples of each process will be presented in the discussion of analysis, in Chapter 6.

<i>Process</i>	<i>Number of occurrences</i>	<i>Percentage</i>
Material	144	58,7%
Relational	44	17,4%
Mental	30	12,1%
Verbal	29	11,7%

Table 5.1 Summary of the transitivity analysis.

The following chapter discusses the results as a whole and concludes my study.

Chapter 5 General Discussion and Conclusion

In this final chapter, I draw my thesis to a close, discussing the results of data and also providing suggestions for further research.

5.1 General discussion of analysis

According to Van Dijk (2008), “power, dominance, and inequality between social groups are typical terms that belong to a macrolevel of analysis” (p. 354). In this section I discuss the analysis from a broader viewpoint, looking at results from each magazine. Some similarities and divergences are compared, regarding the visual and verbal processes, and also the roles of men and women as participants.

In *Nova*’s website articles, a quite outsized total with six hundred and forty (640) processes was found, due to the quite long articles the magazine displays. Most of the processes are material, consisting of four hundred and forty-seven (447) occurrences, representing 69,8%. The next processes that occurred the most are the relational, with seventy-six (76) occurrences, and the verbal, with seventy-two (72) incidences; representing 11,8% and 11,2% respectively. Table 5.1 summarizes this data.

<i>Verbal Processes</i>	<i>Number of occurrences</i>	<i>Percentage of occurrences</i>
Material	447	69,8%
Relational	76	11,8%
Verbal	72	11,2%

Table 5.1 Occurrences of processes in *Nova*’s articles

In the four articles retrieved from *Nova*’s website, women represent the main participant. However, according to each article and to each process types, their roles changed. For instance, in the February’s “Vida de solteira” article, women represent the majority of Actors, while men represent the majority of Sayers. If we take into consideration that the article brings several opinions and beliefs of men, this can be explained. Women, in this article, represent the majority of Actors, as explained formerly, but they perform passive actions, such as “*atrair*”, “*afastar*” and “*deixar*”; that is, they work as the passive participants in the relationship, not actually doing something to their

lives, but letting people do it, or at least preparing themselves to attract men. Table 5.2 below brings examples of the article mentioned so far.

Men – Sayers	<i>“Mas se ouço um pancadão, por exemplo, dificilmente chego junto”, conta o advogado Daniel Oliveira.</i>
Women - Actors	<i>(...)você pode atrair pretendentes ou afastar os que não curtem o mesmo estilo de som.</i>

Table 5.2 Examples of the article “Vida de solteira” from February

Comparing these results with the ones from the same subsection – “Vida de solteira” – from March, a great change can be noticed in men and women’s roles. In this article, men are the most submissive Actors in the art of seduction, performing actions such as “*cair fascinado*” and “*olhar*”; while women as Actors do actions such as “*conquistar*”, “*cruzar as pernas*” and “*usar*”. The table 5.3 gives examples from the article.

Men - Actors	<i>(...)o gato mais gostoso do pedaço vai atravessar a sala e cair fascinado aos seus pés.</i>
Women - Actors	<i>Quando seus olhos se cruzarem, incline seu corpo para a frente.</i>

Table 5.3 Examples of the article “Vida de solteira” from March

In the sub-section that explores relationships from February, named “Coisas de casal”, men act as both Actors and Reactors. However, when men are the Actors, they perform actions often associated with a negative behaviour, such as “*não liga*” and “*odeiam*”; when they act as Reactor, however, the situation changes, bringing excuses for their behaviour: “*homens são objetivos*” and “*seu querido foi treinado para ser bem-sucedido*”. In this article, women worked as the main participant as Actors, having to do things such as “*presentear*”, “*elogiar*” and “*esperar*”. Table 5.4 below brings examples retrieved from the present article.

Men – Actors and Reactors	<i>Homens não gostam que avaliem suas escolhas afetivas e odeiam se sentir avaliados.</i>
Women - Actors	<i>(...) presenteie seu bonitão com peças simples e clássicas.</i>

Table 5.4 Examples of the article “Coisas de casal” from February

In the article from “Coisas de casal” from March, women acted upon as the Sayers: “*explica*”, “*relata*”, “*avisa*”, “*diz*” and “*questiona*”, bringing lots of opinions of specialists. Men act as Actors, but performing the actions related to negative behavior. Table 5.5 presents examples retrieved from the article.

Men - Actors	<i>(...)meus amigos me empurraram para ela.</i>
Women - Sayers	<i>Quando questioná-lo sobre infidelidade(...)</i>

Table 5.5 Examples of the article “Coisas de casal” from March

Table 5.6 below presents a list of examples of the majority of processes’ occurrences found in the articles.

Process	Examples
Material Process	<i>assistir, liga, se oferece, fazer, se veste, ensina, atrair, cair fascinado, atravessar, captar, decidir, conseguem, põe, enviar, perceber, projetar, usar, achar, olhar, arrume, passam, soltar, cruzar, ficar, causar, investigar, desvendamos, mudaram, busca, pulava, constatou, procura, decorar, preferir, deixar, espanta, descubra, escolhe, transformou, saber, quer, afastar, confirmo, aproximo, optam, chego, incomodam</i>
Relational Process	<i>são, está, é, havia, estávamos, têm, será, foi, estão, era, seria, ser, fica, há</i>
Verbal Process	<i>perguntou, explica, esclarece, sugerir, contar, fale, peça, pedi, comentou, declarar, conversar, diga, perguntar, xinga, grita, falar, revela, responder, diz, jura</i>
Mental Process	<i>imagino, penso, acho, adorava, gosto, se sente, conhecemos, acredite, sentimos, conhece, odeiam, gostam, sentiu</i>

Table 5.6 Examples of each process found in Nova articles

Table 5.7 below presents a summary of the participants in *Nova's* articles. In *Nova's* website articles in terms of visual analysis, the woman also plays the major participant, portrayed either alone, or pushing a man closer to her, or even being in a superior position in relation to a man. This means that women are in control most of times.

	“Vida de solteira” - February	“Vida de solteira” - March	“Coisas de casal” - February	“Coisas de casal” - March
<i>Men</i>	Sayers	Actors	Actors and Reactors	Actors
<i>Women</i>	Actors	Actors	Actors	Sayer

Table 5.7 Participants in each article analyzed from *Nova's* website

In *Cosmopolitan's* website articles, a total with two hundred and fifty-seven (257) processes was found. The most frequent processes are material, relational and mental, respectively. There are a hundred and forty-five (144) occurrences of Material processes, representing 56%. The relational processes totaled forty-three (44) occurrences, representing 17,1%; and the mental reached a full amount of thirty (30) occurrences, representing 11,6%. Table 5.8 sums up what has been analyzed so far.

<i>Verbal Processes</i>	<i>Number of occurrences</i>	<i>Percentage of occurrences</i>
Material	144	56,0%
Relational	44	17,1%
Mental	30	11,6%

Table 5.8 Occurrences of processes in *Cosmopolitan's* articles

In a general outlook, in the four articles retrieved from the *Cosmopolitan* website, women characterize the main participant, both in the visual and verbal analysis, and also in both subsections: “Relationship articles” and “Dating articles”. The article from February from the subsection “Relationship articles”, show that the major participant is the woman, and they act upon more commonly as Sayers, performing actions such as “telling”, “answering” and “saying”; resulting in the same analysis from the translated version of the article portrayed in *Nova's* website. However, in this article men proceed as Sensors, performing actions such as “feeling” and “knowing”, on the contrary of the Brazilian version of it. This suggests that throughout the

process of translation to Portuguese, the main idea of the article may have been lost, or even that the editors decided to change it in order to fit better in the Brazilian social context. Table 5.9 illustrates the analysis.

Men - Senses	<i>(...)[he] doesn't need to know where your dough goes.</i>
Women - Sayers	<i>(...)tell him he's the only one.</i>

Table 5.9 Examples of the article “Relationship articles” from February

The article from the same sub-section (“Relationship articles”) from March considers women as both Actors and Senses, sometimes “*watching*” and “*spending*”, and other times “*loving*” or “*recalling*” a situation. Men perform actions as “*send*”, “*text*” and “*earn*”, being considered Actors. Table 5.10 below brings examples from this article.

Men - Actors	<i>Stock her favorite soda in the fridge.</i>
Women – Actors and Senses	<i>(...)she wants to spend time with you.</i>

Table 5.10 Examples of the article “Relationship articles” from March

Concerning the sub-section to single people, “Dating articles”, the article from February brings the woman as the major participant, performing as Actor and “*using*”, “*showing*” and “*leaning*”. Men are also the Actors, performing actions such as “*decide*”, “*find*” and “*looking for*”. Clearly the actions that women perform resembles seduction, while men’s actions are more straight-forward, really manifesting their determination and force. Table 5.11 below presents examples retrieved from this article.

