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**A MULTIMODAL ANALYSIS OF LOVE/DATING TEXTS OF
TWO TEENAGE GIRLS' MAGAZINES WEBSITES: *TODATEEN*
AND *SEVENTEEN***

Dissertação submetida ao
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Esta Dissertação foi julgada adequada para obtenção do Título de “Mestre em Inglês”, e aprovada em sua forma final pelo Programa de Pós-graduação em Inglês: Estudos Linguísticos e Literários.

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I dedicate this study to my family,
specially to my husband who has
supported me throughout my academic
journey.

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...the purpose of analysing a text is to explain the impact that it makes: why it means what it does, and why it gives the particular impression that it does.

(Halliday & Matthiessen, 2004)

ABSTRACT

Texts from the Brazilian teenage girls' magazine website *todateen*, as well as the American *seventeen* are constantly read by their target public, including the ones concerning 'love/dating' issues. Taking into account these texts may be read by teenage girls in order to find solutions for problems concerning romantic relationships, hidden ideologies present in them may influence the way girls see gender relations (Ostermann & Keller-Cohen, 1998). Due to such influence these media texts may have on girls, this study aims at investigating how girls and boys are represented in verbal and visual features of sixteen texts retrieved from *todateen* and *seventeen* websites in 2015 and 2016 in order to identify the presence of gender ideologies. Furthermore, interpersonal relations established between the texts and the reader are also investigated in this study. The theoretical frameworks used to support this multimodal analysis consist of the transitivity and mood systems (Halliday & Matthiessen, 2004; Eggins, 2004), the grammar of visual design (Kress & van Leeuwen, 2006), critical discourse analysis (Fairclough 1992, 2003, 2010, 2012) and gender studies (Butler, 2011; Cranny-Francis, Waring, Stavropoulos & Kirkby, 2003; Heberle, 2000; Louro, 2008). The main findings resulted from the verbal analysis suggest that girls are still represented according to traditional norms, since they are mostly advised to act in discreet ways and are represented as dependent on boys (taking care of their appearance and being aware of boys' preferences in order to please them). Boys, in turn, are represented as free from others' judgments and free from the consequences of their acts. As regards the interpersonal analysis, findings reveal that the texts are persuasive and have an authoritarian character, which is usually disguised by the use of a number of linguistic elements, such as modal verbs and modal adverbs. Concerning the visual analysis, girls and boys are represented in relations of equality. On the other hand, most of the images in the texts reinforce normative stereotypes related to race, physical characteristics, economic class and sexuality.

Keywords: *todateen*, *seventeen*, teenage girls' magazines websites, Systemic Functional Linguistics, Grammar of Visual Design, Critical Discourse Analysis, Gender Studies, multimodal texts, Ideologies.

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RESUMO

Textos do web site da revista brasileira para garotas adolescentes *todateen*, assim com a revista americana *seventeen*, são constantemente lidos por seu público alvo, incluindo os que têm como temas ‘amor/namoro’. Levando em conta que esses textos podem ser lidos por garotas adolescentes no intuito de encontrar soluções para problemas vinculados a relacionamentos amorosos, ideologias ocultas neles podem influenciar a maneira como essas garotas entendem relações de gênero (Ostermann & Keller-Cohen, 1998). Devido à influência que estes textos midiáticos podem ter sobre garotas, este estudo objetiva investigar como garotas e garotos são representados em características verbais e visuais de dezesseis textos coletados dos web sites das revistas *todateen* e *seventeen* em 2015 e 2016 com o objetivo de identificar a presença de ideologias de gênero. Além disso, relações interpessoais estabelecidas entre os textos e a leitora também são investigadas neste estudo. A abordagem teórica que suporta essa análise multimodal consiste nos sistemas de transitividade e modo (Halliday & Matthiessen, 2004; Egging, 2004), a gramática visual (Kress & van Leeuwen, 2006), análise crítica do discurso (Fairclough 1992, 2003, 2010, 2012) e estudos de gênero (Butler, 2011, Cranny-Francis, Waring, Stavropoulos & Kirkby, 2003; Heberle, 2000; Louro, 2008). As principais constatações resultantes da análise verbal sugerem que garotas ainda são representadas de acordo com normas tradicionais, uma vez que elas são na maioria das vezes aconselhadas a agir de modo discreto e são representadas como dependentes de garotos (cuidando da aparência e estando alerta às preferências dos garotos para agradá-los). Garotos, por sua vez, são representados como livres dos julgamentos das outras pessoas e não responsáveis pelas consequências de seus atos. Considerando a análise interpessoal, constatações revelam que os textos são persuasivos e tem um caráter autoritário, que geralmente é disfarçado pelo uso de inúmeros elementos linguísticos tais como advérbios e verbos modais. No que diz respeito à análise visual, garotas e garotos são representados em relações de igualdade. Por outro lado, a maioria das imagens nos textos reforçam estereótipos normativos relacionados à raça, características físicas, classe econômica e sexualidade.

Palavras chaves: *todateen*, *seventeen*, web sites de revistas para garotas adolescentes, Linguística Sistêmico-Funcional, Gramática Visual,

Análise Crítica do Discurso, Estudos de Gênero, textos multimodais,
Ideologias.

Número de palavras: aprox. 39.350

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GLOSSARY OF *SEVENTEEN*'S SLANG EXPRESSIONS, ACRONYMS AND CELEBRITIES

A. K. A.: stands for “also known as”¹

Bae: abbreviation for “babe”²

Bella Thorne: American actress and singer³.

Besties: stand for “best friends”⁴

BF: stands for “boyfriend”⁵

BFF: abbreviation for “best friend(s) forever”⁶

Brody Jenner: American TV celebrity who participated in American reality television series such as *The hills*, *Bromance* and *Sex with Brody*⁷

Buddies: stands for “friends”⁸

Chace Crawford: American actor famous for playing *Nate Archibald* in the teen television series *Gossip Girl*⁹

Convo: stands for “conversation”¹⁰

Crush: “a person who one has a secret attraction on”¹¹

Cutie: “an attractive person”¹²

CVS: a pharmacy¹³

¹ Source: <http://onlineslangdictionary.com/meaning-definition-of/aka> - Retrieved July, 19, 2016.

² Source: <http://onlineslangdictionary.com/meaning-definition-of/bae> - Retrieved July, 19, 2016.

³ Source: https://en.wikipedia.org/wiki/Bella_Thorne - Retrieved November 22, 2016.

⁴ Source: <http://onlineslangdictionary.com/meaning-definition-of/besties> - Retrieved July 19, 2016.

⁵ Source: <http://onlineslangdictionary.com/meaning-definition-of/bf> - Retrieved July 19, 2016.

⁶ Source: <http://onlineslangdictionary.com/meaning-definition-of/bff> - Retrieved July 19, 2016.

⁷ Source: https://en.wikipedia.org/wiki/Brody_Jenner - Retrieved July 21, 2016.

⁸ Source: <http://onlineslangdictionary.com/meaning-definition-of/buddies> - Retrieved July 19, 2016.

⁹ Source: https://en.wikipedia.org/wiki/Chace_Crawford - Retrieved July 21, 2016.

¹⁰ Source: <http://onlineslangdictionary.com/meaning-definition-of/convo> - Retrieved July 19, 2016.

¹¹ Source: <http://onlineslangdictionary.com/meaning-definition-of/crush> - Retrieved July 19, 2016.

¹² Source: <http://onlineslangdictionary.com/meaning-definition-of/cutie> - Retrieved July 19, 2016.

Drake: Canadian rapper, singer, songwriter, record producer and actor. Initially gained recognition as an actor on the teen television series *Degrassi: The Next Generation*¹⁴

DTR: acronym for “Define The Relationship”, that is, when two people define the status of their relationship (e.g. casual dating, serious dating, etc.)¹⁵

Friend zone: (noun) when “there is no possibility of romance between” two people, they are supposed to be in the “friend zone”. (verb) To inform another person that you consider them a friend rather than a possible boyfriend/girlfriend¹⁶

Hottie: a noun used to refer to “an attractive person”¹⁷

Justin Bieber: Canadian singer and songwriter of teen pop musical style.¹⁸

Kimberly Alexis Bledel: American actress and model. She became known playing the role of *Rory Gilmore* in the comedy-drama *Gilmore Girls*.¹⁹

Kristen Stewart: American actress. She began acting in 1999, however, she became world-famous in 2008 when she played the role of the protagonist *Bella* in *The Twilight Saga* film series²⁰.

Maury: American talk show hosted by *Maury Povich*. It deals with a variety of issues present in the contemporary society such as: paternity

¹³

Source:

<http://www.urbandictionary.com/define.php?term=CVS&defid=1018500> – Retrieved July 21, 2016.

¹⁴ Source: [https://en.wikipedia.org/wiki/Drake_\(musician\)](https://en.wikipedia.org/wiki/Drake_(musician)) - Retrieved July 21, 2016.

¹⁵

Source:

<http://www.urbandictionary.com/define.php?term=DTR&defid=53513> – Retrieved July 21, 2016.

¹⁶ Source: <http://onlineslangdictionary.com/meaning-definition-of/friend-zone> - Retrieved July 21, 2016.

¹⁷ Source: <http://onlineslangdictionary.com/meaning-definition-of/hottie> - Retrieved July 21, 2016.

¹⁸ Source: https://en.wikipedia.org/wiki/Justin_Bieber - Retrieved August 26, 2016.

¹⁹ Source: https://en.wikipedia.org/wiki/Alexis_Bledel - Retrieved August 26, 2016.

²⁰ Source: https://en.wikipedia.org/wiki/Kristen_Stewart - Retrieved August 26, 2015.

tests, infidelity in romantic relationships, controlling and abusive men and “out of control” teenage girls²¹

Minions: Small and yellow creatures who work for the villain *Gru* in the computer-animated comedy film *Despicable me* (launched in the U.S.A. in 2010). These characters became so famous worldwide that another movie called *Minions* was released in the U.S.A. in 2015.²²

NBD: stands for “no big deal”²³

Ne-Yo: American R&B (*rhythm and blues*) singer, song writer, record producer, dancer and actor. He appeared in episodes of the television series *CSI: NY* and *The Fresh Beat Band*²⁴

One Direction: English-Irish pop boy band composed of five members. The band won 27 *Teen Choice Awards* among many others²⁵

One Tree Hill: American television drama series about the relationship between two teenage half-brothers and their lives in a town in North Carolina²⁶

PDA: abbreviation for “public display(s) of affection”²⁷

Perry: also known as *Katy Perry*, is an American singer, songwriter and actress. She has won 6 *Teen Choice Awards*, among many others²⁸.

Pic: Stands for “picture”²⁹

Rep: Stands for “reputation”³⁰

Robert Pattinson: English actor, model, musician and producer. He started his career as an actor in 2005 and became worldwide famous playing the role of vampire Edward in *The Twilight Saga* film series.³¹

²¹ Source: [https://en.wikipedia.org/wiki/Maury_\(TV_series\)](https://en.wikipedia.org/wiki/Maury_(TV_series)) – Retrieved July 21, 2016.

²² Source: https://en.wikipedia.org/wiki/Despicable_Me - Retrieved August 26, 2016.

²³ Source: <http://onlineslangdictionary.com/meaning-definition-of/nbd> - Retrieved July 21, 2016.

²⁴ Source: <https://en.wikipedia.org/wiki/Ne-Yo> - Retrieved July 21, 2016.

²⁵ Source: https://en.wikipedia.org/wiki/One_Direction - Retrieved July 21, 2016.

²⁶ Source: [https://en.wikipedia.org/wiki/One_Tree_Hill_\(TV_series\)](https://en.wikipedia.org/wiki/One_Tree_Hill_(TV_series)) – Retrieved July 21, 2016.

²⁷ Source: <http://onlineslangdictionary.com/meaning-definition-of/pda> - Retrieved July 21, 2016.

²⁸ Source: https://en.wikipedia.org/wiki/Katy_Perry - Retrieved July 21, 2016.

²⁹ Source: <http://onlineslangdictionary.com/meaning-definition-of/pic> - Retrieved July 21, 2016.

³⁰ Source: <http://onlineslangdictionary.com/meaning-definition-of/rep> - Retrieved July 21, 2016.

Selena Gomez: American actress and pop music singer.³²

S.O.: stands for “significant other”³³

Taylor Swift: American singer, songwriter and actress³⁴

Tix: Stands for “tickets”³⁵

Zayn: English singer and songwriter. He belongs to the boy band *One Direction*.

4E&E: Stands for “forever and ever”³⁶

³¹ Source: https://en.wikipedia.org/wiki/Robert_Pattinson - Retrieved August 26, 2016.

³² Source: https://en.wikipedia.org/wiki/Selena_Gomez - Retrieved August 26, 2016.

³³ Source: <http://onlineslangdictionary.com/meaning-definition-of/so> - Retrieved July 21, 2016.

³⁴ Source: https://en.wikipedia.org/wiki/Taylor_Swift - Retrieved July 21, 2016.

³⁵ Source: <http://onlineslangdictionary.com/meaning-definition-of/tix> - Retrieved July 21, 2016.

³⁶ Source: <http://www.urbandictionary.com/define.php?term=4EAE> - Retrieved July 21, 2016.

GLOSSARY OF *TODATEEN*'S SLANG EXPRESSIONS AND ACRONYMS

Armar um barraco: Cause a misunderstanding, a tense situation, a fight³⁷

Bad trip: Slang expression used to describe “unpleasant physiological and psychological sensations caused by the use of psychoactive substances during the psychotropic effects”³⁸

Carinha: a boy.

Desencanar: to forget or ignore something³⁹

Encanação: Noun used to refer to a feeling someone has when they are in doubt or worried about something they did or happened.

Gato: A noun used to refer to an attractive boy.

Insta: Abbreviation for the name of the social network *Instagram*.

Lance: Noun used to refer to a romantic relationship⁴⁰

Lindo: Noun used to refer to an attractive boy.

Mandar a real: To tell someone the truth about something in a direct way⁴¹

Migo: Abbreviation for “amigo”.

Namô: Abbreviation for “namorado”.

Papo reto: a sincere and direct talk⁴²

Príncipe: a boyfriend.

Visu: Abbreviation for “visual”.

³⁷ Source: <http://www.dicionariodegurias.com.br/armar-um-barraco/> - Retrieved July 21, 2016.

³⁸ My translation for: “sensações fisiológicas e psicológicas desagradáveis provocadas pelo uso de substâncias psicoativas durante os efeitos psicotrópicos”. Source: https://pt.wikipedia.org/wiki/Bad_trip - Retrieved July 21, 2016.

³⁹ Source: <http://www.dicionarioinformal.com.br/desencanar/> - Retrieved July 21, 2016.

⁴⁰ Source: <http://www.dicionarioinformal.com.br/significado/lance/1566/> - Retrieved July 21, 2016.

⁴¹ Source: <http://www.qualeagiria.com.br/giria/mandar-a-real/> - Retrieved July 21, 2016.

⁴² Source: <http://www.qualeagiria.com.br/buscar/?query=papo+reto> - Retrieved July 21, 2016.

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1 INTRODUCTION

Women's magazines are widely read all over the world. According to Gauntlett (2002), they are "all about the social construction of womanhood today" (p. 196) and offer women a variety of topics such as "fashion and beauty" which suggest that women must do their utmost "to look as 'glamorous' as possible" (Gauntlett, 2002, p. 196). Teenage girls' magazines follow the same trend, however, for a "'beginner' audience", in which love advice columns are also very common (Gauntlett, 2002, p. 195).