Men - Actors	<i>A guy will decide (...)if he wants to talk to you.</i>
Women - Actors	<i>For maximum man magnetism, show off your shoulders (...)</i>

Table 5.11 Examples of the article “Dating articles” from February

The article from “Dating articles” from March also have both men and women as Actors, but women do most of the actions, “*lacing*”, “*walking side-by-side*” and “*grazing*”. Table 5.12 presents examples from this article.

Men - Actors	<i>(...)old-school gestures that makes us [men] feel strong.</i>
Women - Actors	<i>Lean in close making sure your lips graze his ear (...)</i>

Table 5.12 Examples of the article “Dating articles” from March

Table 5.13 below presents a list of examples of each process found in the articles from *Cosmopolitan*.

Process	Examples
Material Process	<i>takes, meet, will be crossing, gets hit on, resisting, is done, wants, will decide, make, use, come, convey, avoid, shows, find, planning, do, make sure, will get, watch, lace, walk, grabs, looking for, grazed, gravitates, heightens, let, turn-on, lean, pick up, oversharing, prevents, keeping, fishing to hear, dig, share, need, buy, give, spend, require, send, text, going shopping, means, clear out, stock, sharpen</i>
Relational Process	<i>is, are, being, was, be, has, equal</i>
Mental Process	<i>realizes, feel, heard, Love, knowing, care, sees, like, knows, wants, think about, stresses out, will feel ,reminds, believe, wondering, recall</i>
Verbal Process	<i>explains, says, tell, lying, answering, compliments, asks, telling, saying, slamming, mention, talking, whisper</i>

Table 5.13 Examples of each process found in *Cosmopolitan* articles

Table 5.14 below presents a summary of the participants in *Cosmopolitan*'s articles.

	“Relationship articles” - February	“Relationship articles” - March	“Dating articles” - February	“Dating articles” - March
<i>Men</i>	Sensers	Actors	Actors	Actors
<i>Women</i>	Sayers	Actors and Sensers	Actors	Actors

Table 5.14 Participants in each article analyzed from *Cosmopolitan’s* website

To bring to a close, the processes used in the articles appear to have created an informal relationship among the editors and authors of both magazines and the readers. The processes also contribute to promote the magazines’ ideas and instructions that readers might eventually accept or internalize as being the right ones. The editors and authors of the articles exposed their ideas as being more experienced and having more knowledge than the readers, as if they were sharing their feminine secrets with the readers. The problems (which represented the main topic of each article) created by them and exposed in the headlines, may be seen as a way of persuading the readers to read, buy and consume the magazine as a whole. The different topics which are discussed, together with several readers and experts’ opinions suggest that people may share the same doubts and problems when they start a relationship or date someone. Addressing the readers directly (calling them by *you*, for instance) may possibly show that the authors and the readers have an equal relationship, since they have the same problems and are there to discuss problems and find a solution together. However, the authors seem to convey the idea that every single female reader has a special, unique quality that should be praised. The authors and editors of these magazines investigated seem to suggest a popular feminism, where women seek for success, equality and pleasure. The articles retrieved from the websites make use of strategic discourse to convince the reader of that popular and modern feminism they portray (Gauntlett, 2002).

The transitivity analysis tried to show the way women’s world work in women’s magazines, and what they are told to do, to say, to feel, to think, and so on. This discourse proposed by magazines may change, even gradually, women’s thoughts, feelings and behaviors throughout generations.

The analyzed articles are also aligned with what both Butler (2004) and Foucault (mentioned by Butler, *ibid*) refer to as ‘gender

regularization’. That is, the ones who are not ‘regularized’ are seen as uncommon and exceptional. Foucault, as Butler (ibid) states, also sees this regulations as something that makes regular, something that becomes a habit through modes of discipline and surveillance, that is, through modes of power. And according to Foucault’s views, sexuality coexists with power in different social contexts. The magazines, in general, also depict sexuality correlated with power, since, for instance, in many pictures the woman is portrayed in a superior position in relation to men. Also, in the articles, the woman is portrayed as the ones in control of the relationship, sometimes being available to be flirted, and in other times being really flirtatious and demonstrating via body-gestures her intentions to attract men.

5.2 Final remarks

My purpose, when I started my Masters, was to work with women’s magazines, due to my personal interest in them. Throughout a number of readings, I decided to innovate my specific study about them, in order to differentiate my study, since there is a lot of research done concerning women’s magazines. Therefore, in my thesis I decided to work with websites of women’s magazines, especially with *Nova* and *Cosmopolitan*, two websites that I access constantly. My objective, then, was to investigate the lexicogrammatical and visual features in the sections “Sex and love” and “Amor e sexo”. I selected these specific sections because they were similar, treating the same topics likewise, and were present at both magazines’ websites. My intention was to explore how websites interact with internet users, bringing visual and verbal language. It was extremely relevant to analyze visual and verbal messages in these magazines to see whether they can portray ideological, sexist and/or traditional representations. The data were analyzed according to the perspective of Systemic Functional Analysis (Halliday 1985, 1994), visual grammar (Kress & van Leeuwen 1996), Critical Discourse Analysis (Fairclough 1989, 2003) and gender studies. Becoming a member of NupDiscurso¹⁰ only motivated and inspired me to continue my investigation with the support of CDA and SFL in my multimodal analysis.

¹⁰ Núcleo de Pesquisa, Texto, Discurso e Práticas Sociais – NupDiscurso - investigates the correlation between language and social context. To do so, the group investigates verbal and visual aspects and its importance in the social context we are inserted in.

I consider this qualitative research as having a small and specific corpus, since from a total of the seventeen (17) articles available from the sub-sections, only eight (08) of them were analyzed in more detail. I tried to present an objective and straight-to-the-point language, due to time and page constraints.

As previously mentioned, the four articles of *Nova* magazine show that Brazilian women have the responsibility for the success of their relationship. Although the pictures indicate more women power and control over men, the verbal texts still mention that there is always a relationship-related problem to be solved; there is never a time to stop, just be themselves, relax and have a good time. When women happen to be in a relationship, they have to always work on being better; and when they are single, they have to be worried even with their cellphone ringings. The pictures show young and slim women, wearing stylistic clothes. In a nutshell, *Nova* seems to surpass a more traditional view over women, since women still have to make efforts to keep their relationships and to be always worried with improving themselves.

The four articles of the *Cosmopolitan* magazine seem to corroborate with *Nova*'s articles analysis, expressing that women are responsible for their relationship triumph or failure. The pictures retrieved from the articles showed women either with a male partner, or by themselves. They were always young and in good-shape, well dressed, with make-up on and fine clothes, suggesting to be from middle-class. As suggested by the magazine, women's roles are to attract men, to be ready to be flirted, and once they get into a relationship, they have to be attentive and careful to keep their partner connected to them. On the contrary of *Nova* magazine, the pictures show women alone or side-by-side a man, indicating equality between them. In short, *Cosmopolitan*'s pictures have a more modern and non-conventional view of women's roles.

However, in both magazines, there seems to be a romantic love behind all the sexual behaviors suggested to women. It is due to love and to the wish of having a partner that women submit themselves to the dating game. Das Neves (2007) mentions that these "traditional gender stereotypes determine men as the active partners in the beginning of the relationships, and women as the passive ones, accepting or rejecting male investments" (p. 613). And once this relationship starts to be serious, it is up to women to keep them fine, peaceful and comfortable for both partners.

Generally speaking, the analysis led to results that show that the articles retrieved from *Nova* and *Cosmopolitan* revolve mostly around romantic and sexual issues, aimed more predominantly at white, middle-class and heterosexual female readers, although we do see a black couple in a *Cosmopolitan* article. The articles tend to assert that women are always trying to reach for a relationship, or to improve the one they are in. These generalizations suggested by the magazines “gradually become part of social cognition, reproducing common sense knowledge and influencing readers’ conduct to accept them” (Heberle, 1997, p. 213). In conversation, Fishman (2010) explains that women also work harder to maintain conversation with their partners, making more questions, trying to call the attention of the male partner and also signaling that she is listening and understanding what the partner is talking about (saying “*mm*” or “*aham*” for instance).

Women sexuality is enhanced in the pictures, and their beauty is flawless: women wear make-up to hide their ages, imperfections and possible wrinkles; they wear fine and good-quality clothes and jewelry; and they are in general young and in good-shape. Middle-class women are much encouraged to care for themselves and to be confident and charming all the time. They are also tempted to wear colorful and sexy clothes that show their best body features. It can be noticed that although these magazines suggest that women should be confident and sure of themselves no matter their ages, economic status and how they look like, they put pictures of young, thin and extremely beautiful women in the articles. These pictures are all over the website, from the homepage to the sub-sections. The magazines also recommend to women to use their bodies, beauty and sexual behavior in their benefit to attract men, as if they were truly chasing a partner.

The articles and what is expressed in the written text is not what they portray in the pictures. The ideologies presented in the articles tend to be sexist, reinforcing certain traditional principles and also maintaining them. Having said this, it is important to elucidate that my intention with this study is not to say that *Nova* and *Cosmopolitan* are using their articles as a means of entertainment to trick readers to acquire certain sexist behaviors. The authors and editors of the magazines make use of strategic vocabulary to attract more readers, to create an intimate relationship with the readers and to propose an improvement in relationships overall. Consequently, the critique made in my study is not on the magazines individually, but on the social

structure that disseminates and makes use of the verbal and visual language with the intention of spreading a sexist ideology.

5.3 Suggestions for further research

I expect that my work may contribute to awareness raising regarding women's magazines. However, I acknowledge that this is a never-ending area. There are countless ways to study women's magazines' discourse. Having this in mind, I suggest some ideas that may be helpful to create rewarding discussions:

1. Carry out the same study with men's magazines, in order to check what view of sex and behavior they publicize. The male magazine *Men's Health*, for instance, are published in Brazil and in several other countries, and studying them can be very fulfilling.
2. Analyze articles from *Nova* and *Cosmopolitan* as well, but from different sections, such as related to beauty and women's health, to check how women are portrayed in them, and to check also the major participation of women.
3. Interview readers from *Nova* and *Cosmopolitan* to verify their opinions, and if they really take seriously what the editors of the magazines suggest.

The present thesis, may, therefore, be seen as an initial step towards the understanding of multimodal reading in websites, since it intends to explore the study of reading process in which both verbal and visual texts are taken into consideration in the construction of meaning in a very much popular channel of communication nowadays – the internet. Thus, as professionals of language and communication, it is important to be aware and have knowledge about the aspects of the theories explored in the present thesis.

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Appendix I - Articles retrieved from *Nova* website

Fevereiro – Vida de solteira

Será que o toque do seu celular espanta os homens?

Descubra se a música que você escolhe para tocar no seu gadget preferido atrai ou não a ala masculina.

Texto Carolina Botelho / Foto Saye



Discreta? Descolada? Cafona? Exibida? É, minha cara, o toque que você escolhe para o celular se transformou no mais novo cartão de visita que carrega por aí. Da música que está no topo da parada de sucessos a mensagens estranhas, as possibilidades são infinitas. E os gatos usam, sim, essa moderna pista para sacar um pouco da personalidade da dona do telefone. Quer saber o que os bonitões andam pensando a seu respeito? NOVA foi apurar.

SOM DA BALADA

Alternativa arriscada: “Quando ouço um celular tocando samba ou tecno, imagino na hora a garota em uma balada desse tipo”, revela Cássio Mairinque, 29 anos, designer. “E imediatamente penso se ela tem ou não a ver comigo.” Em outras palavras, você pode atrair pretendentes ou afastar os que não curtem o mesmo estilo de som. “Dependendo da música, confirmo minha impressão e me aproximo. Mas se ouço um pancadão, por exemplo, dificilmente chego junto”, conta o advogado Daniel Oliveira, 30 anos.

TRADICIONAL TRIM-TRIM

Essa opção, assim como a de deixar o aparelho no modo silencioso ou vibratório, a faz parecer discreta e objetiva. “No escritório, várias colegas optam por toques marotos”, diz o analista de marketing Fabio Vendramini, 33 anos. “Mas acho que os tradicionais incomodam menos.”

TEMA DE SERIADO OU FILME

Escolher a canção de abertura de *Sex and the City* pode virar um código e fazer você conhecer quem também é fã do quarteto. Mas não significa que usar um toque à *la007* é um bom negócio para atrair os homens. “A feminilidade está em cada detalhe da mulher”, analisa Pablo Martini, 34 anos, empresário. “Outro dia vi uma garota linda passar e, quando o celular dela tocou, ouvi ‘Tropa de elite, osso duro de roer...’ Perdi o tesão na hora”, conta Pablo.

TOPO DA PARADA DE SUCESSOS

Se você sempre baixa a música que está bombando nas rádios, pode se dar bem na paquera. “Acho legal ver que ela escolheu um som estiloso, tipo Coldplay ou Jamie Cullum”, fala Adolfo Machado, 23 anos, analista de trade marketing. “A gata ganha um ar descolado.” Se bem que o tiro pode sair pela culatra, caso paquere um homem que prefira outro tipo de som. “Trabalhava com uma garota que adorava música sertaneja”, lembra João Victor Guedes, 26 anos, advogado. “Sempre que o celular tocava, ouvia: ‘E hooje eu te amoooo... Não vou negaaar’ [de Victor & Leo]. Achava insuportável.”

FRASE DE IMPACTO

“Atende o telemóvel!” ou “Maria, alguém te liga” podem ser escolhas ousadas — e perigosas. O mesmo vale para som de animais. “Estávamos em um grupo de amigos e na mesa ao lado havia uma mulher com um celular que tocava toda hora, com um mugido de vaca!”, diz Paulo Taddone, 31 anos, analista de seguros. “Não preciso dizer que ela virou motivo de piada.” Tem mais: se o toque chama seu nome, pode dar a impressão de que faz o tipo exibida que deseja ser reconhecida na multidão...

TOQUE PERSONALIZADO

Esse ganha nota 10 no quesito criatividade. “Acho legal eger um toque diferente”, diz Marcio Moreira, 29 anos, consultor jurídico. “Gosto dos que parecem modernos e ao mesmo tempo sutis, meio low profile. As que apostam nesses têm mais chances comigo”, fala ele. Pode ser uma música que tem tudo a ver com o seu estilo de vida, uma canção composta por você mesma... João Victor concorda: “Acho bom ouvir sons personalizados; descontraí o ambiente e dá a ideia de que a mulher é animada e descontraída”.

Fevereiro – Coisas de casal

Táticas para ele fazer o que você quiser

Em seus sonhos, o lindo sempre se oferece para acompanhá-la ao shopping, liga mais de cinco vezes por dia, adora assistir a comédias românticas e se veste tão bem quanto David Beckham. Seu desejo é uma ordem! NOVA ensina táticas infalíveis de persuasão que vão convencer seu amor a achar que quer fazer o que você quer que ele faça. E o melhor: de livre e espontânea vontade.

Texto Tamara Foresti e Letícia Pauli / Foto Fabio Heizenreder



Ele fica lindo de camisa, mas nunca tira o uniforme do time do coração. Você já perguntou t-u-d-o sobre sua sogra, mas o bonitão nem pensa em apresentá-la à família. E o apartamento dele, então! Poderia ser fechado pela Vigilância Sanitária. É, se o gato pudesse ler pensamentos - ou acatar suas opiniões -, certamente a vida de vocês seria mais fácil. Em

vez de se queixar de tanta falta de colaboração, procure motivá-lo a querer satisfazê-la. Com nosso programa de reeducação amorosa, seu amor vai escolher fazer o que você quiser - e ainda agradecer.

QUEIXA: ELE ODEIA ME ACOMPANHAR AO SHOPPING

POR QUE É ASSIM

Para a ala masculina, bater pernas em loja não faz sentido. "Homens são objetivos. Ele entra, escolhe as peças de que precisa e vai embora", explica Sócrates Nolasco, psicoterapeuta e professor adjunto da Universidade Federal do Rio de Janeiro.

TÁTICA DE ADESTRAMENTO

Inserir pequenas recompensas no passeio, como faz a bioquímica Luísa, de 24 anos. "O pit stop em seções de lingerie é obrigatório. Ele fica tão contente de escolher o sutiã que irá arrancar com os dentes depois, que nem se importa com a paradinha na loja de sapatos." Outra estratégia é encerrar a maratona em um local onde ele encontre coisas de que gosta, como eletrônicos. "Assim, o programa de índio vira uma experiência divertida, em que os interesses pessoais dele estão diretamente envolvidos", esclarece Walkyria Coelho, psicoterapeuta e membro da Sociedade Brasileira de Programação Neurolinguística, em São Paulo.

QUEIXA: ELE SE VESTE MUITO MAL

POR QUE É ASSIM

Acredite: bem que seu amor gostaria de ficar mais apresentável, o problema é que não sabe nem por onde começar. Para ele, vinho, carmim e bordô se resumem a vermelho - e tudo o que você sugerir pode parecer, digamos, fresco demais. É fogo...