The first magazine aimed specifically at teenage girls, *seventeen*, was founded in 1944, containing issues related to work, citizenship, beauty and fashion (although it soon started to focus primarily on beauty and fashion contents). Its launch was the starting point for the development of other magazines directed to the adolescent public, such as *Teen Vogue*, for example⁴³. According to *magazines.com*, "These magazines helped solidify and shape the newly minted concept of a teenager"⁴⁴. Due to the popularity of teenage girls' magazines worldwide, several studies have been carried out on this issue (Graff, Murnen, & Krause, 2013; Handajani, 2014; Jackson, 2005; Jackson & Westrupp, 2010; Massoni, 2004; Ostermann & Keller-Cohen, 1998; Peirce, 1993; Wegmann, 2013, to mention some). Most of these studies show that throughout teenage girls' magazines' history, besides entertaining teenage girls, this kind of media discourse has worked as a source of information (Graff et al., 2013) which guides readers in their everyday lives (Ballaster, Beetham, Frazer, & Hebron, 1991; Massoni, 2004).

In this thesis I analyze contemporary texts from two teenage girls' magazines' websites: the Brazilian *todateen* and the American *seventeen*⁴⁵. The next two sections present some important information about these magazines and their respective websites in order to

⁴³ Source: <https://www.magazines.com/history-of-magazines/> - Retrieved July, 12, 2016.

⁴⁴ Source: <https://www.magazines.com/history-of-magazines/> - Retrieved July, 12, 2016.

⁴⁵ I write *todateen* and *seventeen* in lowercase letters throughout this study since this is the way the names of these magazines are written on both the covers of the printed versions and the homepages. According to Freitas (2005, p. 81), the way '*todateen*' is written implies "relaxation", "irreverence" and "modernity" (my translation for: "descontração", "irreverência" e "modernidade").

contextualize the analyses which have been carried out in chapters 3 and 4.

1.1 *TODATEEN* MAGAZINE AND WEBSITE

First published in 1995⁴⁶, the printed version of *todateen* magazine has an average monthly circulation of 85.000 copies and one million readers a month⁴⁷, offering issues such as *beauty, fashion, love, friendship, boys, quizzes, horoscope* and others. In 2014, *todateen* was awarded the magazine of the year in the segment teen magazine by the *Prêmio Veículos de Comunicação*, which recognizes the most successful means of communication in circulation in Brazil⁴⁸. According to their website,

todateen's readers have style and attitude, love news, decide what they buy and the magazine inspires their behavioral and consumer habits focusing on the segments: fashion, clothing, cosmetics and personal hygiene products. *Todateen* is what teenage girls like and that's why it is reference in the market.⁴⁹

Just like the printed magazine, *todateen*'s website has gained popularity among Brazilian teenage girls (see figure 1.1). Launched in 2004, when more than 26 millions of magazines were sold⁵⁰, it is free on the Internet and can be easily accessed.

⁴⁶ Source: <http://www.altoastralcomunicacao.com.br/2011/a-editora/linha-do-tempo/> - Retrieved July, 13, 2016.

⁴⁷ Source: <http://altoastralcomunicacao.com.br/midiakit/todateen.html> - Retrieved July, 13, 2016.

⁴⁸ Source: <http://www.altoastralcomunicacao.com.br/2011/noticias/> - Retrieved July, 13, 2016.

⁴⁹ My translation for: "As leitoras da *Todateen* têm estilo e atitude, adoram novidades, decidem o que compram e a revista inspira seus hábitos comportamentais e de consumo. O foco de consumo estão nos seguimentos de moda, vestuário, cosméticos e produtos de higiene pessoal. *Todateen* é o que a adolescente gosta e por isso é referência no seguimento". Source: <http://altoastralcomunicacao.com.br/midiakit/todateen.html> - Retrieved July, 13, 2016.

⁵⁰ Source: <http://www.altoastralcomunicacao.com.br/2011/a-editora/linha-do-tempo/> - Retrieved July, 13, 2016.



Figure 1.1. *todateen*'s homepage⁵¹

Guidone (2000) explains that although magazines' online versions are free, studies have shown that they complement the printed ones instead of substituting them. Besides, magazine websites also promote their printed versions by offering subscriptions, for example. The same happens to *todateen* magazine, since its website offers additional contents and also advertises the monthly edition of the printed version. Furthermore, the digital version increases its interaction with readers, since it offers videos and access to blogs, for example, which cannot be offered by the printed magazine. *todateen*'s website can also be accessed by tablets⁵² and cell phones⁵³, which are, nowadays, common gadgets in adolescents' lives. In addition, *todateen*'s readers can follow the magazine in the social networks *Twitter* (over 460.000 followers⁵⁴), *Facebook* and *Instagram* (160.000 followers⁵⁵). The chart below⁵⁶ presents *todateen*'s readers' profile, number of page views⁵⁷ and number of unique visitors⁵⁸.

⁵¹ Source: <http://todateen.com.br/> - Retrieved August, 2, 2016.

⁵² Source: <http://todateen.com.br/ipad> - Retrieved November 21, 2016.

⁵³ Source: <http://todateen.com.br/celular> - Retrieved November 21, 2016.

⁵⁴ Source: <https://twitter.com/todateen> - Retrieved November 21, 2016.

⁵⁵ Source: <https://www.instagram.com/todateen/> - Retrieved November 21, 2016.

⁵⁶ Source of the information provided in the chart:

<http://altoastralcomunicacao.com.br/midiakit/todateen.html> - Retrieved July 13, 2016.

Target public	Age	Social class	Page views	Unique visitors
female	13 – 17	A,B,C	3.863.000	653.000

Due to the popularity of both the printed and the online versions of the magazine, other products have already been launched with the brand *todateen*. In 2008, for example, an entire series of school supplies such as pencil cases, notebooks, schoolbags, backpacks and folders with the brand *todateen* was launched in Brazil⁵⁹. Besides the monthly editions, special editions about the careers and personal lives of celebrities who are popular among teenage girls are published. Even a book called *Manual para conquistas (urgentes)* (2015) was produced by *Astral Cultural* with the brand *todateen*, bringing on its cover the transcription: “the boy of your dreams will finally be yours!”⁶⁰. Thus, *todateen* is not only the title of a magazine which teenage girls read in their leisure time; it is also a brand which is present in other moments of its readers’ lives, such as at school and at home in their study time.

1.2 SEVENTEEN MAGAZINE AND WEBSITE

As already pointed out, the American magazine *seventeen* was the pioneer in the teen segment. First published in 1944 by *Triangle Publications*, it is also a good example of a teen magazine which has been attracting teenage girls’ interest since its launch. With a monthly

⁵⁷ When a person completely loads a Web page, this process counts as one single “page view”. (Source: <https://www.techopedia.com/definition/1553/page-view-pv>) - Retrieved December 26, 2016.

⁵⁸ “Unique visitors (or visitors) refer to the number of distinct individuals requesting pages from the website during a given period, regardless of how often they visit”. In other words, if a person visits a website several times within a period of time (which may be a few days or several months), these visits are counted as a single visit. (Sources: <http://encyclopedia.thefreedictionary.com/unique+visitor> and <https://www.techopedia.com/definition/1611/unique-visitor>) – Retrieved December 21, 2016.

⁵⁹ Source: <http://propmark.com.br/mercado/alto-astral-licencia-produtos-com-a-marca-todateen> - Retrieved July, 13, 2016.

⁶⁰ My translation for: “O gato dos seus sonhos finalmente vai ser seu!”

circulation of 2,014,246 copies and 1,920,823 subscriptions⁶¹ and offering issues such as *celebrities*, *entertainment*, *fashion*, *beauty*, *love*, *horoscope* and others, *seventeen*'s current publisher's website, *Hearst*, explains that "For almost 70 years, *seventeen* has helped generations of girls navigate the tricky terrain of adolescence, giving them the confidence they need to become strong, self-assured young women"⁶².

Just like *todateen* magazine, *seventeen* also has its respective website, which according to *Hearst* is "the largest teen magazine website" (see figure 1.2). Its content is also available in other platforms such as iPhone and Droid. Besides, readers can follow the magazine in the social networks *Facebook*, *Twitter* (over 933.000 followers), *Instagram* (over 932.000 follows), *Pinterest* (over 239.000 followers) and *Tumblr*⁶³.

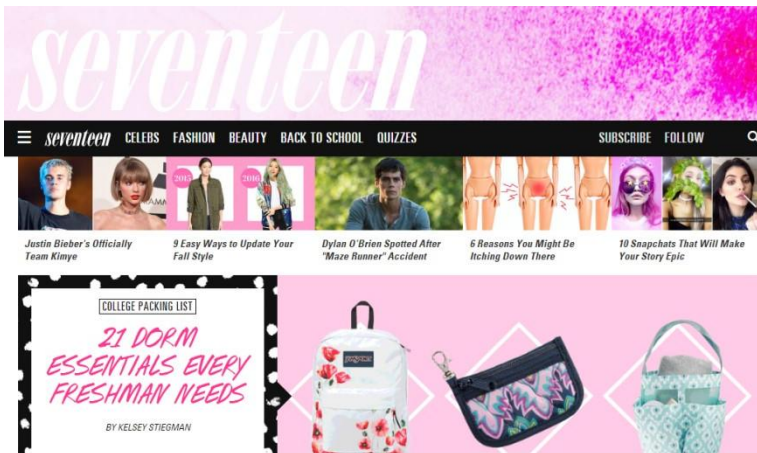


Figure 1.2. *seventeen*'s homepage⁶⁴

The chart below⁶⁵ shows the readers' profile, number of page views and number of unique visitors of *seventeen*'s website.

⁶¹ Source:

http://www.seventeenmediakit.com/r5/showkiosk.asp?listing_id=4776761&category_id=31771 – Retrieved July, 14, 2016.

⁶² Source: <https://www.hearst.com/magazines/seventeen> - Retrieved July, 14, 2016.

⁶³ Source: <https://www.hearst.com/magazines/seventeen> - Retrieved July, 14, 2016.

⁶⁴ Source: <http://www.seventeen.com/> - Retrieved August, 2, 2016.

Target public	Age	Social class	Page views	Unique visitors
female	12 – 24	-	30.800.000	3.973.000

On account of the popularity of *seventeen* magazine among teenage girls worldwide, several books with the brand *seventeen* have been launched in the market. Most of them are about the issues ‘beauty’ and ‘love’. Some titles are presented in the chart below:

Title	Year
Traumarama! Real girls share their most embarrassing moments ever!	2005
True crime: real girls, real-life stories	2007
True love: real girls, real-life stories	2007
seventeen’s guide to your perfect Prom: a planner & scrapbook	2007
500 beauty tips: look your best for school, weekend, parties & more!	2009
seventeen mega traumarama! Real girls and guys confess more of their most mortifying moments!	2009
seventeen ultimate guide to style: how to find your perfect look	2011
seventeen ultimate guide to beauty: the best hair, skin, nails & makeup ideas for you	2012
seventeen ultimate guide to guys: what he really thinks about flirting, dating, relationships, and you!	2013
seventeen tons of fun: nail ideas!	2013

It is true there are more titles about beauty issues than about boys or relationships. However, according to Ballaster et al. (1991) these two themes are strongly related in teenage girls’ magazines. According to the authors, the emphasis given on “self-beautification” (i.e. tips and advice which teach the reader how to improve her appearance) “is presented as another form of leisure, but leisure as investment, where the pay-off will be the ability to compete successfully for men” (Ballaster et al., 1991, p. 152). Thus, according to the authors, rather than providing the reader with hints on how to look beautiful for herself, for her self-esteem, teenage girls’ magazines seem to suggest their readers should look beautiful for a single purpose: to attract boys’ attention.

⁶⁵ Source of the information provided in the chart:

<http://www.seventeenmediakit.com/r5/home.asp> - Retrieved July, 14, 2016.

1.3 *TODATEEN* AND *SEVENTEEN'S* WEBSITES AND THE PRESENT STUDY

The present study takes into account the popularity of *todateen* and *seventeen's* websites among teenage girls and how influential teenage girls' magazines are as sources of information for teenagers' construction of their identity (Firminger, 2006; Graff, Murnen & Krause, 2013; Massoni, 2004; Milkie, 2002; Ostermann & Keller-Cohen, 1998; Santos & Silva, 2008; Wiseman, Sunday, & Becker, 2005). This study, thus, aims at investigating how girls are represented verbally and visually (in relation to boys) in love/dating texts retrieved from *todateen* and *seventeen's* websites and what kind of interaction is offered to the readers through these multimodal texts. Love/dating texts were chosen to be analyzed in this study due to two major reasons: 1) In a talk with my teenage girls' students (who are readers of teenage girls' magazines and websites) they revealed that texts related to romantic relationships are among the ones which attract them the most (a fact that encouraged me to analyze this specific kind of text); 2) Since in this study I intend to unveil hidden gender ideologies in texts retrieved from teenage girls' magazines' websites in terms of how girls are represented in relation to boys, love/dating texts seem to be the most appropriate ones as girls and boys (who are the participants I intend to investigate) are always present in them.

Taking into consideration that in *todateen* and *seventeen* the virtual texts are composed by verbal and visual elements, I have analyzed these texts using Systemic Functional Linguistics (henceforth SFL) and the Grammar of Visual Design (henceforth GVD) as my theoretical tools. Critical Discourse Analysis (henceforth CDA) and gender studies have supported the interpretation of the data in terms of ideology and broader social concerns regarding teenage girls' relationships with boys in contemporary Western society. Therefore, this study is "interdisciplinary", since it is based on a range of disciplines besides language studies (Fairclough, 1992, p. 225).

My study derives from my participation in discussions and readings within the research group NUPDiscurso, from the Post-Graduate Program in English (Programa de Pós-Graduação em Inglês, PPGI), at the Federal University of Santa Catarina, Brazil, which investigates lexicogrammatical and discursive aspects of different social practices, using the same theoretical frameworks which have grounded the present study.

1.4 PURPOSE OF THE STUDY AND RESEARCH QUESTIONS

The main objective of this study is to investigate multimodal meanings (verbal and visual) in sixteen love/dating texts retrieved from the websites of *todateen* and *seventeen*. Thus, one text of each website was chosen in March/2015, April/2015, May/2015, July/2015, August/2015, January/2016, February/2016 and April/2016. I chose texts from 2015 and 2016 in order to have an updated data. Although the texts follow a sequence, some months (as June/2015 and March/2016) were skipped because one of the magazines did not present any love/dating texts in those months and, in order to keep homogeneity in my data, I decided to select *todateen* and *seventeen*'s texts from the same months.

Besides investigating the multimodal representation of girls (in relation to boys) in the data as well as the interaction established with readers, I find it relevant to investigate what ideologies are conveyed in the texts analyzed and how verbal and visual elements are employed for this purpose.

The research questions below have guided my study:

1 – What verbal elements are employed in the data to represent teenage girls (and also boys) and what lexical choices are employed to interact with the readers? What does the use of such verbal elements and lexical choices suggest in terms of gender representation?

2 – What visual elements are employed in the data to represent teenage girls and which ones are used to propose interaction with the readers? How are these visual elements used to represent girls and to interact with the readers?

3 – What ideologies are conveyed in the verbal and visual meanings investigated? What do these ideologies suggest in terms of gender representation?