TÁTICA DE ADESTRAMENTO

Em ocasiões especiais, presenteie seu bonitão com peças simples e clássicas, como uma camisa preta ou calça jeans de corte reto. O passo seguinte é desafiador: convencê-lo a comprar uma roupa descolada. Vale copiar a ideia da bancária Alessandra, de 28 anos. "Conto que vi o Rafael Nadal usando uma blusa parecida e, já que ele tem ombros largos

como os do tenista, alego que pode cair bem." Sempre que possível, também elogio as escolhas dele e jamais, em tempo algum, fale que detesta aquela camiseta que ele adora, para não colocá-lo ainda mais na defensiva.

QUEIXA: ELE NÃO QUER CONHECER MINHA FAMÍLIA. E NEM ME APRESENTAR À DELE

POR QUE É ASSIM

"Homens não gostam que avaliem suas escolhas afetivas e odeiam se sentir avaliados", explica Luiz Cuschnir, psiquiatra e coordenador do Centro de Estudos de Identidade do Homem e da Mulher, em São Paulo.

TÁTICA DE ADESTRAMENTO

Desmitifique o momento das apresentações. Encontre "sem querer" seu irmão na fila do cinema ou peça ao seu pai para abrir o portão quando o gato for deixá-la em casa. Vez ou outra, vale a pena contar algo divertido sobre sua família, como o bolo de chocolate imbatível da sua mãe ou as piadas que seu avô inventa. Agora, se for ele quem não toma a iniciativa de assumi-la para os pais, procure demonstrar seu desejo em agradar, como fez a veterinária Samanta, de 27 anos. "Um dia, o Rodrigo comentou que a mãe adorava girassóis. Comprei um vaso e pedi para ele entregar a ela. O convite para jantar veio no mesmo fim de semana." O rapaz percebeu que a namorada faria tudo para ser querida e se sentiu mais seguro para apresentá-la. Bingo!

QUEIXA: ELE FOGE QUANDO O ASSUNTO É CASAMENTO

POR QUE É ASSIM

Você tem medo de enfrentar uma separação? Para medir o dele, pegue seu pânico e multiplique por 10. "Os homens são treinados para jamais perderem. Fracassar num relacionamento assumido é o pior dos mundos", conta Nolasco. Sem contar que ter uma aliança no dedo, entrar na igreja e declarar amor eterno na frente de todos é mais divertido para garotas...

TÁTICA DE ADESTRAMENTO

Bom, você pode dar um ultimato, ser odiada pelos amigos dele e obrigá-lo a repensar toda a vida. Ou podem sentar, conversar e decidir o próximo passo. Quer saber o que talvez funcione melhor? Para Margareth dos Reis, terapeuta sexual de São Paulo, mostrar ao lindo quanto sua companhia é essencial eleva o relacionamento ao estágio seguinte. "Se vocês têm metas parecidas, como melhorar a performance em alguma atividade física, exercitam a arte de viver juntos."

QUEIXA: O APARTAMENTO DELE É UMA BAGUNÇA SÓ

POR QUE É ASSIM

"'Cuidar da casa é coisa de mulher' - seu respectivo e a torcida do Corinthians cresceram ouvindo essa pérola", lembra Nolasco.

TÁTICA DE ADESTRAMENTO

Infelizmente, se ser desorganizado está no DNA do seu homem, não há muito a ser feito... Mas, antes de se conformar, tente a tática da engenheira Fabiana, de 29 anos. "Instalei uma luminária para jogos de carta em cima da mesa de jantar e coloquei um bar na sala. Ele gostou tanto do espaço que se esforçou para mantê-lo em ordem."

QUEIXA: ELE NÃO DECIDE NENHUM PROGRAMA

POR QUE É ASSIM

Seu querido foi criado para ser bem-sucedido, inteligente, conquistador... Enquanto puder evitar mais responsabilidades, como escolher onde jantar, vai fazê-lo. Também procure refletir se o problema é mesmo com ele. Às vezes, você é tão agilizada que nem dá chance para o gato tomar decisões.

TÁTICA DE ADESTRAMENTO

Primeiro, resista à tentação de abrir a boca e espere a atitude dele. Se ela nunca chegar, treine o poder de decisão do lindo indicando três alternativas de passeio para ele escolher uma. Quando perceber que o rapaz está craque nessa arte, mude de tática. Assim que perguntar o que

you want to eat, say you would like to eat meat, but, as he is the specialist in churrasco, be sure that you will give the final word.

QUEIXA: SOBRA "EU TE ADORO" E FALTA "EU TE AMO"

POR QUE É ASSIM

For Nolasco, men seem to appear fragile when expressing their feelings more intimate. However, be suspicious of guys who declare love in the first encounters. There are great chances of them trying to seduce you only to have sex. Let's combine: between a cajeste and a reserved, who do you choose?

TÁTICA DE ADESTRAMENTO

Wait. When tired, you have two options: either ask if he loves you or drop the phrase in a moment of disinterest. "This will help to leave the words lighter", explains Walkyria.

QUEIXA: ELE TORCE O NARIZ PARA FILMES ROMÂNTICOS

POR QUE É ASSIM

"Men like more scripts of action, because they identify with the fight for power and success", says Cuschnir. Besides that, they are extremely visual. Movies full of dialogues are tests of patience...

TÁTICA DE ADESTRAMENTO

Invest in movies that mix romance and comedy. "I went to watch *Jogo de Amor em Las Vegas*. The funny catch made me want my boyfriend to be like that. We already watched *Se Beber, Não Case* and *Eu Odeio o Dia dos Namorados*", says the marketing analyst Aline, 28 years old.

QUEIXA: ELE NÃO PERDE O FUTEBOL COM OS AMIGO

POR QUE É ASSIM

Esse tipo de programa é importante para manter a identidade do seu querido. Funciona quase como uma celebração de tudo o que compõe o universo masculino, como falar de carros, cerveja e bola. Sem contar que é no campo (ou em frente dele) que seu amor mais libera as emoções. Xinga, chora, grita...

TÁTICA DE ADESTRAMENTO

O aniversário da sua mãe caiu exatamente no dia do futebol dele? Para convencer o gato a faltar à partida com os amigos, recompense o sacrifício dele... na cama. Pode escrever: ele nem vai se importar em pendurar as chuteiras.

QUEIXA: ELE MORRE DE CIÚME DAS MINHAS ROUPAS

POR QUE É ASSIM

Saber que outros homens a desejam deve deixar seu lindo furioso. Como não consegue controlar os olhares alheios, censura seu modelito sem dó!

TÁTICA DE ADESTRAMENTO

Ao vestir uma míni de arrasar quarteirão, diga que a peça pode incitar loucuras noite adentro. Desse jeito, você transforma o que o deixa inseguro em tempero extra para o relacionamento. "Mandei fazer um broche com o nome do meu namorado, que prendo na tira da calcinha ou no sutiã. Quando bate o pé por causa da minha roupa, mostro a quem pertence o material", revela a empresária Carolina Giarelli, 27 anos.

Março – Vida de solteira

Linguagem corporal para conquistar o homem desejado

É preciso mais que a produção caprichada para atrair um homem. Se você souber enviar os sinais certos, em dois minutos o gato mais gostoso do pedaço vai atravessar a sala e cair fascinado aos seus pés.

Texto Luana Leme / Foto André Schiliró



Todas nós conhecemos aquele tipo de mulher que os homens acham irresistível - e nem sempre são as mais bonitas da turma. O que essas felizardas têm que nós não temos é a capacidade, às vezes instintiva, de enviar aos caras mensagens silenciosas às quais eles se sentem impelidos a responder rapidinho. Como elas conseguem? É que mais de 50% de toda comunicação humana acontece por meio de gestos e linguagem corporal, segundo os especialistas. E não demora quase nada para o subconsciente captar o que o outro "diz". Significa que, assim que põe os olhos em você, um sujeito só precisa de sete segundos para decidir se vale a pena se aproximar (e, acredite, sem perceber você faz a mesmíssima coisa com ele). Projetar uma imagem sedutora num espaço de tempo tão curto é muito mais fácil do que parece. Basta usar os truques de incentivo de NOVA e o gato vai se achar o mais sortudo do mundo por tomar a iniciativa. Experimente!

VISTA-SE PARA MATAR

- Não interessa se listras e estampas estão na moda. Roupas lisas de cores profundas passam uma imagem mais poderosa e confiante. Mas nada de usar preto, a menos que seja um modelo mega-hipersexy.
- No instante em que ele olhar para você, arrume a roupa discretamente (algo como alisar a saia nos quadris, e não fechar o último botão da blusa nem esconder a alça do sutiã). Isso demonstra que quer causar boa impressão, coisa que faz um bem danado ao ego masculino.