1.5 SIGNIFICANCE OF THE STUDY

A number of research on gender studies and Critical Discourse Analysis has focused on Women's magazines (Caldas Coulthard, 1999; Figueiredo, 2008; Heberle, 2000, 2004;). Similarly, at PPGI, several studies have been developed on this issue (Bernardon, 2005; Cardoso, 2007; Figueiredo, 1995; Grimm, 1999; Heberle, 1997; Lorensset, 2010). Other studies concerning gender issues have focused specifically on teenage girls' magazines (Daufemback, 2008; Firminger, 2006; Freitas, 2005; Graff et al., 2013; Jackson, 2005; Jackson & Westrupp, 2010; Klein, 2012; Lira, 2009; Massoni, 2004; Miguel, 2005, 2009; Ostermann & Keller-Cohen, 1998; Pratts, 2011; Santos & Silva, 2008; Wegmann, 2013; Wiseman et al., 2005). At PPGI, however, only Ostermann (1995) has paid attention to teenage girls' magazines, analyzing specifically quizzes from a CDA perspective.

One study which investigates websites based on SFL, CDA, multimodality and gender studies is Lorensset's (2010), in which she analyses texts from the Brazilian website *Nova* and the American *Cosmopolitan*. Other studies also based on these theories are those from Böhlke (2008), who analyzes the representation of femininity in a TV advertisement, and Abreu (2012), who investigates the representation of femininity in the Brazilian comic book *Turma da Mônica Jovem*. However, none of these studies focuses on teenage girls' magazines.

It is also worth mentioning that few studies which have *todateen* magazine as object of study were found (Alves, 2011; Ruiz, 2005; Lira, 2009; Freitas, 2005) and among the studies found in Brazil, only Ostermann (1995) investigated the American *seventeen*. Furthermore, by comparing love/dating contents of Brazilian and American teenage girls' magazines websites (such as *Capricho*, *atrevida* and *teenvogue*, for example), I realized *todateen* and *seventeen* are the ones which provide more love/dating texts, publishing one or more almost every month. Thus, considering that these websites are very popular among teenage girls nowadays and that this media discourse may also be very influential in adolescents' identity construction (Firminger, 2006; Graff, Murnen & Krause, 2013; Massoni, 2004; Milkie, 2002; Ostermann & Keller-Cohen, 1998; Santos & Silva, 2008; Wiseman, Sunday, & Becker, 2005), I think it is worth investigating them. It is also important to explain why I have decided to investigate a Brazilian and an American magazine website. First of all, I have chosen to investigate *todateen*'s website because my students told me that most of the

magazine websites they use to visit are Brazilian. However, as an English teacher, I have decided to look into texts from *seventeen*'s website as well because I believe the analysis of these texts can provide me with valuable insights concerning the development of English tasks which can be applied in my EFL classes.

Just as Abreu (2012) did in her research on a Brazilian comic book aimed at adolescents, I have also offered pedagogical implications in my research, since the target public of the websites I have analyzed are teenagers who still attend school. Such pedagogical implications have to do with critical reading. Concerning critical reading, Heberle (2000) mentions that studies in CDA can be used to make readers able to identify in texts the reproduction of traditional ideas which may reinforce a variety of social inequalities. Thus, following Heberle (2000), it is important for language teachers to provide their students with notions of CDA in order to make them able to read texts critically (Abreu, 2012).

1.6 METHOD: PROCEDURES FOR DATA ANALYSIS

This study consists of a qualitative research, in which multimodal texts are analyzed and interpreted based on the theoretical frameworks proposed and developed in chapter 2 of this thesis. As already mentioned, the data consists of sixteen love/dating texts retrieved from *todateen* and *seventeen*'s websites in March, April, May, July and August/2015 and, in January, February and April/2016.

The verbal analysis, drawn from systemic functional linguistics, consists of two different analysis: a) a lexicogrammatical analysis of each clause present in the sixteen texts, in which the transitivity system proposed by Halliday and Matthiessen (2004) is adopted in order to classify the processes, participants and circumstances present in each clause; and b) an interpersonal analysis of each clause of the texts based on the main features of the mood system (also proposed by Halliday and Matthiessen, 2004) such as modality and other interpersonal linguistic elements. As the data in this study is small, I opted to count the transitivity processes (such as material, relational, mental and verbal) as well as the modality elements (such as modal verbs, for example) manually, that is, without using any software.

Concerning the visual elements of the texts, and following the same criteria adopted in the verbal analysis, all the images are analyzed

based on the main categories of the representational and the interactional metafunctions proposed by Kress and van Leeuwen (2006) such as the types of participants depicted in the images, the actions performed by them, the circumstances in which such actions are carried out, the contact established between the depicted participants and the viewer, and the distance between them.

Finally, the multimodal analysis mentioned in the two previous paragraphs (which corresponds to the first instance of Fairclough's approach: the "linguistic description" of texts (2010, p. 132)) have been interpreted based on Fairclough's (2010) dimensions of "Discourse practice", that is, how the multimodal texts are produced and interpreted and; "Sociocultural practice", that is, "the explanation of the relationship between the discursive processes and the social processes" (p. 132). The sociocultural dimension has been supported by Gender studies (Cranny-Francis, Waring, Stavropoulos, & Kirkby, 2003; Heberle, 2000; Louro, 2008) and previous studies on women/teenage girls' magazines, which have been presented in the next chapter.

2 REVIEW OF LITERATURE

Since this study focuses on the representation of girls in love/dating texts retrieved from *todateen* and *seventeen*'s virtual magazines as well as the readers' interaction with the text writers and image producers, gender studies (Butler, 2011, Cranny-Francis et al., 2003; Heberle, 2000; Louro, 2008) are discussed firstly in this section. Following gender studies, principles of Critical Discourse Analysis (Chouliaraki & Fairclough, 1999; Fairclough, 1992, 2003, 2010, 2012; Heberle, 2000), which have guided the interpretation and explanation of the analysis, are presented. Considering that the data of this study consists of verbal language and images, which are "semiotic modalities" which convey meaning (Fairclough, 2012, p. 11), Systemic Functional Linguistics (Egins, 2004; Halliday & Matthiessen, 2004) and the Grammar of Visual Design (Kress & van Leeuwen, 2006) are the theoretical frameworks applied to my data.

2.1 GENDER AND TEENAGE GIRLS' MAGAZINES

Several studies on gender have focused on teenage girls' magazines in Brazil (Alves, 2011; Daufemback, 2008; Freitas, 2005; Lira, 2009; Ostermann, 1995; Ostermann & Keller-Cohen, 1998; Pratts, 2011; Ruiz, 2005; Santos & Silva, 2008). Ostermann and Keller-Cohen (1998), for example, analyze the macrostructure of quizzes in the American magazines *Teen*, *seventeen* and *Sassy* and the Brazilian *Capricho*. According to these authors, the quizzes analyzed "discipline" girls, teaching them how to behave from a sexist perspective. They conclude that at the same time the magazines advise readers to be themselves, they tell them to behave differently from their personalities.

Furthermore, concerning other areas which focus on teenage girls' magazines, Miguel (2005, 2009) and Santos and Silva (2008) have carried out studies in Psychology, and Klein (2012) in Education. Miguel (2005) investigates how issues such as adolescence, sexuality and gender are represented in *Capricho* magazine from 1952 to 2003 in order to identify what has changed in the magazine and in society along these years. She concludes that *Capricho*'s discourse many times remains "traditional", "normative" (in terms of gender and sexuality) and directed to middle class, white and heterosexual girls. Santos and Silva (2008), in turn, investigate "femininity ideas" in texts about

“sexuality”, “sexual health” and “gender relations” retrieved from two Brazilian teenage girls’ magazines: *Capricho* and *todateen*. The researchers conclude that, in terms of gender, the magazines investigated present a “traditional” discourse, in which girls and boys are advised to behave according to predetermined patterns. According to the authors, such “polarization” can negatively affect readers who present “variations of femininities and masculinities”⁶⁶, and, thus, do not fit the patterns proposed by the texts.

The studies mentioned above, aligned with gender studies, offer support to this investigation, since this study is concerned with how teenage girls are represented in texts from teenage girls’ magazines’ websites and what kind of interaction the authors of these texts propose to the readers. Gender studies are known as an ‘interdisciplinary’ area, as it covers a great range of disciplines (Cranny-Francis et al., 2003).

Scholars in the area point to the importance of being aware of the difference between sex and gender (Heberle, 2000). According to Butler (2011), for example, gender concerns the way sex is represented in society, that is, “the social significance that sex assumes within a given culture...” (p. xiv). Thus, according to this author, sex precedes gender, since sex is related to the body and gender has to do with the “social construction” of this body (p. xv). Following the same line, Heberle (2000) explains that gender “is understood as a socially constructed category, differentiated from the biological male/female opposition” (p. 128). In other words, rather than being related to biological aspects (i.e. sex: male and female), gender is socially constructed. Reinforcing this idea, Louro (2008) mentions that

...it is not the moment of the birth and nomination of a body as male or as female that makes this body a masculine or a feminine subject. The construction of gender and sexuality develops throughout life, continuously, endlessly (p. 18)⁶⁷.

Moreover, Louro (2008) adds that

⁶⁶ My translation for: “variações de feminilidades e masculinidades”.

⁶⁷ My translation for: “... não é o momento do nascimento ou da nomeação de um corpo como macho ou como fêmea que faz deste um sujeito masculino ou feminino. A construção do gênero e da sexualidade dá-se ao longo de toda vida, continuamente, infindavelmente”.

The construction of genders and sexualities happens through countless ways of learning and practices, develops in the most distinct situations, begins in an explicit or disguised way by an inexhaustible set of social and cultural instances. It is a thorough, subtle and always unfinished process (p. 18)⁶⁸.

In terms of language and other semiotic modalities such as images, for example, it is important to pay close attention to how gender is represented in media discourses (Abreu, 2012; Lorenset, 2010), and it is one of the objectives of this study. According to McCracken (1993), writers of media texts, such as magazines' editors, for example, may not be conscious of producing ideological discourses which reinforce "common-sense" views of reality" (p. 9). Yates (2003), for example, explains that although during the late 1960's and 1970's the presence of women in the public sphere increased, most images of women in advertisements kept representing them in the domestic context and in a submissive way, reinforcing, thus, the common sense that women are supposed to be at home, taking care of their families. In the context of teenage girls' magazines, common sense may be the idea that girls do girls' things and boys do boys' things, as if there were pre-defined and exclusive behaviors for girls and others for boys. Following the same line, Cranny-Francis et al. (2003) state that texts (referring to all kinds of texts) are "not only gendered, but are actively engendering" (p. 100), which means that texts may influence people's view about gender issues. Taking into account these considerations, gender studies play an important role in this study to interpret the results of the analysis in terms of how teenage girls are represented in *todateen* and *seventeen*'s texts in relation to boys.

⁶⁸ My translation for: "A construção dos gêneros e das sexualidades dá-se através de inúmeras aprendizagens e práticas, insinua-se nas mais distintas situações, é empreendida de modo explícito ou dissimulado por um conjunto inesgotável de instâncias sociais e culturais. É um processo minucioso, sutil e sempre inacabado".

2.2 CRITICAL DISCOURSE ANALYSIS

CDA focuses on the relation between discourse (e.g. verbal or visual language) and social aspects, such as “power relations”, “ideologies”, “institutions”, “social identities”, and so forth (Fairclough, 2012, p. 9). In other words, its main concern is to investigate how dominant groups make use of discourse to disseminate social inequalities which oppress minority groups (van Dijk, 2001). As critical analysts consider the text “the basic unit of communication” (Wodak, 2001, p.2), the text is usually their object of investigation. For this reason, independent texts were chosen to be analyzed in this study.

Following Fairclough (2012) and van Dijk (2001), Heberle (2000) states that the main objective of CDA is

to make people aware of how language can be 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).

Such social inequalities, according to Fairclough (2003, p. 11), may be present in texts not only in “explicit” ways (which are represented by linguistic or visual elements, for example), but also in “implicit” ones. It means that “What is ‘said’ in a text always rests upon ‘unsaid’ assumptions...” (Fairclough, 2003, p. 11). By “unsaid” assumptions, Fairclough (2010, p. 30) explains that text producers (for example) may “‘naturalize’ ideologies” by representing such ideologies as “non-ideological ‘common sense’” in discourse. For example, by producing a text for a women’s magazine, the editor may consider common sense the fact that women spend more time doing domestic chores than men. Such ideology, thus, is taken for granted, naturalized and consequently not questioned for those who read the text. Following the same line, Wodak (2001) explains that “... dominant structures stabilize conventions and naturalize them, that is, the effects of power and ideology in the production of meaning are obscured and acquire stable and natural forms: they are taken as ‘given’” (p. 3). Therefore, in order to “denaturalise” ideologies, discourse analysts aim at investigating both implicit and explicit assumptions present in discourse (Fairclough, 2010, p.30). Moreover, according to van Dijk (2001), CDA is always engaged on the defense of the oppressed, and consequently,

against the oppressor in discourse. This ideal represents what is called “solidarity with the oppressed” (van Dijk, 2001, p. 96). Thus, van Dijk (2001) states that “CDA does not deny but explicitly defines and defends its own sociopolitical position. That is, CDA is biased – and proud of it” (p. 96).

In this study, CDA is used to interpret the textual and visual analysis of the data as proposed by Fairclough (2010). However, before explaining how the analysis is carried out following Fairclough’s approach, I find it important to make the concepts of “Text”, “Discourse practice” and “Sociocultural practice” clear, since these are the dimensions of discourse proposed by Fairclough (2010, p. 132-3) which are investigated in this study. According to Fairclough (2003) “Texts” represent “parts of social events” (p. 21), since people usually use (spoken or written) language (as well as other semiotic modalities) to communicate with others in occasions such as a class, or an email, for example. Concerning ‘Discourse practice’, Fairclough (2003, p. 26) explains that in a social practice or a social event (as used by him in the quotation presented above), a person communicates through a “Genre” (which can be an interview, or a lecture, for example), and such genre used by this person represents a “way of acting”, that is, the channel chosen by them to communicate. However, besides choosing the genre, or the way of acting in order to communicate, people can also choose different kinds of “discourse” in order to represent the world. One example is “political discourse”. Thus, in this sense, discourse is aligned to “ways of representing”, since people can use different kinds of discourse to represent a single aspect of the world. Finally, discourse is also aligned to “Styles” or “ways of being”. This means that through discourse people perform their identities, “using language as a resource for self-identifying” (Fairclough, 2003, p. 26). The third concept, the ‘Sociocultural practice’ or ‘Social practice’ (as used by Fairclough, 2003) is the dimension of discourse in which the elements of texts (genres, discourses and styles) are seen as both “elements of texts, and social elements” (p. 37). This means that in this dimension, the elements of texts are related to social aspects, which in the present study concern gender issues.

Resuming the approach proposed by Fairclough (2010) which guides the analysis in this study, it consists of a) the “linguistic description” of the text (which, in this study, corresponds to the verbal and visual analysis of the data, which will be explained in more details in the next two sections); b) “interpretation of the relationship between” the descriptive linguistic analysis of the text (mentioned in ‘a’) and the

text as a discourse practice, and c) “explanation”, which is concerned with “the relationship between the discursive processes [in which linguistic description and interpretation are inserted] and the social processes” (Fairclough, 2010, p. 132). Such social processes in this study, as already mentioned, are mostly related to gender issues. Thus, taking into consideration that the main objective of the present study is to investigate how teenage girls are represented in relation to boys in the data, gender studies ground this part of the analysis. Moreover, considering that one of the social aspects CDA focuses on is “power relations” (Fairclough, 2012, p.9) (where the relations between women and men can be included), CDA and gender studies work together in this study in order to interpret and explain the results of the data analysis.

2.3 SYSTEMIC FUNCTIONAL LINGUISTICS AND THE TRANSITIVITY SYSTEM

“SFL is a linguistic theory developed by Michael Halliday” (Halliday, 1978; Halliday & Matthiessen, 2004) which is concerned with the function language has in human lives (Schleppegrell, 2012, p.21). Halliday and Matthiessen (2004) explains this theory by saying that:

We use language to make sense of our experience, and to carry out our interactions with other people. This means that the grammar has to interface with what goes on outside language: with the happenings and conditions of the world, and with the social processes we engage in (p. 24).

Thus, SFL is an important tool for discourse analysts to understand/interpret the linguistic choices made by the speaker/writer to express meanings and what functions these meanings have in the social interaction (Schleppegrell, 2012).

SFL views language as a “complex semiotic system” which consists of several levels, also known as “strata” or “stratification” (as can be seen in figure 2.1) (Halliday and Matthiessen, 2004, p. 24). Such levels are “context”, “semantics”, “lexicogrammar”, “phonology” and “phonetics”. Context has to do with the fact that any communicative activity happens under a “social process” in which its participants are

involved in. Semantics concerns the “meaning” people produce through their experiences and relationships with others. Such “meaning”, furthermore, is represented through linguistic elements, that is, the level of lexicogrammar (which consists of the interrelation between grammar and vocabulary). Finally, phonology and phonetics are sound systems through which language is expressed (Halliday and Matthiessen, 2004, p. 24-25).

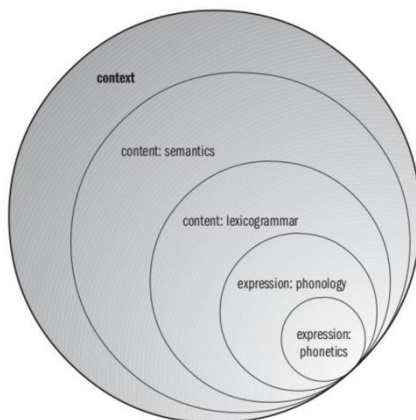


Figure 2.1. Stratification in SFL
(Halliday & Matthiessen, 2004, p. 25)

Concerning the context level, or context of situation, SFL takes into consideration three variables which interfere simultaneously in the communication process: “Field”, “Tenor” and “Mode”. Field has to do with the theme of the communicative event, Tenor is concerned with how the people involved in such event interact with each other, and Mode is concerned with the channel through which communication happens, if it is oral or written, for example (Christie & Unsworth, 2000, p. 3).

Regarding the semantic level, SFL relates Field, Tenor and Mode to three metafunctions: Ideational (related to Field), Interpersonal (related to Tenor) and Textual (related to Mode) (Christie & Unsworth, 2000), as can be seen in table 2.1. These three areas of meaning are simultaneously present in every clause. The ideational metafunction is concerned with “human experience”. Such experience consists of events which involve participants and happen under certain circumstances of time and space (Halliday & Matthiessen, 2004, p. 29). The interpersonal metafunction has to do with “social relationships” among speaker/writer

and listener/reader (Halliday & Matthiessen, 2004, p. 29-30). Finally, the textual metafunction deals with the “construction of text”, concerning the organization of the linguistic elements and cohesion (Halliday & Matthiessen, 2004, p. 30).

Variable within the context of situation	Component of language system (metafunction)
Field: social activity, topic	Ideational: to represent experience
Tenor: social roles and relations	Interpersonal: to enable interaction
Mode: medium and role of language	Textual: to achieve coherence and connectedness

Table 2.1. Relationship among contextual variables and metafunctions
(Christie & Unsworth, 2000, p. 4)

Regarding the ideational metafunction, meanings are conveyed through the grammatical system of transitivity (Halliday & Matthiessen, 2004), which supports part of the textual analysis in this study. Halliday and Matthiessen (2004) state that “the transitivity system construes the world of experience into a manageable set of process types” (p. 170). These processes proposed by them within the ideational metafunction are categorized as: “material”, “mental”, “relational”, “behavioural”, “verbal” and “existential”. Material processes are processes of “doing-&-happening” (Halliday & Matthiessen, 2004, p. 179). In other words, in this kind of process, a participant called “Actor” performs an action which may or may not be directed at another participant, the “Goal” (Halliday & Matthiessen, 2004, p. 179-180). Instead of the Goal, however, in a material clause there may be another participant, the “Range”. The Range, differently from the Goal, is either a continuation or an extension of the process (Eggins, 2004, p. 217-218). For instance, in the clause “They ran the race”, the Range ‘race’ is a continuation of the material process ‘ran’, since “you cannot have races unless you run them” (Eggins, 2004, p. 218). Besides the Goal and the Range, there is another participant which may be present in material clauses, the “Recipient” (Halliday & Matthiessen, 2004, p. 190). While the Goal is a participant which is “affected” by the material process, the Recipient “is the one that benefits from it” (Halliday & Matthiessen, 2004, p. 192). Other two participants may be present in clauses: the “Agent” and the “Causative process”. The Agent is the participant which makes the Actor performs an action. This participant usually does that through the causative process “make” (Eggins, 2004, p. 224).

Mental processes are processes of “sensing”. This means they are “concerned with our experience of the world of our own consciousness” (Halliday & Matthiessen, 2004, p. 197). In this kind of process, a participant called “Senser” (Halliday & Matthiessen, 2004, p. 201) can express “emotion”, “cognition” or “perception” (Halliday & Matthiessen, 2004, p. 198-199). Another participant, the “Phenomenon”, represents what the Senser perceives, feels or knows (Halliday & Matthiessen, 2004, p. 203). Relational processes are concerned with characterization and identification. This kind of process can be “Attributive” (when a quality, the “Attribute”, is referred to a participant, the “Carrier”) or “Identifying” (when a participant, the “Token”, is identified by another participant, the “Value”) (Halliday & Matthiessen, 2004, p. 210-230). Behavioral processes represent “physiological” and “psychological behavior”, like breathing, dreaming and smiling (to mention some) and are usually performed by a human being (the “Behaver”). Another participant, the “Behaviour”, may be present in the clause or not (Halliday & Matthiessen, 2004, p. 248, 250, 251). Verbal processes are processes of “saying” and typically contain three participants: the “Sayer”, who is the participant who says something; the “Receiver”, who is the participant who receives the message which is said by the Sayer; and the “Verbiage”, which represents what the Sayer says to the Receiver (Halliday & Matthiessen, 2004, p. 252, 255). Finally, Existential processes concern existence and are represented by the word *there + to be*. The only participant in this process is the “Existent”, which represents what exists (Halliday & Matthiessen, 2004, p. 256-258).

Some clauses extracted from the data are presented below in order to illustrate the process of categorization of linguistic elements through the transitivity system:

a) Material process

Are	you	doing	it	for the right reason? ⁶⁹
<i>Pro...</i>	<i>Actor</i>	<i>...cess: Material</i>	<i>Goal</i>	<i>Circumstance</i>

...passe	por perto de onde ele costuma ficar	e	dê	um sorriso ⁷⁰ .
<i>Process: Material</i>	<i>Circumstance</i>		<i>Process: Material</i>	<i>Range</i>

Give	him	a (sorta) hard time.
<i>Process: Material</i>	<i>Recipient</i>	<i>Goal</i>

The tiny diss	will make	him	work	harder ⁷¹ .
<i>Agent</i>	<i>Process: Causative</i>	<i>Actor</i>	<i>Process: material</i>	<i>Circumstance</i>

b) Mental process

Você	percebe	que rola aquela troca de olhares	a cada 5 minutos ⁷² .
<i>Senser</i>	<i>Process: Mental</i>	<i>Phenomenon</i>	<i>Circumstance</i>

c) Relational process

...é	bem provável	que o olhar	seja	de interesse. ⁷³
<i>Process: relational</i>	<i>Attribute</i>	<i>token</i>	<i>Process: relational</i>	<i>Value</i>

⁶⁹ Source: <http://www.seventeen.com/love/dating-advice/advice/a29351/questions-to-ask-before-you-hook-up/> - Retrieved April, 26, 2016.

⁷⁰ Source: <http://todateen.com.br/papo-bff/dar-bem-paquera-prejudicar-estudos/> - Retrieved May, 31, 2016.

⁷¹ Source: <http://www.seventeen.com/love/dating-advice/advice/a7604/best-flirting-tips/> - Retrieved May, 30, 2016.

⁷² Source: <http://todateen.uol.com.br/papo-bff/5-indicios-que-ele-da-quando-esta-a-fim-de-voce/> - Retrieved November, 25, 2015.

⁷³ Source: <http://todateen.uol.com.br/papo-bff/5-indicios-que-ele-da-quando-esta-a-fim-de-voce/> - Retrieved November, 25, 2015.

d) Verbal process

Certain topics	should be discussed	face to face,... ⁷⁴
<i>Verbiage</i>	<i>Process: Verbal</i>	<i>Circumstance</i>

e) Existential process

There's	no reason to get nervous about crafting the wittiest text ever... ⁷⁵
<i>Process: Existential</i>	<i>Existent</i>

f) Behavioural process

Normalmente,	ele	olha	de maneira indireta, seguida de um sorriso ⁷⁶ .
<i>Circumstance</i>	<i>Behavior</i>	<i>Proc.: Behavioural</i>	<i>Circumstance</i>

After discussing how the ideational metafunction works through the transitivity system in order to investigate how experiences are represented in clauses, the next section presents the main features of the grammatical system which looks into interpersonal meanings in clauses, the “mood” system.

2.4 SYSTEMIC FUNCTIONAL LINGUISTICS AND THE MOOD SYSTEM

As already pointed out, besides investigating ideational meanings, that is, the way teenage girls are represented in *todateen* and *seventeen's* texts, this study aims at looking into interpersonal meanings as well, which means that the interaction between the text writers and the reader is also investigated.

While ideational meanings are expressed through the transitivity system, as shown in the previous section, the interpersonal ones are

⁷⁴ Source: <http://www.seventeen.com/love/dating-advice/a32882/ways-texting-ruins-your-love-life-and-how-to-fix-them/> – Retrieved November, 25, 2015.

⁷⁵ Source: <http://www.seventeen.com/love/dating-advice/a32882/ways-texting-ruins-your-love-life-and-how-to-fix-them/> – Retrieved November, 25, 2015.

⁷⁶ Source: <http://todateen.uol.com.br/papo-bff/rola-ou-enrola-o-corpo-do-boy-fala-se-a-paquera-tem-futuro/> - Retrieved November, 25, 2015.

achieved by the “mood system” (Halliday and Matthiessen, 2004). According to Halliday and Matthiessen (2004, p. 107) there are two main kinds of “speech roles” which can be played by the speaker or writer (in the case of this study, *todateen* and *seventeen*’s text writers) towards the reader (in this case, *todateen* and *seventeen*’s readers): a) giving “goods-&-services” by offering something to the reader or giving her information and, b) demanding “goods-&-services”, that is, demanding action or information from the reader. The former speech role is achieved by “propositions” and the latter by “proposals” (Halliday & Matthiessen, 2004, p. 111). One way to start investigating the interpersonal meanings conveyed in propositions and proposals is by identifying the “Mood element”, which is formed by the “subject” (i.e. a nominal group) and the “finite” (i.e. a verbal group) (Halliday & Matthiessen, 2004, p. 111). For instance, in the proposition “They might get upset or ask you for a second chance at the relationship”, retrieved from the data, ‘They’ is the subject and ‘might’ is the Finite. Both together, thus, represent the Mood of the proposition. The rest of the proposition is called “Residue” (Halliday & Matthiessen, 2004, p. 114). Concerning the subject, this is the entity responsible for “the success or failure of the proposition” (Halliday & Matthiessen, 2004, p. 117), that is, it is because a proposition or a proposal has a subject that it has validity, since it is shown that the event in the proposition is performed by someone. However, it is in the finite element that interpersonal meanings are more evident. According to Halliday and Matthiessen (2004, p. 115), the finite element “relates the proposition to its context in the speech event”. It means that the choices of finite elements made by the speaker or writer in their propositions express their judgment and personal points of view. This strategy used by the speaker or writer to interact with the interlocutor has to do with the grammatical term “modality” (Halliday and Matthiessen, 2004, p. 115). However, before discussing how modality is achieved in propositions and proposals, it is important to know other elements which may belong to the mood besides the subject and the finite: the “mood adjuncts” (Halliday and Matthiessen, 2004, p. 126).

Mood adjuncts, which belong to the mood of the proposition, are usually situated just before or after the finite verbal operator (Halliday & Matthiessen, 2004). For example, in the proposition extracted from the data “If you really like this person, it’s ok to text them!”, ‘really’ is the mood adjunct and is situated right before the finite verbal operator ‘like’, belonging then, to the mood of the proposition. According to Halliday & Mathiessen, 2004, p. 128-129), mood adjuncts can express:

a) modality signaling probability (probably, definitely, perhaps, etc) or usuality (usually, never, sometimes, etc); b) temporality (eventually, once, still, already, etc) and, c) intensity (completely, almost, really, just, etc). Mood adjuncts can also represent different degrees of probability, usuality and intensity. For example, while the mood adjunct ‘always’ represents a high degree of usuality, the mood adjunct ‘rarely’ represents a low one (Halliday and Matthiessen, 2004, p. 128-129).

Resuming the issue ‘modality’, Halliday and Matthiessen (2004, p. 147) explain that when a proposition presents a degree of “probability” or “usuality”, its modality consists in “modalization”. A proposition can be modalized in three ways:

a) “by a finite modal operator” (or modal verb): “*He’ll notice that you noticed*”;

b) “by a modal adjunct of [...] probability or [...] usuality”: “*Se ele não gostasse mais de você, **provavelmente** já teria terminado, certo?*”, “*But **sometimes** your crush needs a little push*”, and

c) by the two options above in the same proposition: “*Figure out what you want in your bae, not what that person wants in you, and the ball **will always** be in your court*”.

Concerning proposals, Halliday and Matthiessen (2004, p. 147) explain that their modality can occur in two different speech functions:

a) commands: in which the modality of the proposal is concerned with “degrees of obligation” (e.g. “allowed to/supposed to/required to”) and;

b) offers: in which modality occurs through “degrees of inclination” (e.g. “willing to/anxious to/determined to”).

Such degrees of obligation and inclination in proposals are called “modulation” (Halliday and Matthiessen, 2004, p. 147). Thus, as seen in this section, both the Portuguese and the English languages provide text writers of *todateen* and *seventeen* with a range of linguistic options to modalize and modulate their propositions and proposals in order to interact with readers.

Within NUPDiscurso, studies based on SFL but which also look at multimodality are those by Abreu (2012), Almeida (2006), Bernardon (2005), Bezerra (2012), Böhlke (2008), Lorenset (2010) and Veloso (2002) (to mention some). Bezerra (2012), for example, uses SFL to investigate how language is employed to represent women’s identities in the first film *Sex and the City*. The analysis of the data shows that although women are represented as active participants in the film, they

are mostly represented in the domestic context and rarely take part in public events, reinforcing the traditional representation of women in the media.