- Eles acham escarpim de salto alto sensual. E, se ao cruzar as pernas você soltar o sapato no calcanhar e ficar balançando distraidamente, melhor ainda. Porque mostra disponibilidade: não está pensando em ir a lugar algum. Aliás, nessa cruzada, seu pé deve ficar apontando na direção do rapaz, o que significa um convite sutil.

- Ombros de fora exercem sobre os homens um forte magnetismo. É uma visão que faz com que pensem em lambar e morder aquela parte do corpo roliça e apetitosa. Quer dar um golpe de misericórdia? Quando seus olhares se cruzarem, incline o corpo um pouco para a frente. Aumenta e aproxima o ângulo de visão.

RELAXE E GOSTE

- Num barzinho, apoie um dos braços no balcão para dar um ar de quem está confortável, à vontade. Uma postura contraída faz a gente parecer na defensiva, como quem diz "Nem vem que não tem". Lembre-se, porém, de que autoconfiança é sensual, mas em excesso torna-se assustadora. Portanto, nada de mãos na cintura como a Mulher Maravilha.

- Conhece a expressão "Olhar os outros de cima"? É tudo que não pode fazer nessa hora. Na verdade, o que funciona é o oposto. Provocante e sedutor é inclinar a cabeça e olhar para o rapaz de baixo para cima.

- Seu problema é timidez? Procure ficar no meio de um grupo falante. Além de ter mais chance de conversar e se soltar, parecerá popular - qualidade que a torna ainda mais desejável aos olhos masculinos.

REVELE SEU LADO CONFIANTE

- Evite echarpes, gargantilhas, golas altas. O pescoço é uma parte vulnerável do corpo; por isso, costumamos levar a mão à garganta ou ficar mexendo num colar ou lenço quando nos sentimos nervosas ou assustadas. Ao exibir o seu numa boa, indica aos homens que se sente bem na própria pele e aberta a algo mais que paquera a distância.

- Ao tomar uma bebida, segure o copo deixando o pulso à mostra e na direção do rapaz. É outro sinal de confiança. Já erguer com as duas mãos faz você parecer desconfiada e desconfortável.

- Gestos pela metade são convites implícitos. Quando estiverem conversando, estique o braço sobre a mesa como se fosse pegar a mão dele, mas pare no meio do caminho. O rapaz vai ficar indócil para tocar em você.
- Deixe a bolsa em cima da mesa entre vocês dois: demonstra que não tem receio de colocar outros bens valiosos ao alcance do gato. Vale saber que Freud dizia que a bolsa era um símbolo dos genitais femininos, mas na época desse gênio da mente humana não existiam celulares nem produtos de maquiagem que custam os olhos da cara.

GANHE O RAPAZ

- De pé ou sentada, fique sempre de frente para o objeto de seu interesse. A natureza deu aos seres humanos pés e joelhos para ajudá-los a fugir em desabalada carreira dos predadores. Não é o caso agora. Portanto, se seus pés e joelhos estiverem voltados na direção da porta, isso pode ser interpretado como um sinal inconsciente de que está enlouquecida para dar o fora.
- Quando seus olhares se cruzarem, faça por uma fração de segundo cara de quem acha que o reconheceu, apenas não tem certeza. Ele mesmo ficará na dúvida e terá um bom pretexto para se aproximar e puxar conversa.
- Ao perceber que ele está de olho em você, faça um movimento com a mão mostrando o polegar para cima, igual ao que faz para dizer "Legal, tudo bem". Os homens inconscientemente interpretam isso como um sinal de "Ok, o caminho está livre, posso me aproximar".

QUANDO ELE TOMAR A INICIATIVA

Sua linguagem corporal e sutis truques de sedução foram um sucesso. O gato veio falar com você, vidrado. Não coloque tudo a perder falando o que não deve.

DIGA

- » “Um drinque? Claro. Adoro Pinot Grigio.”
- » “Aqui está muito barulhento. Vamos conversar longe da pista. Depois meus amigos encontram a gente lá.”
- » “Não sou louca pelo meu trabalho, mas acho ótimo ter um.”

» “Essa é uma das minhas músicas favoritas. Aliás, aqui tocam tudo de que eu gosto.”

NÃO DIGA

» “Não sei o que escolher. Pede para mim? Mas algo bem forte, tá?”

» “Eu e meus amigos estávamos fazendo um concurso de quem é a maior perua da festa. Em quem você vota?”

» “Agora vou contar a razão número 15 de meu chefe ser um completo babaca...”

“Nossa! Essa era a nossa música, quando namorei o DJ daqui. Disfarça e vê se ele está olhando para a gente...”

Março – Coisas de casal

Novas (embora esfarrapadas) desculpas de um traidor

Fomos investigar de perto o submundo da infidelidade e desvendamos o novo código de conduta dos traidores. Você vai identificá-los de longe ainda nos primeiros encontros. E nunca mais será a última a saber!

Texto Leticia Pauli / Foto Karine Basilio



“Estava bêbado demais”, “foi só sexo”, “meus amigos me empurraram para ela”. Quem já foi traída sabe bem que essas desculpinhas são usadas desde o tempo em que Madonna era virgem. E, se não faziam sentido nem no passado, muito menos agora. “As expectativas do homem sobre relacionamento mudaram. Hoje, ele busca parceiras capazes de realizá-lo fora da cama”, garante Luiz Cuschnir, psiquiatra e

coordenador do Centro de Estudo de Identidade do Homem e da Mulher, em São Paulo. Trocando em miúdos, foi-se o tempo em que o bonitão pulava a cerca só em busca de sexo.

Depois de interrogar centenas de homens sobre o assunto, a antropóloga Mirian Goldenberg, autora do livro *Infiel: Notas de uma Antropóloga* (Record), constatou: ao trair, a esmagadora maioria não procura apenas carne fresca, e sim mais compreensão e menos cobrança. E jura de pés juntos que é raro encontrar essa dobradinha em relações oficiais. “Quando não consegue satisfazer todas as exigências da mulher, a ala masculina se sente frustrada e incapaz”, explica Mirian. Resultado: fica sensível a qualquer afago ou elogio. E nem sempre o mau-caráter vai se consolar nos braços de uma gostosona. “Cada vez mais, tende a preferir amantes mais velhas, que são atenciosas e carinhosas”, completa. Está de queixo caído? Nosso dossiê atualizadíssimo sobre traição não vai deixar nem o mais astuto salafrário conseguir encobrir seu crime. Ensinamos você a observar detalhes microscópicos do cafajeste, para poder mandá-lo passear antes que ele possa decorar seu telefone ou o caminho da sua casa.

O NOVO INFIEL

Descobrir logo no começo se seu pretê está mais para morador de brejo do que príncipe encantado poupa sofrimento. Mas não se deixe enganar com velhos indícios. O comportamento de quem tem culpa no cartório não é mais o mesmo. Para desmascarar um bandido antes que ele roube seu coração, fique por dentro das novas, embora esfarrapadas, desculpas que anda inventando.

PISTA ANTIGA: Compensar a perda da libido com presentinhos caros

NOVO INDÍCIO: Ele reforçou a dose diária de guaraná em pó? Vive à base de energético? Propôs que comessem a usar o comprimidinho azul para desfrutar longas noites de prazer? Tudo isso pode ser indicativo de que está tentando desesperadamente camuflar a falta de energia. Nem queira saber onde ele gastou o pique!

PISTA ANTIGA: Ficava vaidoso da noite para o dia

NOVO INDÍCIO: Começa a faltar na academia. Afinal, se for necessário sacrificar algum horário em prol de encontros furtivos, escolherá aquele que menos a afeta.

PISTA ANTIGA: Sumia com a conta de celular para que você não reparasse em números estranhos

NOVO INDÍCIO: Grava o contato das garotas sob pseudônimos. A

Ana vira “Beto – Futebol”. Assim, se for questionado, pode acusá-la de suspeitar injustamente do pobre rapaz.

PISTA ANTIGA: Começava a se achar o gostosão da turma
NOVO INDÍCIO: Fica mais introspectivo, com semblante triste e olhar distante. “Muitos traidores abominam o que estão fazendo e sofrem. Sentem-se fracassados por não conseguirem honrar seu compromisso”, explica a antropóloga Mirian Goldenberg.

PISTA ANTIGA: Inventava viagens longas a trabalho ou plantões durante fim de semana

NOVO INDÍCIO: “A traição entrou na era da ‘rapidinha’. Portanto, se o lindo for ao supermercado em horários absurdos, fique de orelha em pé!”, garante Cuca Elias, editora e colunista da revista VIP.