Studies which besides using the transitivity system in order to investigate women's representation in women's magazines also used the mood system to investigate the interaction between text writers and readers are those by Figueiredo (1995), Heberle (1997) and Freitas (2005). Freitas (2005), for example, investigated interpersonal meanings in two Brazilian teenage girls' magazines. The author concluded that the discourse in these magazines not only reinforces traditional girls' stereotypes, but is also persuasive, in which a typical teenage vocabulary is used to establish an intimate relationship with the reader.

Thus, in the same way transitivity and mood systems supported the studies mentioned above, in this study, these grammatical systems also played an important role in terms of enabling me to identify lexicogrammatical and interpersonal features in love/dating texts. Furthermore, the identification of such lexicogrammatical and interpersonal choices contributed to the interpretation of the texts from a CDA perspective in terms of how girls are represented in *todayteen* and *Seventeen's* virtual magazines and what kind of relationship between the text writers and the reader is construed in the texts.

In order to reinforce the importance of SFL in CDA, Chouliaraki and Fairclough (1999) state that CDA "brings critical social science and linguistics (specifically, Systemic Functional Linguistics) together within a single theoretical and analytical framework, setting up a dialogue between them" (p. 6). Thus, in this study, SFL (more precisely the transitivity and the mood systems) and CDA work together in order to guide the interpretation of the data.

2.5 THE GRAMMAR OF VISUAL DESIGN

Besides verbal meanings, many of the studies mentioned in this thesis also investigated visual meanings. Some of them are those by Abreu (2012), Böhlke (2008), Bezerra (2012) and Lorenset (2010). Concerning teenage girls' magazines, however, only Daufemback's study (2008) has looked at visual meanings, since she has analyzed verbal and visual aspects of ads retrieved from a Brazilian teenage girls' magazine in order to understand how adolescents' bodies are represented. In accordance with Daufemback (2008), I argue for the importance of investigating not only the verbal, but also the visual

elements in the data, since both “semiotic modalities” convey meanings (Fairclough, 2012, p. 11).

Furthermore, as already mentioned, throughout the pages of the magazines’ websites there is as much written as visual information. Thus, the Grammar of Visual Design (henceforth GVD), proposed by Kress and van Leeuwen (2006), supports the visual analysis in this study. Taking into consideration the great variety of images in the media nowadays, the authors posit that “‘Visual literacy’ will begin to be a matter of survival...” (p. 3), referring to “visual literacy” as the skills an individual has to read (interpret) an image just as she/he does in written texts.

Kress and van Leeuwen (2006) explain that the GVD is considered a “grammar” since it focuses on the way visual elements are organized into “meaningful wholes”, the same way verbal language is also organized in significant ways to form “clauses”, “sentences” and “texts” (p. 1). Thus, their objective with their GVD is

to provide usable descriptions of major compositional structures which have become established as conventions in the course of the history of Western visual semiotics, and to analyse how they are used to produce meaning by contemporary image-makers (Kress & van Leeuwen, 2006, p. 1).

By stating that their GVD is applied only to the Western context, Kress and van Leeuwen (2006) explain that visual language is “culturally specific” rather than “universally understood” (p. 4). Therefore, their grammar can be applied in any place in the globe where the Western culture is predominant.

Based on Halliday’s three metafunctions, Kress and van Leeuwen (2006) also proposed three metafunctions in their GVD. The “ideational metafunction” is named “representational” and is concerned with the flow of “events”, the “participants” engaged in such events and the “circumstances” under which these events happen. The “interpersonal metafunction” is named “interactive” and deals with the “relationships among [...] viewers and what is viewed”, while the “textual metafunction” is named “compositional” and is concerned with the different positions of the visual elements in the image and the meanings such arrangement conveys (Unsworth, 2001, p. 72).

In this section, following Kress and van Leeuwen's GVD (2006), the main categories of the representational and the interactive metafunctions are explained in two different subsections and some visual categories (the ones I consider the most important) are exemplified by images retrieved from *todateen* and *seventeen*'s websites. I present here only the representational and the interactive metafunctions because, as already pointed out, I follow the same criteria adopted in the verbal analysis, in which I investigate only the ideational and interpersonal meanings.

2.5.1 The Representational Metafunction

According to Kress and van Leeuwen (2006), representational meanings can be classified as “narrative” (p. 45) or “conceptual” (p. 79). An image is considered narrative when it presents a participant (who can be an “Actor”, a “Reacter”, a “Senser” or a “Sayer”) from which vectors emanate representing action, reaction, mental processes (through “thought bubbles”) or verbal processes (through “dialogue balloons”, for example). Another participant which may be depicted in narrative images is the “Goal”. This participant is the one at which the Actor's action is aimed. Concerning the Reacter, the other participant which may be depicted in the image is the “Phenomenon”, which is the one the Reacter looks at. When an Actor is depicted performing an action towards a Goal, as in Figure 2.2⁷⁷ (in which the girl represents the Actor and the cell phone represents the Goal), the image is classified as a “unidirectional transactional action”; and when two participants perform actions towards each other, the image is classified as a “bidirectional transactional action”. On the other hand, when the Actor performs an action which is not directed at any participant, the image is classified as a “non-transactional action”. The same happens to the Reacter and the Phenomenon. If the Reacter looks at a Phenomenon, the image represents a “transactional reaction”; however, if the Reacter's gaze is not directed at any participant, as in figure 2.3⁷⁸, the image is classified

⁷⁷ Source: <http://todateen.uol.com.br/papo-bff-categoria/paquera/> - Retrieved March 31, 2016.

⁷⁸ Source: <http://www.seventeen.com/celebrity/hot-guys/news/a39252/theres-another-zayn-malik-lookalike-here-to-tear-your-heart-out-with-his-gorgeousness/> - Retrieved March 31, 2016.

as a “non-transactional reaction” (Kress & van Leeuwen, 2006, p. 74, 75).



Figure 2.2. Unidirectional transactional action



Figure 2.3. Non-transactional reaction

Conceptual images, on the other hand, represent “participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning” (Kress & van Leeuwen, 2006, p. 79). In other words, these images have to do with “conceptual relations” and not the unfolding of an event (Unsworth,

2001, p. 80). Conceptual images can categorize the participants in “covert taxonomy”, distributing them “symmetrically across the picture space” with the same size and same distance from each other; or “overt taxonomy”, in which a “Superordinate” participant is linked to two or more “Subordinate” participants which can be distributed in one or more levels (Kress & van Leeuwen, 2006, p. 87). They can also be categorized as “structured analytical” images (when a set of participants labeled “Possessive attributes” are depicted as parts which constitute a whole participant labeled “Carrier”) (Kress & van Leeuwen, 2006, p. 104), as illustrated in figure 2.4⁷⁹. In this figure, the sneaker represents the Carrier, and its lace, color and other characteristics represent its Possessive attributes. On the other hand, depicted participants can also be classified as “unstructured analytical” images, (when the “Possessive Attributes” which form or belong to the “Carrier” are depicted but the Carrier itself is not represented) (Kress & van Leeuwen, 2006, p. 104) as illustrated in figure 2.5⁸⁰. In this figure, the Possessive attributes represented by the clothes, necklaces and bracelet are depicted in the image. However, the Carrier, who would probably be a teenage girl, is not.

⁷⁹ Source: <http://www.seventeen.com/fashion/trends/news/a39247/chicken-and-waffles-sneakers/> - Retrived March, 31, 2016.

⁸⁰ Source: <http://www.seventeen.com/fashion/style-advice/tips/g1030/music-festival-clothing/> - Retrieved March, 31, 2016.



Figure 2.4. Structured analytical image



Figure 2.5. Unstructured analytical image

2.5.2 The Interactive Metafunction

Interactive meanings are concerned mainly with the relationship between the image producer or depicted participants and the viewer (Kress & van Leeuwen, 2006). This relationship happens through “Contact”, “Social distance” and “Attitude” (Kress & van Leeuwen,

2006, p. 149). Contact between the depicted participant and the viewer is classified as “Demand” when the former looks “directly at the viewer’s eyes” (Kress & van Leeuwen, 2006, p. 117), as in figure 2.6⁸¹. On the other hand, when the represented participant does not look at the viewer, establishing an impersonal contact, the image is called “Offer” (Kress & van Leeuwen, 2006, p. 119), as illustrated in figure 2.3.



Figure 2.6. Demand

Social distance, in turn, has to do with “different relations between represented participants and viewers” (Kress & van Leeuwen, 2006, p. 124). If the participant’s depiction is a “close shot” (in which only the participant’s head and shoulders are shown, as in figure 2.3), an “intimate” relation between them is suggested. However, if it is a “medium shot” (in which the participant is portrayed from their waist upwards, as the woman in figure 2.6), a “social” relation is suggested. Finally, when the participant is portrayed from a “long shot” (in which their whole body is depicted in the image), an “impersonal” involvement between them and the viewer is implied (Kress & van Leeuwen, 2006, p. 148). Attitude is concerned with the “angle” formed between the represented participant and the viewer (Kress & van Leeuwen, 2006, p. 129). It may be “Frontal” (which represents involvement between them), “Oblique” (which represents detachment between them) (Kress & van

⁸¹ Source: <http://todateen.uol.com.br/papo-bff/14-famosos-brasileiros-que-pegaram-celebridades-internacionais/> retrieved March, 31, 2016.

Leeuwen, 2006, p. 136), “High” (which assigns power to the viewer), “Low” (which assigns power to the represented participant), and finally, “Eye-level” (in which represented participants and viewer are in a level of “equality”) (Kress & van Leeuwen, 2006, p. 140). In figure 2.3, for example, the participant is depicted from an oblique angle, representing detachment between him and the viewer, while the woman on the right side of figure 2.6 is depicted from a frontal angle, suggesting more involvement with the viewer. Both, however, are represented in an eye-level angle in relation to the viewer. Thus, neither the depicted participants nor the viewer have power over each other.

To sum up, GVD plays an important role in providing the researcher with tools to interpret the images of the data from a CDA perspective, the same way as transitivity and mood systems guide the verbal analysis of this study.

After presenting the theoretical frameworks which support the analysis and interpretation of the data in this study, I present in the next two chapters the verbal and the visual analysis of the data.

3 VERBAL ANALYSIS

Clearly, in analyzing discourse we do not want to proceed like a pathologist dissecting cadavers; we want rather to study discourse in action as a functioning organism (Longacre, 1996, p. 31).

This chapter focuses on the discussion of data related to the sixteen texts in the virtual magazines *todateen* and *seventeen*, based on the first instance of discourse proposed by Fairclough (2010) – the text. To do so, in a first moment, I briefly present general verbal features of *todateen* and *seventeen*'s texts in order to contextualize the analysis. In a second moment, concerning the context of situation – Field, a brief summary of each text is presented in order to contextualize the ideational and interpersonal analysis. Subsequently, the ideational analysis is carried out following the transitivity system proposed by Halliday and Matthiessen (2004). Then, the interpersonal analysis of the texts is carried out based on the mood system also proposed by Halliday and Matthiessen (2004).

3.1 TODATEEN AND SEVENTEEN'S TEXTS

3.1.1 An overview of the verbal features

All the texts analyzed in this chapter present informal language, since slang expressions and abbreviations are frequently used. Some examples are: 'gato'⁸², '#migo'⁸³, 'to DTR'⁸⁴, 'convo'⁸⁵ and 'bae'⁸⁶. These slang expressions and abbreviations are characteristic of teenagers

⁸² A noun used to refer to an attractive boy.

⁸³ Abbreviation for "amigo".

⁸⁴ Acronym for "Define The Relationship", that is, when two people define the status of their relationship (e.g. casual dating, serious dating, etc). Source: <http://www.urbandictionary.com/define.php?term=DTR&defid=53513> – Retrieved July, 21, 2016.

⁸⁵ Stands for "conversation". Source: <http://onlineslangdictionary.com/meaning-definition-of/convo> - Retrieved July, 19, 2016.

⁸⁶ Abbreviation for "babe". Source: <http://onlineslangdictionary.com/meaning-definition-of/bae> - Retrieved July, 19, 2016.

and in the interpersonal analysis their use in the texts will be discussed in more details.

Six out of the eight texts in *seventeen* analyzed in this chapter are authored by the editors (such as Hannah Orenstein⁸⁷, Lindsay Schallon⁸⁸ and Elisa Benson⁸⁹). Text 2 (which can be found in the appendix at the end of this thesis) is authored by Amber Madison, who is a psychologist and writes books about sex and sexuality for teenagers⁹⁰; while text 3 is authored by Ashley Rickards, who is a popular actress of movies and TV series directed to teenagers and has also written a book aimed at this public⁹¹. Concerning the texts in *todateen*, they are all authored by the editorial staff of *todateen*'s website. Thus, the texts in *todateen* and *seventeen* are written by professionals whose work is aimed at this public. Besides, the texts use vocabulary which is typical of adolescents. In this way, each text seems to represent a conversation between “best friends” (the text writer and the reader), guiding and informing the teenage girl about issues which she would probably not feel comfortable to discuss with a parent, for example. Furthermore, the fact that in all the texts the reader is addressed as *you* or *você*, and in few cases as “amiga” (text 13) and “girl” (text 3), reinforces the informality and intimacy proposed by the texts.

Another interesting verbal feature of the texts is the constant presence of imperatives. As the name of the section in *seventeen* informs, for example, the texts' main objective is to provide the readers with ‘dating advice’. However, the use of imperative as advice seems to be authoritarian. Figueiredo (2008, p. 181) refers to such imperative forms as “open orders”⁹², since, according to this author, “women’s magazines work as orientation manuals for the daily feminine life”⁹³ (p.

⁸⁷ Hannah Orenstein is a journalist who writes to *Seventeen.com* texts about teen life, pop culture, dating, lifestyle among others. She has also written for *Cosmopolitan.com*, *MarieClaire.com* and others. Source: <http://hannahorenstein.com> - Retrieved March 17, 2016.

⁸⁸ Source: <https://lindsayeschallon.wordpress.com/resume/> - Retrieved March 17, 2016.

⁸⁹ Elisa Benson is a site director at *Seventeen.com*. Source: <https://twitter.com/elisabenson> - Retrieved June 29, 2016.

⁹⁰ Source: <http://ambermadisononline.com/bio/> - Retrieved March 21, 2016.

⁹¹ Source: https://en.wikipedia.org/wiki/Ashley_Rickards - Retrieved March 21, 2016.

⁹² My translation for: “ordens abertas”.

⁹³ My translation for: “As revistas femininas funcionam como manuais de orientação para a vida feminina diária”.

177). Thus, the texts in *todateen* and *seventeen* also work as manuals, since they tell the reader how to proceed to achieve a goal.

3.1.2 Context of situation – Field: What are the texts in *seventeen* and *todateen* about?

Eight texts were selected from *seventeen*'s subsection "dating advice" and eight were retrieved from *todateen*'s subsection "paquera" (except the text from July/2015 which was retrieved from subsection "amor"). These texts were posted on the websites in March, April, May, July and August/2015 and January, February and April/2016. They are in general composed of different sections, and each section is composed of a piece of advice and its explanation, providing readers with hints on how to attract boys or how to solve romantic relationship problems. Brief summaries of *todateen* and *seventeen*'s texts are presented below. Their numbering here refers to the same numbering used in the ideational and interpersonal analysis as well as their numbering in the appendix at the end of this thesis, in which the whole texts can be found.

Text 1 – 5 non-awkward ways to DTR (without having "the talk") – posted on March/2015 – *seventeen* – Subsection: Dating advice

This text is composed of five sections, with each section providing a hint to the reader in order to help her find out the status of the relationship she has with her date without having a specific conversation about the issue.

Text 2 – 3 questions to ask yourself before you hook up – posted on April/2015 – *seventeen* – Subsection: Dating advice

In this text the reader is advised to ask herself three questions before having a sexual relationship with a boy in order to avoid regrets. The questions are: "Are you doing it for the right reason?", "How far are you comfortable going?" and "Can you deal if people find out?".

Text 3 – 11 foolproof ways to turn your crush into your Bae – posted on May/2015 – *seventeen* – Subsection: Dating advice

This text is composed of eleven sections, with each section providing the reader with a hint on how to turn a friend the reader is

interested in into her boyfriend without behaving in a foolish way. Such hints vary from how the reader can use body language to attract the boy she is interested in to what she should say to him.

Text 4 – 5 tips for getting over your ex for good – posted on July/2015 – *seventeen* – Subsection: Dating advice

In this text, the author gives the reader five hints on how to get over her ex-boyfriend forever. Tips include avoiding being in the same group or place he is, techniques to avoid texting him and others.

Text 5 – 9 ways texting can majorly mess with your dating life – posted on August/2015 – *seventeen* – Subsection: Dating advice

This text is composed of nine sections. Each section is composed of a bad texting habit the reader may have and hints on how to avoid such habit interferes in her romantic relationship.

Text 6 – How to break up with somebody without breaking their heart – posted on January/2016 – *seventeen* – Subsection: Dating advice

In this text the reader is provided with hints on how to finish a romantic relationship without upsetting her date. The hints are aimed at girls who are in unofficial relationships, current official relationships, older relationships and long-distance relationships.

Text 7 – 35 of our best flirting tips! – posted on February/2016 – *seventeen* – Subsection: Dating advice

As the title mentions, in this text the reader is provided with 35 ways to flirt with a boy. The hints vary from how the reader must behave to how she must dress to attract the boy's attention.

Text 8 – Best kissing tips on how to kiss – posted on April/2016 – *seventeen* – Subsection: *Dating advice*

The text basically teaches the reader techniques on how to kiss. Such techniques are provided by the text's author and *seventeen's* readers.

Text 9 – Como o lance virtual pode se tornar real – posted on March/2015 – *todateen* – Subsection: *Paquera*

This text is composed of four sections, with each section providing the reader with hints on how to personally approach the boy with whom she has a virtual relationship.

Text 10 – Rola ou enrola? O corpo do boy fala se a paquera tem futuro – posted on April/2015 – *todateen* – Subsection: *Paquera*

In this text a psychoanalyst provides information about how a boy behaves (concerning his corporal language) when he is interested or not in a girl.

Text 11 – Ele mudou de attitude e está agindo de forma estranha. E agora? – posted on May/2015 – *todateen* – Subsection: *Paquera*

This text is composed of three sections: “Ele mudou: o gato está agindo de forma estranha”, “Será que fiz algo errado?” and “Será que ele não gosta mais de mim?”. Each section instructs the reader on what to do when she notices her boyfriend is behaving in an unusual way.

Text 12 – 15 dicas para acabar com o ciúme! – posted on July/2015 – *todateen* – Subsection: Amor

This text basically provides the reader with fifteen hints to help her avoid being jealous of her boyfriend.

Text 13 – 5 indícios que ele dá quando está a fim de você! – posted on August/2015 – *todateen* – Subsection: *Paquera*

In this text the reader is provided with five signs boys give when they are interested in a girl.

Text 14 – Aprenda a dar valor a quem gosta de você – posted on Janeiro/2016 – *todateen* – subsection: *Paquera*

This text helps the reader to find out if her romantic relationship or friendship is harming her emotional health and how to overcome this situation. A psychologist's piece of advice is also provided.

Text 15 – Como se dar bem na paquera sem prejudicar os estudos – posted on February/2016 – *todateen* – Subsection: *Paquera*

This text is composed of five sections, with hints which tell the reader how to attract a boy's attention without interfering negatively in her studies.

Text 16 – Amor à primeira vista: o que fazer quando você se apaixona por um desconhecido – posted on April/2016 – *todateen* – Subsection: *Paquera*

This text basically provides the reader with hints on how to approach a boy she fell in love with at first sight.

3.2 IDEATIONAL ANALYSIS: THE REPRESENTATION OF TEENAGE GIRLS AND BOYS IN THE ANALYZED TEXTS

Concerning the transitivity system in the data, the type of process which occurred the most is the Material, followed by Relational, Mental and Verbal processes. Behavioural and Existential processes occurred in a lower frequency and, for this reason, their occurrences are not discussed in the study.

Seven different aspects concerning mainly the representation of girls and boys were identified in the data through the lexicogrammatical analysis: 3.2.1) Girls are instructed to act in subtle and implicit ways; 3.2.2) Girls are instructed to behave in specific ways regardless of their personalities; 3.2.3) Boys are represented as free from others' judgments and free from the consequences of their acts; 3.2.4) Girls are told about what boys like and need in order to please them; 3.2.5) Girls are instructed to take care of their appearance to attract or please boys, 3.2.6) Girls are represented as insecure about their romantic relationships and; 3.2.7) Text writers assume the role of experts in romantic relationships. The examples below illustrate each one of these representational aspects with the processes highlighted in bold. It is important to mention that in complex clauses I only analyzed every

single clause when I judged it relevant for the reader's understanding of the analysis.

3.2.1 Girls are instructed to act in subtle and implicit ways

As already mentioned, material processes are the most recurrent in the data. Most of them are related to the reader, since, generally speaking, the texts tell girls what they must do to solve problems concerning their romantic lives. However, although girls are instructed to act in order to get what they want, most of the times they are advised to act in implicit ways, that is, they are not encouraged to be direct to achieve their goal. In example 'a', extracted from text 1, for instance, the reader is advised to change the focus of her conversation with the boy in a discreet way, that is, 'easing into' a conversation which is more likely to bring up the subject 'define the status of the relationship', which is the goal proposed in this text. Thus, by telling the boy how important he is to her, instead of taking the initiative to define the status of their relationship, the reader is led to believe that the boy will do it for her.

a)

	Next time your convo gets intimate,	ease into	DTR mode
	<i>Circumstance</i>	<i>Process: material</i>	<i>Goal</i>
by	telling	him	how important he is to you.
	<i>Process: verbal</i>	<i>Receiver</i>	<i>Verbiage</i>

In example 'b', retrieved from text 3, the reader is instructed to use body language to imply her interest in the person. In this way the text suggests the reader should act in a way which connotes she is interested in the boy instead of simply telling him what she feels.

b)

Lean toward	your bae	while you're talking,	or
<i>Process: material</i>	<i>Goal</i>	<i>Circumstance</i>	
subtly	bat	those eyelashes (without blinking like you're having an allergy attack),	
<i>Circ.</i>	<i>Process: material</i>	<i>Goal</i>	
and	keep	your chin	out...
	<i>Process: mat...</i>	<i>Goal</i>	<i>...erial</i>

In examples ‘c’, ‘d’ and ‘e’, extracted from text 12, the reader is advised to ‘control herself’, ‘not to act impulsively’ and ‘act in a balanced way’ when her boyfriend looks at another girl in the street. These pieces of advice suggest she must always act carefully, suppressing her instincts in order to avoid exposing her feelings in an explicit way, which may be considered “socially deviant” for a girl (May, 1988, as cited in Garner et al., 1998). Moreover, in example ‘d’, the reader is guided to show herself as a ‘reasonable girl’ by not acting impulsively, conveying the idea that reasonable girls must know how to control their feelings and act moderately.

c)

Controle-	se!
<i>Process: material</i>	<i>Goal</i>

d)

Mostre	-se	Uma garota sensata	e
<i>Process: Material</i>	<i>Goal</i>	<i>Circumstance</i>	
não faça	nada	por impulso.	
<i>Process: Material</i>	<i>Goal</i>	<i>Circumstance</i>	

e)

Aja	Com equilíbrio!
<i>Process: material</i>	<i>Circumstance</i>

Similarly, in examples ‘f’, ‘g’ and ‘h’, selected from text 9, the reader is advised to start going to the same places the boy goes in order to ease their approximation. She is also told to send him indirect sentences in order to give him a clue of what she feels for him, as if it were a serious fault for a girl to be direct about her feelings towards a boy. Besides, text 9 also offers the readers a list of indirect sentences (which may be found in the whole text in the appendix) she should send the boy in order to express her feelings towards him in a discreet way.

f)

Dê um jeito de começar a frequentar	os mesmos lugares que
<i>Process: material</i>	<i>Circumstance</i>
ele	costuma ir...
<i>actor</i>	<i>Process: material</i>

g)

Mande	indiretas...
<i>Process: material</i>	<i>Goal</i>

h)

Para as ocasiões onde o lance parece que vai esfriar ou que você quer muito dizer algo, mas não sabe como,	
<i>Circumstance</i>	
Vale a pena investir	nas indiretas,
<i>Process: material</i>	<i>Goal</i>
Seja no status do facebook, ou para a conversa do WhatsApp.	
<i>Circumstance</i>	

At some point, nevertheless, text 9 also seems to tell the reader to act explicitly. In example ‘i’, for instance, the girl is encouraged to ‘open her heart’ and ‘mandar logo a real’, which means that she must let the boy know in a direct way that she is interested in him. However, the first clause advises the reader to act this way only if she is a ‘master at confidence’. The word ‘master’ seems to be used ironically, since it is more probable that girls who read texts which provide hints on how to approach boys do not feel self-confident at the moment, even less ‘masters at confidence’. Thus, considering the reader is not self-confident the way the text mentions, she is more likely to ignore such advice.

i)

Se	você	for	mestra em segurança		
	<i>Token</i>	<i>Process: relational</i>	<i>Value</i>		
<i>Circumstance</i>					
vale a pena abrir	o coração	e	mandar	logo	a real
<i>Process: material</i> ⁹⁴	<i>Phenomenon</i>		<i>Process: material</i> ⁹⁵	<i>Circumstance</i>	<i>Goal</i>

Verbal processes are also used to advise the reader to act implicitly. In example ‘j’, extracted from text 1, the reader is advised to tell the boy that her friends are asking her about the status of their relationship and she does not know what she should answer them, trying to force him to define it. In example ‘k’, also retrieved from text 1, she is told to mention other guys when she is talking to the boy, trying to make him jealous of her and consequently forcing him to define the status of their relationship. Thus, instead of telling the boy she wants to define the status of their relationship, the reader is guided to do things that will make the boy do that for her.

j)

Casually	say	to him,
<i>Circumstance</i>	<i>Process: verbal</i>	<i>Receiver</i>
"My friends keep asking what's going on between us. What should I tell them?"		
<i>Verbiage</i>		

k)

Mention	other guys
<i>Process: verbal</i>	<i>Verbiage</i>

In text 3, this feature was also identified. In example ‘l’, for instance, the reader is advised to make “a subtle comment” which suggests she is not too interested in having a boyfriend. According to the text, in this way the reader shows she is independent and not in a rush to

⁹⁴ Although the verb ‘abrir’ in this clause does not mean the concrete action of opening something, since it is being used in a metaphorical way, it implies action, an action the reader must perform in order to achieve her objective.

⁹⁵ The verb ‘mandar’ is also used metaphorically. However, it is considered material in my analysis due to the fact that it suggests an action the reader must perform.

find a boyfriend, which may raise the boy's interest in her. Thus, the text seems to teach readers to 'play games' in a manipulative way instead of encouraging them to be confident and express their wishes in direct ways.

l)

During a casual conversation,	make	a subtle comment	that
<i>Circumstance</i>	<i>Process: verbal</i>	<i>Verbiage</i>	
eludes	to the fact that you're single and interested.		
<i>Process: mental</i>	<i>Phenomenon</i>		

It is true that in text 7, for example, some hints represented mostly by verbal processes are provided in order to encourage the reader to act in more explicit and direct ways. In examples 'm', 'n' and 'o', for instance, the reader is advised to text or leave a *Facebook* comment inviting the boy to go out with her:

m)

Text,	"I'm craving a McFlurry!! Drop what you're doin ⁹⁶ and hit the drive-thru with me?"
<i>Process: verbal</i>	<i>Verbiage</i>

n)

Leave	this Facebook comment: "This pic is hilarious. What's actually going on there?"
<i>Process: verbal</i>	<i>Verbiage</i>

After	he	responds,	say,
<i>Circumstance</i>	<i>Sayer</i>	<i>Process: verbal</i>	<i>Process: verbal</i>
"You should tell me in person. Wanna hang out this weekend?"			
<i>Verbiage</i>			

⁹⁶ This is the way the present continuous verb 'doing' was written in the original text retrieved from *seventeen's* website.

o)

	Picture-text	him	a movie poster:
	<i>Process: material/verbal</i>	<i>Recipient/Receiver</i>	<i>Goal/Verbiage</i>
and	say:	“4PM show – wanna go? I’ll even share my popcorn!”	
	<i>Process: verbal</i>	<i>Verbiage</i>	

Nevertheless, the three hints presented above are the only ones out of the thirty five hints proposed in the text which have such direct character. Thus, although the reader is sometimes advised to act in direct ways, the hints which advise her to behave subtly prevail.

To sum up, the fact that these texts advise readers to act in implicit ways seem to reinforce a sexist idea that girls can fight for what they want provided that they do not do it in a declared and explicit way. The same aspect was observed by Abreu (2012) in her study about a Brazilian comic book aimed at teenagers – *Turma da Mônica Jovem*, when she mentions that “asking a boy to date is considered too transgressive even to a so called self-sufficient girl...” (p. 81). Santos and Silva (2008), in their article in which they investigate sexuality issues and gender norms in texts retrieved from two Brazilian teenage girls’ magazines, also identified the presence of such sexist ideology in their data. These authors conclude that:

The young woman is advised to use more discrete strategies to achieve success in their attempts, since the direct initiative is an undesirable attribute according to the femininity ideals presented⁹⁷ (p. 31 – 32).

The authors call such use of “discrete strategies” by the girls “the feminine way”⁹⁸. According to them, “the feminine way” concerns “...indirect manipulative actions which may give the boy the impression that he is the responsible for the action performed...”⁹⁹ (Santos & Silva, 2008, p. 32). Thus, even if the reader of *todateen* and *seventeen* is advised to perform concrete actions, such actions rarely lead to the

⁹⁷ My translation for: “Aconselha-se à jovem mulher a usar estratégias mais discretas para alcançar sucesso em suas investidas, uma vez que a iniciativa direta é um atributo indesejado aos ideais de feminilidade apresentados”.

⁹⁸ My translation for: “o jeitinho feminino”.

⁹⁹ My translation for: “... ações indiretas de manipulação que podem dar ao rapaz a impressão de ter sido ele o idealizador da ação posta em prática...”

solution of the problem the text presents. Their actions, in turn, are supposed to make the boys define the status of their relationship (as in text 1), approach them after flirting (as in text 7) or begin a romantic relationship (as in text 3).