PISTA ANTIGA: Marcava o “futebol” para as tardes de domingo
NOVO INDÍCIO: Marca o “pôquer” durante a semana na casa de algum colega de trabalho. Afinal, o que é mais improvável: você dar uma passadinha em frente à quadra ou atravessar a cidade para invadir o apartamento de um cidadão que mal conhece?

PEGA TRAIADOR

Acredite, o homem dá sinais claros quando não é confiável ainda na fase “estamos nos conhecendo”. Você só precisa prestar atenção nas pequenas e quase inocentes atitudes para pegar o infiel no pulo. E assim, livrar-se de fazer papel de boba no futuro.

FIQUE ALERTA SE... O CANDIDATO TIVER HORROR A COMPROVANTES DE PAGAMENTO.

Vocês saíram para jantar e ele, cavalheiríssimo, se oferece para pagar a conta. Mal a máquina libera a nota, o espertão já busca uma forma de se livrar do papelzinho, sem jamais guardá-lo na carteira. Sabe o que isso significa? Que o fofo não quer nenhuma prova das deliciosas horas que passou ao seu lado. A engenheira Juliana Mendes, 25 anos, ignorou essa estranha mania e se deu mal. “Quando percebi, o moço já saía há meses com outra. Só descobri porque achei, sem querer, uma dessas notinhas dentro do lixo. Aposto que ele jogou fora assim que percebeu que tinha trazido a evidência do crime para casa”, relembra.

POR QUE DESCONFIAR

Os rapazes são mais organizados com dinheiro que nós e costumam guardar comprovantes. Se vão contra esse instinto, algo está errado.

FIQUE ALERTA SE... ELE NÃO CONSEGUIR FIXAR A ATENÇÃO EM NADA E IR DIVERSAS VEZES AO BANHEIRO.

"Convidei o Jorge para o show de um DJ internacional. Durante a apresentação, ele olhava para os lados o tempo todo e inventava motivo para circular. Na hora, não entendi, mas depois descobri que a outra menina com quem ele estava saindo tinha ido ao evento. Fiquei chocada", relata a analista de marketing Mariana Castanheira, 32 anos. Moral da história: sempre que forem a locais públicos, avalie a postura do seu novo pretê. Idas ao banheiro ou chás de sumiço podem ser a deixa perfeita para procurar um rabo de saia ou, como no caso de Mariana, se certificar de que reserva e titular não vão se trombar.

POR QUE DESCONFIAR

Quando está interessado em algo ou alguém, o homem tende a focar toda a atenção no objeto de desejo. Dispersão excessiva é motivo para ligar o sinal vermelho.

FIQUE ALERTA SE... O BONITO CARREGAR AMOSTRAS DE PERFUME, LENÇO UMEDECIDO OU CREME HIDRATANTE.

Palavra de um ex-traidor regenerado: esses inofensivos itens listados são armas importantes para apagar ou neutralizar a presença da outra. "Sempre carregava apenas pasta, escova e fio dental no nécessaire", revela o vendedor Fabiano Nogueira, 28 anos. Mas, quando me envolvia com duas mulheres ao mesmo tempo, acrescentava alguns vidrinhos de perfume para rebater qualquer cheiro suspeito. O creme hidratante retira resquícios de maquiagem. Já o lenço umedecido garante que o 'júnior' fique novinho em folha, mesmo depois de um dia corrido."

POR QUE DESCONFIAR

Homens não inovam muito no cuidado pessoal. Além de ficar de olho no tipo de objetos que carregam no nécessaire, vale notar, também, quando eles apareceram por lá. Nunca se sabe...

FIQUE ALERTA SE... SEU NOVO GATO TIVER MAIS DE UMA TROCA DE ROUPA NA MOCHILA DA ACADEMIA OU DO FUTEBOL.

Quem avisa é Cláudia Luz, gerente de um motel de alto padrão de Campinas (SP). "Muitos homens mantêm uma calça e camiseta por

perto caso manchem a roupa com maquiagem ou gel comestível. Uma vez, um cliente assíduo me pediu para jogar a regata dele fora, pois tinha um borrão preto enorme do rímel da amante”, lembra. Além disso, xampus e sabonetes de motel costumam ter cheiro forte e característico. “Foi por causa dele que uma namorada com olfato de perdigueiro me pegou no flagra. Aprendi a lição: depois de uma excursão com a outra, troco a camisa no carro antes de encontrar a oficial”, diz o estudante de jornalismo Caio Freitas, 22 anos, que jura estar solteiro agora.

POR QUE DESCONFIAR

Eles são práticos e péssimos mentirosos. Para que correr o risco de se enrolar explicando uma mancha estranha se podem simplesmente trocar de roupa?

FIQUE ALERTA SE... O PILOTO MANTIVER O GPS SEMPRE FORA DO SEU ALCANCE.

Ah, as maravilhas da tecnologia... O GPS — esse santo aparelho que parece ter resolvido a crise de tantos homens perdidos e avessos a pedir informação — pode ser, com o perdão do trocadilho, a perdição definitiva dos infieis. Além de armazenar os passos de seu amado (com direito a rota completa), guarda o nome dos estabelecimentos comerciais que ele andou pesquisando. Se aparecer um motel em que você nunca colocou os pés, encrensa na certa! Aconteceu com a bancária Alessandra Carvalho, 32 anos. “Acordei cedo e sai para buscar uma cesta de café da manhã. Peguei a chave do carro e o GPS na pasta dele. Liguei o gadget e não aguentei: quis ver os endereços anotados. Achei o de um flat para lá de suspeito. Armei um barraco que ele nunca mais vai se esquecer!”, conta.

POR QUE DESCONFIAR

Depois que um homem se rende ao GPS, quase nunca consegue parar de usá-lo. E aí, uma hora o impostor dá bobeira e se esquece de apagar os registros.

FIQUE ALERTA SE... VOCÊ TELEFONAR NO TRABALHO DO CARA E NINGUÉM SOUBER AO CERTO ONDE ELE ESTÁ.

“Uma vez, tive um caso com a assistente de um cliente. Como ela também namorava, só podíamos nos encontrar no horário comercial”, conta o advogado Leonardo Vinhas, 28 anos. Um dia, a ex-noiva

resolveu checar com a secretária a existência de almoço de negócios que Leo inventou. “A coitada se atrapalhou, disse que não tinha nada agendado. Até tentou consertar depois, mas já era tarde. Perdi um relacionamento de quatro anos”, lamenta.

POR QUE DESCONFIAR

Mentira tem pernas curtas. Depois de ler essa historinha de terror, não precisa falar mais nada, confere?

O CORPO DENUNCIA

Por mais que o homem por quem você está interessada tente disfarçar, as expressões não verbais são xeque-mate no jogo da verdade. A psicóloga Mônica Portella, supervisora do Centro de Psicologia Aplicada e Formação, no Rio de Janeiro, ensina macetes para acabar de vez com a farra dos dissimulados em poucos encontros.

» Quando questioná-lo sobre infidelidade, repare se bem na voz do moço. Segundo estudos, o timbre fica mais agudo quando estamos mentindo, por causa da ansiedade.

» O fofo faz pausas loongas entre uma frase e outra? Eis outro indício de que esconde algo.

» Preste atenção aos gestos que acompanham a fala dele. Se parecerem ter o significado oposto do discurso, há grandes chances de que esteja tentando enganá-la. Por exemplo: pergunte o que ele sente pela ex-namorada. Se disser que já a esqueceu e fizer um gesto que remeta à ideia de passado, perfeito! Mas, se apontar mãos e braços para frente, indicando tempo futuro...

» Como o cara sorri quando está com você? Se parecer uma expressão congelada, como um sorriso amarelo e sem linhas em torno dos olhos, pode não ser tão sincero assim.

» Ele disse que está louco por você, mas a expressão apaixonada só apareceu segundos depois das palavras. Xiii...

Appendix II – Articles retrieved from *Cosmopolitan* website

February – Dating articles

How to Get Hit On All the Time

It takes more than a killer outfit to prompt a guy to approach. Send these signals and hotties will be crossing a crowded room to meet you.



Tamara Schlesinger

Everyone has that friend who gets hit on constantly — even though she may not be the prettiest girl in the group. Whether that bitch (kidding...kind of) realizes it or not, she's using silent cues that men inherently have a hard time resisting.

"More than 50 percent of all communication is done via body language and gestures," explains body-language expert Janine Driver. And it

doesn't take long to size someone up subconsciously. "A guy will decide within 7 seconds of looking at you if he wants to talk to you." (You make the same snap judgment about him.)