3.2.2 Girls are instructed to behave in specific ways regardless of their personalities

In many texts analyzed in this chapter, relational processes (the second most recurrent type of process) were used in imperative sentences (which work as “open orders” (Figueiredo, 2008, p. 181), as already pointed out) to tell the reader which characteristics (mainly psychological ones) she must have in order to achieve the goal proposed by the text. Thus, in a way, girls are instructed to behave in ways which may go against their personalities. For instance, in text 12, the first hint tells the reader to be confident in her relationship with her boyfriend in terms of jealousy (example ‘a’). However, right after this hint, the reader is advised to be an observing person, who pays attention to her boyfriend’s actions and may end up noticing if something “strange” is happening (example ‘b’). Finally, in the last hint of the text, once again it advises the reader to be self confident in relation to her romantic relationship (example ‘c’). However, if the reader is in fact confident in relation to her romantic relationship, by reading the text she may feel she will have to change her behavior in order to become a more observing person. Another point is that if the reader trusts her boyfriend, after reading the text, mainly hint two (example ‘b’), which raises the possibility of her being cheated by her boyfriend, she may start worrying about a problem she did not even know existed (Hoey, 1983, as cited in Ostermann & Keller-Cohen, 1998).

a)

Tenha	confiança!
<i>Process: relational</i>	<i>Attribute</i>

b)

Seja	observadora!
<i>Process: relational</i>	<i>Attribute</i>

Aí	você	não encana	por bobeira,	mas
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>		
fica	esperta	quando	percebe	algo estranho.
<i>Process: relational</i>	<i>Attribute</i>	<i>Circumstance</i>	<i>Process: mental</i>	<i>Phenomenon</i>

c)

Seja	segura!
<i>Process: relational</i>	<i>Attribute</i>

Another example which illustrates how girls are advised to behave irrespectively of their personalities is represented by example 'd', extracted from text 2. In this example the text states the reader does not let others' opinions control her life, as if all readers were or should be confident as the text claims. However, right after this statement, in the same sentence, the text advises the reader (through a relational process) to consider what other people would think about her if they found out that she and her boyfriend had a sexual relation. Thus, at the same time the text suggests the reader is confident since she does not care about others' opinions, it advises her to behave in the opposite way, worrying about what other people may think about her. In this way, if the reader is in fact self-confident and does not care about what others think about her actions, by reading this text she may be convinced to change her behavior. Moreover, in order to reinforce the piece of advice provided, the text seems to predict how the reader would feel if people found out what she did, as shown in example 'e'.

d)

You	don't let	other people's opinions	control	your life,
<i>Actor</i>	<i>Process: material</i>	<i>Actor</i>	<i>Process: material</i>	<i>Goal</i>
but	it'	s	worth	considering how you'd feel if your private hookup somehow went public.
	<i>Ca</i> ...	<i>Process: relational</i>	<i>Attribut</i> <i>e</i>	<i>...rrier</i>

e)

Would	You	be	embarrassed?	Upset?
	<i>Carrier</i>	<i>Process: relational</i>	<i>Attribute</i>	<i>attribute</i>

In this way the text implies that having a sexual relation with a boyfriend is wrong, since other people may find out and the girl may get embarrassed and upset because of that.

In example 'f' below, extracted from text 3, the reader is instructed to be herself and mysterious at the same time. However, not all girls can be mysterious, since this characteristic may not belong to their personalities. Thus, the reader who does not have such characteristic may be led to think that she must change her behavior if she wants to seduce the boy she is in love with.

f)

Be	yourself	while maintaining some mystery.
<i>Process: relational</i>	<i>Value</i>	<i>Circumstance</i>

As a last example of this theme, examples 'g', 'h' and 'i' below, extracted from text 15, also illustrate the fact that the reader is instructed to be herself and behave in specific ways (which may not match her personality) at the same time. In example 'g', in order to make the boy 'enchanted', a relational process is used to advise the girl to be herself and material processes are used to tell her how to behave, presenting already a contradictory idea. Then, the processes used are 1) material; 2) verbal and 3) mental, respectively, to tell her that the way she walks, speaks and looks at the boy she is in love with are important in order to call his attention (as illustrated in sentence 'h'). Finally, in sentence 'i' she is told exactly how to behave: she must smile at him, be nice and good at talking. Thus, at the same time the girl is instructed to be herself, that is, act according to her personality, she is advised to behave in specific ways which may not match her personality. This suggests that the behaviors proposed by the text are the 'right' ones, and if the reader does not follow them, she will not succeed. For instance, some girls may not be good at talking, mainly to boys they are interested in. However, by reading the text such girls may be led to think that they will attract them only if they change their behaviors as being more talkative, for example.

g)

Para	deixar	seu lindinho	encantado,
	<i>Process: relational</i>	<i>Token</i>	<i>Value</i>
	seja	você mesma,	aja
	<i>Process: relational</i>	<i>Value</i>	<i>Process: material</i>
e	saiba mostrar	todo o seu brilho.	
	<i>Process: material</i>	<i>Goal</i>	

h)

O seu jeito de andar ,	falar	ou olhar
<i>Process: material</i>	<i>Process: verbal</i>	<i>Process: mental</i>
<i>actor</i>		
podem contar pontos	a seu favor.	
<i>Process: material</i>	<i>Circumstance</i>	

i)

Se	lançar	um belo sorriso,	for	simpática	e	boa de papo,
	<i>Pr.: material</i>	<i>Range</i>	<i>Pr.: relational</i>	<i>Attr.</i>		<i>Attr.</i>
terá	tudo	para	deixar	o gatinho	na sua	
<i>Process: relational</i>	<i>Attribute</i>		<i>Process: material</i>	<i>Goal</i>	<i>Circ.</i>	

In accordance with the examples above, it is possible to affirm that the texts in *todateen* and *seventeen* suggest behavioral patterns to readers regardless of their personalities. This aspect was also identified by Ostermann and Keller-Cohen (1998) in their investigation of one Brazilian magazine and three American magazines (including *seventeen*) aimed at teenage girls. By analyzing the genre ‘quizzes’ in these magazines, the authors identify some contradictions and posit that “Perhaps the most insidious of all is that the editors repeatedly encourage the reader to be herself while simultaneously advising her to change her behavior” (Ostermann & Keller-Cohen, 1998, p. 551).

3.2.3 Boys are represented as free from others' judgments and free from the consequences of their acts

Another social aspect, this time assigned to boys, has to do with the fact that their actions seem to be represented as free from other people's judgments and consequences, differently from girls. In example 'a', extracted from text 2, a mental process is used to advise the reader to consider what other people would think about her if they found out that she and her boyfriend had a sexual relation. On the other hand, the text does not present any consequence for the boy's acts in this situation. Similarly, in example 'b' retrieved from text 12, mental processes are used to tell the reader how to behave if her boyfriend looks at a beautiful woman on the street and what she should remember before overreacting in such situation.

a)

...it'	s		worth	
<i>Ca...</i>	<i>Process: relational</i>		<i>Attribute</i>	
considering	how	you	'd feel	if
<i>Process: mental</i>	<i>Circ.</i>	<i>Senser</i>	<i>Process: mental</i>	
<i>...rri...</i>				
your private hookup	somehow	went	public	
<i>Actor</i>	<i>Circumstance</i>	<i>Process: material</i>	<i>Circumstance</i>	
<i>...er</i>				

b)

Resolva	os problemas	com a cabeça fria	e
<i>Process: mental</i>	<i>Phenomenon</i>	<i>Circumstance</i>	
lembre	-se	de que "roupa suja se lava em casa".	
<i>Process: mental</i>	<i>Senser</i>	<i>Phenomenon</i>	

c)

Não arrisque perder	o amor da sua vida	por besteira.
<i>Process: material</i>	<i>Goal</i>	<i>Circumstance</i>

Although the boy is the one who performed the action of looking at another woman while he was accompanied by his girlfriend, it is the girl who may suffer the consequence of losing him (as illustrated in sentence 'c') if she overreacts in such situation. Thus, the reader is

advised not to act instinctively, while the fact that her boyfriend followed his instincts when he looked at another woman on the street seems to be represented as natural. Mental processes, thus, were used in examples ‘a’ and ‘b’ to convey the idea that girls must ‘consider’ others’ judgments and ‘think’ about the consequences of their actions, while their boyfriends’ acts seem to be justified as natural, instinctive and inevitable. In accordance with this assumption, Garner et al. (1998), in their study in which they analyze advice texts from five teenage girls’ magazines, mention that “in teen magazines, guys simply “are”” (p. 67). They are “allowed to be wild” and “have fewer restriction” (*Teen* magazine “Why Guys Do What They Do”, 1994, p. 32 – 34, as cited in Garner et al., 1998, p. 67), while girls must think of the consequences of their acts.

3.2.4 Girls are told about what boys like and need in order to please them

Boys are also represented as *Sensers* performing mental processes which tell the reader what they need, admire, like or love. The examples below, retrieved from texts 7 (example ‘a’), 8 (examples ‘b’ and ‘c’), 12 (‘d’, ‘e’, ‘f’ and ‘g’) and 15 (‘h’) illustrate such representations:

a)

“I	love	when girls make fun of you a bit and try to drive you off-sides... ¹⁰⁰
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

b)

“...Guys	love	to be teased a little!” ¹⁰¹
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

c)

...he’	Il love wondering	what other kissing tricks you know!
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

¹⁰⁰ Direct quotation by *Chace Crawford*. See information about *Chace Crawford* in the Glossary at the end of this thesis.

¹⁰¹ Direct quotation from a *seventeen*’s reader.

d)

Ele	vai admirá-	la	muito mais desse jeito.
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>	<i>Circumstance</i>

e)

Se	seu amor	precisa	de ajuda,	esteja	por perto.
	<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>	<i>Process: relational</i>	<i>Circ.</i>

f)

O gato	vai amar vê	-la	lindona e toda produzida para ele.
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>	<i>Circumstance</i>

g)

Os homens	gostam	de mulheres decididas.
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

h)

...garotos	gostam	de meninas inteligentes!
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

By telling the reader what boys like or love and what they need, the texts suggest that it is by pleasing and satisfying boys that girls will attract them (in the case of readers who want to begin a romantic relationship) or keep their relationships successful (in the case of readers who already have one). Corroborating such assumption, Garner et al. (1998) posit that:

...contemporary teenage girls' magazines sound the same themes sounded for years in women's magazines and home economics textbooks – how to meet successfully the needs and desires of men (p. 74).

According to these authors, teenage girls' magazines convey the message that teenage girls' main objective "should be to please men and not give offense" (Garner et al., 1998, p. 74). In fact, *todayteen* and

seventeen's texts imply the same sexist ideology, that is, girls should know what boys like or love in order to behave according to their wishes. For instance, in example 'f', the reader is told that her boyfriend will love seeing her well-groomed. By saying that, the text suggests the reader should take care of her appearance in order to keep her boyfriend interested in her. Thus, most texts in *todateen* and *seventeen* are about boys and how to please them, suggesting the teenage girl should always prioritize her boyfriend's needs, even if to do so she has to put her own wills in second place (Tandoc Jr & Ferrucci, 2014).

3.2.5 Girls are instructed to take care of their appearance to attract or please boys

Another way in which *todateen* and *seventeen*'s texts instruct the reader to attract or please boys is by using material processes in order to tell her how to take care of her appearance. The examples below, extracted from texts 7 (examples 'a', 'b', 'c' and 'd'), 12 ('e' and 'f') and 15 ('g' and 'h'), illustrate how it is done:

a)

Wear	dangly earrings.
<i>Process: material</i>	<i>Goal</i>

b)

Wear	red!
<i>Process: material</i>	<i>Goal</i>

c)

Spritz	perfume	on the back of your neck.
<i>Process: material</i>	<i>Goal</i>	<i>Circumstance</i>

d)

Paint	your nails	a super-girly color.
<i>Process: material</i>	<i>Goal</i>	<i>Circumstance</i>

e)

Cuide	de si mesma!
<i>Process: material</i>	<i>Goal</i>

f)

A aparência	não é	tudo,	mas
<i>token</i>	<i>Process: relational</i>	<i>value</i>	
dá	um toque especial	no romance.	
<i>Process: material</i>	<i>Goal</i>	<i>Recipient</i>	

g)

Dê um trato	no seu visu	para	ir	à escola.
<i>Process: material</i>	<i>Goal</i>		<i>Process: material</i>	<i>Circumstance</i>

h)

Ajeitar	as madeixas,	passar	um brilho	nos lábios,
<i>Process: material</i>	<i>Goal</i>	<i>Process: material</i>	<i>Goal</i>	<i>Circumstance</i>
um lápis	no olho	e	colocar	uns acessórios legais
<i>Goal</i>	<i>Circumstance</i>		<i>Process: material</i>	<i>Goal</i>
<i>Token</i>				
fazem	toda a diferença	para	chamar	a atenção do carinha!
<i>Process: relational</i>	<i>Value</i>		<i>Process: mental</i>	<i>Phenomenon</i>

By giving the reader tips on how to take care of her appearance, the texts convey the sexist ideology that for a teenage girl who is either looking for a boyfriend (as in texts 7 and 15) or already has one (as in text 12), appearance is a very important aspect she should worry about. If the girl does not take care of her hair, lips, nails, does not wear red clothes, nice accessories and perfume, it may be harder or even impossible for her to attract a boy while flirting with him (as in texts 7 and 15) or it may contribute to make her boyfriend less interested in her (as in text 12). Freitas (2005), who analyzed texts from two Brazilian teenage girls' magazines through a CDA perspective, also found evidence which show that the magazines in fact impose aesthetic patterns on the readers. According to her, the magazines she analyzed conveyed the idea that if the reader does not adjust herself to such aesthetic patterns, she will not attract the boy she is interested in. In this way, the reader may feel discouraged and have her self-esteem negatively affected. Moreover, the author mentions that teenage girls'

magazines disseminate an ideology in which “beauty embodiment would be an obligation only for women, and not for men”¹⁰² (Freitas, 2005, p. 71) (although there are some magazines aimed at the male public, such as *Men’s Health*, for example, which provide men with hints on *workout*, *fashion* and others¹⁰³). The texts mentioned in this section also imply that ‘being beautiful’ is a crucial feature for girls (and only for girls) who want to begin a romantic relationship or keep their boyfriends interested in them. Furthermore, the ones who for any reason do not adapt themselves to the aesthetic patterns proposed by the magazines will not be able to have a boyfriend or keep the success of their relationships.

Another aspect related to beauty issues in teenage girls’ magazines is consumerism (MacCracken, 1993). Referring to the American magazine *Young Miss*, MacCracken (1993) explains that “the magazine in fact uses numerous techniques to make girls feel insecure about themselves so that they will buy products to remedy the alleged shortcomings” (MacCracken, 1993, p. 142). Regarding the examples above selected from the data, when the text writers advise the reader to wear perfume, red clothes, nice accessories or makeup, she/he is in fact suggesting the reader is not beautiful enough the way she is, which may make her feel insecure. Such insecurity may lead the reader to look for products advertised in the magazines’ websites in order to improve her appearance, generating profits to the magazines (MacCracken, 1993).

3.2.6 Girls are represented as insecure about their romantic relationships

Another characteristic of girls’ representation in *todateen* and *seventeen*’s texts is their insecurity about situations involving boys or about their romantic relationships. In order to illustrate such insecurities, sentences extracted from texts 2 (examples ‘a’, ‘b’, ‘c’ and ‘d’), 5 (examples ‘e’, ‘f’, ‘g’, ‘h’, ‘i’, ‘j’ and ‘k’), 9 (examples ‘l’, ‘m’), 11 (examples ‘n’, ‘o’) and 12 (examples ‘p’, ‘q’, ‘r’) and their lexicogrammatical classifications are presented below:

¹⁰² My translation for: “...encarnar a beleza seria uma obrigação apenas para as mulheres e não para os homens”.