The pressure may be on, but projecting an alluring image in that tiny window of time is actually pretty easy. Just use these wordless pickup tricks and any guy who is lucky enough to look your way will feel the sudden urge to come say hi.

Dress to Thrill

- Even though stripes and patterns are in right now, single shades convey more power and trustworthiness: Solid colors equal a solid person. Unless you're rocking a tiny cocktail dress or other overtly sexy outfit, avoid all black since it makes you look like a no-nonsense boss — yawn.
- A subtle adjustment of your clothing — we're talking straightening out a wrinkled skirt, not meticulously lint-brushing your entire outfit — shows guys that you want to look good for them, which boosts their ego.
- Yes, men find heels sexy. But that stiletto is even sexier when it's dangling off your toes. A half-off shoe shows that you have a playful mind-set and you're not planning on going anywhere. But if your legs are crossed when you do it (or anytime they're crossed, for that matter), make sure your top leg is the one farthest away from the guy you're into. Otherwise, he'll get the impression that you're closed off.
- For maximum man magnetism, show off your shoulders with a strapless dress or sleeveless shirt. Bare shoulders plant one thought in a dude's brain: boobs. And as long as you're working your shoulders, shrug them forward ever so slightly when you meet a guy's gaze. It mimics the cradling of a baby, and while the mother of his children may not be what he's looking for after a car bomb at Drinky McGillicuddy's, his brain is still hard-wired to be attracted to the gesture.

Kick Back and Relax

- Lean on the bar with one arm so you don't look rigid or uncomfortable. The stiffer you stand, the more you look like you don't want to be bothered. And while confidence is sexy, don't take it too far by standing with your hands on your hips. You may think you look like Wonder Woman, but without the hot pants, you just look unapproachable.

- You've heard the expression "looking down your nose at someone." Well, don't do it. (In fact, lowering your chin slightly so that you're looking up at people is extremely flirtatious and alluring.) And don't cross your ankles in front of you — it tells guys you'd rather be someplace else.
- Kinda shy? Stand in the middle of a group of people — you'll talk more and appear especially popular, which raises your status in his eyes.

February – Relationship articles

5 Secrets to Keep from Him

Oversharing can actually hurt your bond. Here, what should stay on the down low.

BY BETHANY HEITMAN



Ruy Sanchez Blanco

You tell your guy a ton, but it's a myth that divulging every detail equals a healthier union. "Even though you're part of a twosome, your

relationship will thrive if you maintain a private side," says Marti Olsen Laney, PsyD, coauthor of *The Introvert and Extrovert in Love*. "Plus, some things might hurt your partner, so keeping them quiet prevents needless stress on your bond." Top relationship experts agree on the five most important secrets to keep from your guy.

1. Past Hookups

He knows you didn't spend your days in a convent pre-him, but that doesn't mean he wants mental images of you getting frisky with old flames. Men may ask about other dudes, but what they're fishing to hear is that they're the best. Avoid lying by not answering questions about your sexual past. When he does dig, tell him he's the only one you can think about in bed.

2. How You Spend Your Money

As long as you don't share funds, your boyfriend doesn't need to know where your dough goes. It stresses out guys to see you buy things they deem unnecessary — like clothes or shoes. The quick fix: When he compliments a dress, don't give him the rundown on where you got it and how much it cost. And if he asks, tell him it was waaay less than the big-screen TV he splurged on.

3. The Way You Feel About His Family

Warning: Dissing his clan will do damage to your relationship. So even if his mom is Queen Bitch, keep your mouth shut. The minute you say something slightly negative, he will feel like you're making him choose between you and them and resent you for it. If they're truly awful, avoid being around them whenever you can.

4. Innocent Flirtations

You love your guy, but that doesn't mean you can't chat up other men. In fact, being flirty is healthy as long as it doesn't go further. It may be tempting to brag that you still get male attention, especially if you feel your guy takes you for granted, but telling him about the neighbor who checks out your ass is just going to make him feel insecure. Keep quiet, and take pleasure in the fact that you've still got it going on.

5. What You Really Think of His Gift

You're bound to get a few doozies from your guy. Instead of slamming him, find one good thing about each present. Men aren't superexpressive, so a gift is their way of saying they care. If you reject it, you reject him. Next time, drop hints so he gets you something you like — for example, mention a store you love.

March – Dating articles

PDA Moves He's Actually Okay With

The right move can up your intimacy with your man, even if you're in public.

BY MATT CHRISTENSEN



Tamara Schlesinger

Few guys want to get caught gazing lovingly into your eyes across a coffee-shop table or watch manly athletic events while cuddling all cutesy in a sports bar. But there are some public displays of affection that dudes *do* get into—namely, the ones below.

The Arm Lock

That casual way you lace your arm through ours as we walk side by side might seem subtle, but it's one of those traditional, old-school gestures that makes us feel strong, protective, and desirable—even if we're actually more skinny than studly. "I love knowing my girlfriend feels safe around me," says Andrew, 23. "And when she grabs my arm, it's like she is excited to be seen with me and wants other women to know I'm hers."

The Stealth Caress

The key to this under-the-table stroke is knowing the difference between sexy and inappropriate (we're not looking for a *Wedding Crashers*-esque reach under, thanks). "I was at dinner with a girl and her friends and was kind of zoning out when she grazed my leg with her fingertips," says Owen, 26. "I was at full attention after that, literally and

figuratively.” So let a hand stray onto our thigh, and if it gravitates a little north of there, so be it. The whole “we’re not supposed to be doing this” vibe is a massive turn-on, and the contact heightens anticipation for what you have in store for later.

The

Whisper

In public situations, when even a quick squeeze is in poor taste, there are other ways to convey how tight you two are (yes, guys care about outward appearances). Example: Lean in close, making sure your lips graze his ear, and whisper something. Whether you reveal what color panties you’re wearing or just ask us to pick up your dry cleaning, the viewing audience sees two people speaking on a private, intimate level. Bonus: The ear is a neglected erogenous zone, so your warm breath can trigger full-body tingles.

The

Ass

Grab

Take us by surprise with a quick posterior pinch and you can change our name to Putty and our hometown to In Your Hands. This gesture is a silent way of saying that you’re, well, horny...and what’s not to like about that? Plus, it makes us feel great to know that you can look but then you have to touch. Brendan, 30, explains the ego stroke: “It makes me feel like my girl can’t keep her hands off me, and I’m totally okay with that.” Just remember not to squeeze while we’re holding a beer, a plate of wings, or anything else that might spill—we startle easily.

March – Relationship articles

Cosmo for Guys: 4 Small Moves That Score Big

Chicks love over-the-top gestures, but you can’t spend your life standing outside her window, holding a boom box over your head. These acts require minimal effort yet will make her very happy.

BY MINA AZODI



Getty Images

1. Send a Random Text

You know how your girlfriend types you those “Just saying hi!” messages? Well, she wants you to hit her back with a few too. “Women need frequent communication to feel a relationship is strong,” explains Scott Kudia, Phd, author of *If This Is Love, Why Am I Unhappy?* So text her when you see something that reminds you of her or e-mail her a one-liner like “How’s your day?” oh, and if you’re wondering, booty-call texts sent between midnight and 4 a.m. do *not* count.

2. Get Girlie With Her

Believe it or not, your girlfriend probably isn’t sitting by your side watching *SportsCenter* because she’s *dying* to see highlights of the Bobcats/Thunder game. She does stuff like that because she wants to spend time with you...and she’d love it if you returned the favor. That means doing things like going shopping without pouting the whole time or dozing off in one of those massage chairs. “making small sacrifices shows her that you’re a team player and her happiness is a priority,” says Carol Bruess, PhD, coauthor of *What Happy Couples Do*.

3. Share Your Space

If you’re not quite ready to clear out dresser or closet space for her, let her know she’s welcome at your place in smaller—yet still significant—ways. Stock her favorite soda in the fridge or suggest she stash a hair dryer under your bathroom sink. “not only does it show that you’re committed, but it also lets her know that you’re sensitive to and can anticipate—her needs,” Kudia says.

4. Sharpen Your Memory

Women place a premium on a guy's ability to recall details about their relationship. "The quirker, the better," Bruess explains. Remembering the location of your first date won't impress her—in fact, not remembering will piss her off—but you can earn major points by celebrating a goofy-but-sweet milestone, like the six-month anniversary of the first time you cooked her dinner. (This time, try not to involve the fire department.)

Appendix III - Information about *Nova* magazine – retrieved from <http://www.publiabril.com.br/marcas/29/revista/informacoes-gerais> in July 8th, 2010.

NOVA/Cosmopolitan é a mais completa revista para a mulher independente. É licenciada pela Cosmopolitan, a revista feminina mais vendida no mundo. Em números, são mais de 100 milhões de consumidoras em todo o globo e mais de 1 milhão de seguidoras no Brasil.

NOVA é a segunda feminina mais lida deste país. Não é à toa: sua expertise em beleza é amplamente reconhecida tanto pelo mercado quanto por sua audiência (nosso site tem mais de 10 milhões de pageviews; também estamos no celular e no twitter).

Ousada, à frente de seu tempo, **NOVA** fala de sexo de maneira clara e direta, como nenhuma outra revista, mas na medida exata das expectativas de suas leitoras. Junte-se a isso carreira, moda, relacionamentos e saúde; e aí está a bíblia da mulher que quer sempre mais da vida. **NOVA** incentiva e orienta a mulher na busca pela realização pessoal e profissional. Estimula a ousadia e a coragem para enfrentar os desafios, a busca pelo prazer sem culpa e a construção da autoestima e da autoconfiança.

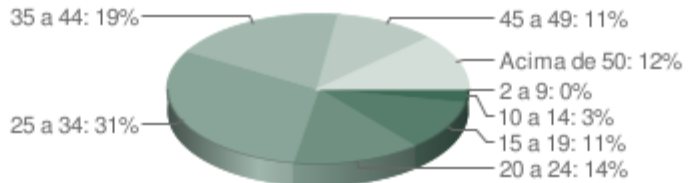
NOVA 2010: novo projeto gráfico, nova tipologia, novas seções, mais moda, beleza e celebridades. **NOVA** está ainda mais sofisticada, vibrante, antenada, impactante. Com muito mais luxo, glamour e riqueza.

Perfil do Leitor

Sexo



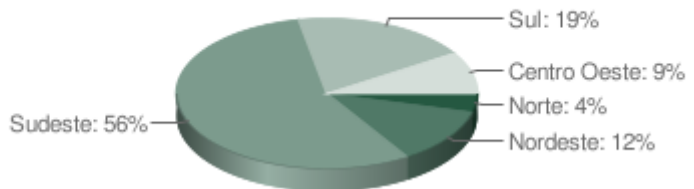
Idade



Classe Social



Região



Fonte Sexo: Marplan consolidado 2009 / Fonte Idade: Marplan consolidado 2009 / Fonte Classe Social: Marplan consolidado 2009 / Fonte Região: IVC consolidado 2009

Circulação:**Tiragem:** 346.811**Circulação líquida:** 223.750▶**Assinaturas:** 134.394▶**Avulsas:** 89.356

Fonte: IVC mar/10

Tiragem média: --**Circulação líquida média:** 226.556▶**Assinaturas média:** 129.965▶**Avulsas média:** 96.592

Fonte: IVC jan-dez 2009

Total de leitores: 1.222.000

Fonte: Projeção Brasil de Leitores consolidado 2009

Seções:**Para Ele Ler**

Conselhos sobre como tratar uma mulher de NOVA. Como diz o nome da seção, é para o namorado ler.

Repórter de moda

Seis páginas simples com as tendências mais quentes e sexy de cada estação. Tem ao todo dez retrancas que se alternam dependendo da edição. Entre elas, alguns exemplos: Ame ou Deixe (o que continua na moda e o que já era), Glamour a Jato (uma peça que está na moda e similares com preços variados), Roube o Look (com peças para a leitora copiar a produção de uma celebridade), Shopping Já (ideias de looks completos).

Repórter de beleza

4 páginas simples com novidades (tratamentos, produtos, cortes de cabelo e penteados...) e conselhos de beleza.

Show de cabelo

O cabeleireiro Marco Antônio de Biaggi fala de cortes, penteados, produtos, celebridades...

Curso de maquiagem

A cada mês, um passo a passo diferente. Para aprender a colocar cílios, a fazer a boca vermelha da moda etc.

Personal trainer

Exercícios para ficar em forma e, principalmente, o comportamento do momento nas academias.

Banho de NOVA

Uma leitora passa por uma transformação de beleza e ganha look de capa de NOVA.

Shopping já beleza

Lançamentos de beleza escolhidos conforme um tema específico (esmaltes, por exemplo).

Jornal de NOVA

Sempre um assunto quente, polêmico que está bombando nos jornais, na mídia, nas rodas de conversa.

Segredo de estrela

Ideias de moda e beleza das celebridades.

Agite e use

Os CDs, os livros, os programas de tevê, os shows... que estão acontecendo no mês.

Sexy & Over

O que é sexy em matéria de moda e beleza e o que passa da medida ideal da sensualidade.

Esta é velha, esta é nova

O que é bacana e o que já era quando o assunto é moda, beleza, comportamento, gastronomia...

NOVA adora

Pot-pourri de novidades de acessórios, objetos decorativos, gadgets... tudo com design lindo.

Clube do livro erótico

Seleção de trechos de um livro.

Consultor de carreira

Coluna assinada pelo psiquiatra e consultor Roberto Shinyashiki. Ele faz o papel de mentor profissional da leitora.

Cabeça de mulher

A cada mês, uma mulher de conteúdo expõe seu ponto de vista sobre um assunto pertinente ao universo feminino.

Anotações de viagem

Dicas de destinos, hotéis, pousadas... para a leitora de NOVA dentro e fora do Brasil.

Banho de gato

Seção nova. Ensaio fotográfico com um homem lindo.

Coisas de casal

Notas de comportamento sobre os dilemas, os programas, o dia a dia de um casal.

Comer bem faz bem

Seção de nutrição, com conselhos de alimentação saudável e dietas.

Consulta íntima

Perguntas e respostas sobre saúde sexual feminina, assinada pela ginecologista e obstetra Lucila Pires Evangelista.

Fique rica

Dicas que ajudam a leitora a investir bem, poupar e ganhar mais dinheiro.

Luxo por menos

Ajuda a leitora a colocar o máximo de luxo e glamour em sua vida gastando o mínimo.

Decifre este homem

Seção nova, ainda sem nome em português. Procura abrir a caixa preta masculina e ajuda a leitora a entender melhor os homens.

Menos stress

Ajuda a leitora a relaxar, aliviar a pressão do dia a dia e encontrar o equilíbrio.

Na edição de...

Highlights dos assuntos da próxima edição.

Notícias da redação

Editorial assinado pela diretora de redação.

NOVA de ouro

O melhor anúncio da edição escolhido pela redação.

Opinião livre

Seção de cartas.

Pergunte ao especialista

São 10 perguntas de leitoras para um especialista em determinado assunto. Pode ser o amigo gay, a especialista em etiqueta moderna, a chef de cozinha do momento... Todo mês um personagem diferente. Seção nova.

Radical Chic

Tira assinada pelo cartunista Miguel Paiva.

Sexpert

Notas sobre comportamento, ideias e novidades de sexo.

Sorte & Sucesso

Conselhos espertos, que vão além da cartilha do RH, para a leitora crescer profissionalmente.

Terapia de 5 minutos

Seção assinada pelo psiquiatra Paulo Gaudencio em que ele analisa um dilema psicológico da leitora.

www.nova.com.br

O que há de novo no site.

Nova ama São Paulo

Caderno regional de serviços. Tem Agito (bares e danceterias), Restaurantes, Achados (cursos, lojas...), Moda, Turismo (pousadas e

hotéis no interior e litoral do estado), Beleza (clínicas de estéticas, salões etc.) e Consumo.

Informações Adicionais:

- Edição especial de aniversário: setembro
- Periodicidade mensal.
- Lombada quadrada.
- Anúncios fracionados sob consulta, com 30 dias de antecedência.
- Página determinada: 20% de acréscimo, sob consulta.
- Datas Comemorativas: Mães, Namorados e Natal; consulte-nos sobre projetos especiais.

EDITORIAL

Capa

Couchê Brilho 115g

Miolo

LWC 60g

Formato Final

202x266 mm

Lombada

quadrada

Periodicidade

mensal

Preço de Capa

R\$ 10.00

Appendix IV - Information about *Cosmopolitan* - Retrieved from <http://www.cosmomediakit.com/r5/home.asp> in July 8th, 2010.

COSMOPOLITAN is the lifestyleist for millions of fun fearless females who want to be the best they can be in every area of their lives. Cosmo edit inspires with information on relationships and romance, the best in fashion and beauty, the latest on women's health and well-being, as well as what is happening in pop culture and entertainment... and just about everything else fun fearless females want to know about.

The best-selling magazine in its category, Cosmo has 58 international editions, is published in 34 languages and is distributed in over 100 countries, making it one of the most dynamic brands on the planet.