¹⁰³ Source: <http://www.menshealth.com/> - Retrieved December 28, 2016.

a)

Making out		should be		fun,	but	then
<i>Carrier</i>		<i>Process: relational</i>		<i>Attribute</i>		
why	do	you	sometimes	feel		sort of...ick?
	<i>Proc...</i>	<i>Senser</i>	<i>Circ.</i>	<i>...ess: mental</i>		<i>Phenom.</i>

b)

No matter		how		it	happens,	
<i>Process: mental</i>		<i>Circumstance</i>		<i>Actor</i>	<i>Process: material</i>	
the last thing	you	want to feel	after a hookup	is	regret.	
<i>Token</i>				<i>Process: relational</i>	<i>Value</i>	
<i>Phenom.</i>	<i>Senser</i>	<i>Process: mental</i>	<i>Circumstance</i>			

c)

Ask		yourself	these questions	before anything starts,		
<i>Process: verbal</i>		<i>Receiver</i>	<i>Verbiage</i>	<i>Circumstance</i>		
so	you	can feel		great	in the moment	
	<i>Senser</i>	<i>Process: mental</i>		<i>Phenomenon</i>	<i>Circumstance</i>	
— and	confident			afterward.		
	<i>Phenomenon</i>			<i>Circumstance</i>		

d)

But	there are	tons of wrong reasons		that	probably	
	<i>Process: existential</i>	<i>Existent</i>			<i>Circumstance</i>	
<i>Agent</i>						
won't make	you	feel		great about it	the next day:	
<i>Causative</i>	<i>Senser</i>	<i>Process: mental</i>		<i>Phenomenon</i>	<i>Circum.</i>	
you	feel			pressured,		
<i>Senser</i>	<i>Process: mental</i>			<i>Phenomenon</i>		
you	think		it will get him to like you more (it won't),			
<i>Senser</i>	<i>Process: mental</i>		<i>Phenomenon</i>			
your friends		are doing		it,	or	
<i>Actor</i>		<i>Process: material</i>		<i>Goal</i>		
you		want		“more experience”.		
<i>Senser</i>		<i>Process: mental</i>		<i>Phenomenon</i>		

e)

It	can be	hard	not to take	it ¹⁰⁴	personally
<i>Car...</i>	<i>Process: relational</i>	<i>Attribute</i>	<i>...rier</i>		
			<i>Process: material</i>	<i>Goal</i>	<i>Circ.</i>
or	read into	everything your crush is or isn't texting,			
<i>Process: mental</i>		<i>Phenomenon</i>			
but	try not to leap to	conclusions	or	get	upset
	<i>Process: material</i>	<i>Goal</i>		<i>Process: relational</i>	<i>Attribute</i>

f)

Texts	are	notoriously	easy		
<i>Carrier</i>	<i>Process: relational</i>	<i>Circumstance</i>	<i>Attribute</i>		
to misinterpret,			so		
<i>Process: mental</i>					
wasting	your time	freaking out over	one or two words,	isn't	worth it...
<i>Carrier</i>				<i>Process: relational</i>	<i>Attribute</i>
<i>Process: material</i>	<i>Range</i>	<i>Process: mental</i>	<i>Phenom.</i>		

g)

You	stress way	too much	over crafting	the perfect response.
<i>Senser</i>	<i>Process: mental</i>	<i>Circumstance</i>	<i>Process: material</i>	<i>Goal</i>

h)

There's	no need	to worry about impressing	them –
<i>Process: existential</i>	<i>Existent</i>		
		<i>Process: mental</i>	<i>Phenomenon</i>
you	already	have!	
<i>Senser</i>	<i>Circumstance</i>	<i>Process: mental</i>	

¹⁰⁴ In this sentence, “it” refers to the fact that the reader’s date takes too long to text her back.

i)

You	can't stop fixating on	every text they send.
<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>

j)

If	yours [relationship]	is making	you	feel	insecure,
	<i>Agent</i>	<i>Causative</i>	<i>Senser</i>	<i>Process: mental</i>	<i>Phenomenon</i>
it	might be		time		
<i>Token</i>	<i>Process: relational</i>		<i>Va...</i>		
to talk	and	figure out	where you stand or move on.		
<i>...lue</i>					
<i>Process: verbal</i>		<i>Process: mental</i>	<i>Phenomenon</i>		

k)

Whether	you	're looking for	answers about your relationship status,		
	<i>Actor</i>	<i>Process: material</i>	<i>Goal</i>		
feeling	jealous of other girls who text him,		or	just	
<i>Process: mental</i>	<i>Phenomenon</i>				
hoping to learn	more		about your crush,		
<i>Process: mental</i>	<i>Circumstance</i>		<i>Phenomenon</i>		
reading	their texts		without their permission		
<i>Process: mental</i>	<i>Phenomenon</i>		<i>Circumstance</i>		
<i>Token</i>					
is	a serious invasion of privacy.				
<i>Process: relational</i>	<i>Value</i>				

l)

Agora,	se	pintar	insegurança,		
		<i>Process: mental</i> ¹⁰⁵	<i>Phenomenon</i>		
dá para pedir	uma ajudinha	para os amigos dele,	já que	vocês	se conhecem.
<i>Process: verbal</i>	<i>Verbiage</i>	<i>Receiver</i>		<i>Senser</i>	<i>Process: mental</i>

¹⁰⁵ Although the verb 'pintar' is material, since it refers to a concrete action, in sentence 'd' it is used metaphorically to express that the reader 'feels' insecure and, for this reason it is classified as a mental process and 'insegurança' is classified as a phenomenon.

m)

Ele	é	demais	para mim.
<i>Carrier</i>	<i>Process: relational</i>	<i>Attribute</i>	<i>Circumstance</i>

n)

Será que	fiz	algo errado?
	<i>Process: material</i>	<i>Goal</i>

o)

Será que	ele	não gosta	mais	de mim?
	<i>Senser</i>	<i>Process: mental</i>	<i>Circumstance</i>	<i>Phenomenon</i>

p)

Por acaso	você	desconfia
	<i>Senser</i>	<i>Process: mental</i>
de tudo que	o gato	faz?
<i>Phenomenon</i>		
<i>Goal</i>	<i>Actor</i>	<i>Process: material</i>

q)

Não acredita	em	nada	do que	ele	diz?
<i>Process: mental</i>	<i>Phenomenon</i>				
	<i>Verbiage</i>		<i>Sayer</i>	<i>Process: verbal</i>	

r)

Então,	por que	vigiar	os passos dele?
		<i>Process: mental</i>	<i>Phenomenon</i>

In examples ‘a’, ‘b’, ‘c’ and ‘d’ retrieved from text 2, the use of mental processes implies teenage girls feel insecure about having sex with their boyfriends. Example ‘b’, for instance, suggests the reader may regret having a sexual intercourse with her boyfriend. To avoid such regret and “feel great” and “confident” about having sex, the reader is advised to consider the three questions presented by the text: “Are you doing it for the right reason?”, “How far are you comfortable going?” and “Can you deal if people find out?”. The text seems to suggest that the girl is the only one in a romantic relationship who must think about

consequences which can result from a sexual intercourse. As if she were the only one responsible for such possible consequences. However, it is interesting to note that in a text in which teenage girls' insecurities about sexual relationships are discussed, the theme 'sexual health' is not raised. For instance, the use of condoms or contraceptive methods was not even advised. Hust, Brown and Ladin L'Engle (2008), who investigated different types of media for teenagers (TV programs, movies, magazines [*seventeen*] and music) in order to identify sexual health content, concluded that the media aimed at this public rarely presents sexual health messages. Besides, when issues related to sexual health are presented, boys are represented as "obsessed with sex and sexual performance" while "girls are responsible for teen pregnancy, contraception, and STD prevention" (p. 14). Thus, although text 2 does not present any sexual health content, my assumption that girls are represented as the responsible ones for the consequences of a sexual intercourse is corroborated by Hust, Brown and Ladin L'Engle's (2008) study, which shows that the media contents investigated "reinforced traditional gender stereotypes" (p. 19).

In examples 'e', 'f', 'g', 'h', 'i', 'j' and 'k' extracted from text 5, the mental processes (in bold) suggest girls are insecure about the text messages they send to their dates as well as the text messages they receive from them. In these sentences they are represented as apprehensive girls who "read into", "freak out" and "can't stop fixating" on every text message they receive from their boyfriends. They also "stress way too much" and "worry about impressing" their dates with the text messages they send to them. Therefore, the examples above represent girls insecure about their relationships and their necessity of being always in control of the situation, since at the same time they *worry* about what their dates think about the texts they send (as in examples 'g' and 'h'), they try to read into every word of a text their dates send them (as in examples 'e', 'f' and 'i'). In example 'l', extracted from text 9, in which the reader is guided on how to turn a relationship which happens only through the Internet into a face-to-face one, the fact that the girl may feel insecure about taking the initiative to talk to the boy personally is presented, and then, she is instructed to ask friends to introduce her to him. It seems the text suggests insecurity is a characteristic expected from girls when they have to take the initiative, since, as already mentioned in the first theme of this chapter, girls who take initiatives towards boys are considered too transgressive according to the traditional patterns of our society. Thus, the text discourages the reader to take the initiative to introduce herself to the boy since she

would be more discreet if she asked a friend to do that for her. In this case, therefore, the reader is encouraged to be insecure and such characteristic is presented as positive.

Girls' insecurity is also identified in example 'm'. In this example, a sentence is presented as if the reader herself were saying that the boy with whom she has a virtual relationship is 'too good' to date her. Although right after this statement the text tells the reader she shouldn't think the boy is too good for her, it seems to imply that it is natural for girls to think they are inferior to boys. For this reason, they feel insecure about introducing themselves to them. Thus, as the text presents it as a problem, even the girls who have never considered such issue as a problem may start to do so (Hoey, 1983, as cited in Ostermann & Keller-Cohen, 1998). Examples 'n' and 'o', extracted from text 11, present two questions that the reader is supposed to ask herself when her boyfriend begins acting in a weird way towards her: "Did I do anything wrong?"¹⁰⁶ and "Doesn't he like me anymore?"¹⁰⁷. In example 'n', the material process "fiz" is used to show the reader thinks her boyfriend is acting differently because she did something he did not like. In example 'o', on the other hand, the mental process "gosta" is used to show the reader thinks her boyfriend is behaving weirdly because he does not like her anymore. Besides showing the girl's insecurity about the situation she is going through, since she thinks it is her fault the fact that her boyfriend is behaving differently, examples 'n' and 'o' suggest these are the main questions any girl should ask herself in such situation, as if they were the most probable responsible for their boyfriend's change of behavior. It is true that the text advises the reader to avoid thinking she is the one responsible for what is happening; however, the fact that the text is divided by these two questions (with the questions as subtitles) show the reader the importance of considering them as possible reasons for boyfriends to act in weird ways. Thus, even a reader who thinks her boyfriend is acting in a different way due to other aspects which are not related to her, may begin to think that something she did may be the reason for her boyfriend's behavioral change. Finally, in examples 'p', 'q' and 'r', retrieved from text 12, in which the reader is told what to do to avoid being jealous of her boyfriend, mental process are used to ask the reader if she distrusts everything her boyfriend does, does not believe what he says and why she watches his steps. By asking the reader such

¹⁰⁶ My translation for: "Será que fiz algo errado?"

¹⁰⁷ My translation for: "Será que ele não gosta mais de mim?"

questions, the text suggests these are common attitudes for girls, representing them as insecure in their romantic relationships. Such insecurity shows how emotionally dependent on boys girls are (Abreu, 2012). Such emotional dependence was also identified by Bezerra (2008), who investigated how women are represented in the series *Sex in the city*. According to him, although the women in the series are financially independent, “this scenario changes when it comes to being emotionally independent, since all four female characters have their moment of absolute need for male companionship, much more than sex” (Bezerra, 2008, p. 110).

As can be seen in this section, in *todateen* and *seventeen*'s texts girls are very often represented as insecure about their romantic relationships or about the possibility of beginning one. If the girl has a boyfriend, she is represented as worried about the consequences of sexual intercourse, jealous (watching any action performed by him) or, she instantly thinks she is responsible for her boyfriend's different behavior. If the girl is single, on the other hand, she is represented as insecure about taking the initiative to talk to the boy she is in love with, being encouraged by the text to ask friends to do that for her, and she devalues herself considering her counterpart much better than her.

Such insecurity may be explained by the fact that in the texts, the reader is reminded of the importance of having a boyfriend (if she does not have one). Alternatively, if she already has a boyfriend, she is reminded of the importance of doing her utmost to keep their relationship successful. To do so, the teenage girl is under society's pressure, since, differently from boys who are free to be who they are (Garner et al., 1998), teenage girls “are taught how to be ‘good girls’, and socialized into attitudes and types of behavior that are considered ‘appropriate’” (Ostermann & Keller-Cohen, 1998, p. 553, 554). Besides, teen magazines advise girls to be what boys want them to be (Garner et al., 1998), instead of behaving according to their personalities. It is important to mention, nevertheless, that many times, in the texts analyzed, the reader is told to be herself, act in more direct ways towards boys and behave according to her wishes. However, most of the times, such empowerment given to the girl is overthrown by the idea that she must please boys and behave according to their wishes (Garner et al., 1998). Thus, so many impositions presented to teenage girls in *todateen* and *seventeen*'s magazines (as well as in the other magazines analyzed in previous studies mentioned in this chapter) can explain why teenage girls are represented as insecure in their romantic lives, since these magazines lead them to believe they are “entirely responsible for

the success or the failure of their relationships” (Figueiredo, 1995, p. 132, 133).

3.2.7 Text writers assume the role of experts in romantic relationships

As already mentioned in this chapter, the informal character of *todateen* and *seventeen*'s texts creates a 'talk between best friends'. However, in these 'talks', the text writers seem to assume the role of more experienced women who share their knowledge with the reader (Lorenset, 2010). In order to do so, *todateen* and *seventeen*'s texts make use of relational processes to tell the reader what 'is' and what 'is not' important, easy, difficult and so forth. The examples below, extracted from texts 5 (examples 'a', 'b' and 'c'), 6 ('d', 'e' and 'f'), 9 ('g' and 'h'), 10 ('i'), 11 ('j', 'k' and 'l'), 12 ('m'), 13 ('n', 'o' and 'p'), 14 ('q' and 'r'), 15 ('s') and 16 ('t' and 'u'), illustrate such assumption:

a)

Using a thumbs up instead of a smiley face emoji	doesn't necessarily mean	you're being friend-zoned.
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

b)

Reading and re-reading a particularly cute text	is	part of the fun of having a crush.
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

c)

...taking and sending nude photos (even of yourself)	is	a serious crime.
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

d)

Sometimes,	honesty	is	exactly what the other person needs in order to move on.
<i>Circum.</i>	<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

e)

Breaking up in person	is	the most respectful way to end the relationship.
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

f)

The best place to talk	is	one of your houses,
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>
preferably in a spot where your little brother won't interrupt.		
<i>Circumstance</i>		

g)

Se o seu lance rola exclusivamente pela Internet e você ainda não viu o boy,		
<i>Circumstance</i>		
o cuidado	deve ser	redobrado!
<i>Carrier</i>	<i>Process: relational</i>	<i>Attribute</i>

h)

Primeira lição:	ninguém	é	demais para ninguém!
	<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

i)

Segundo a psicanalista,		quando o cara está a fim,	
<i>Circumstance</i>			
o brilho nos olhos dele	é		diferente.
<i>Carrier</i>	<i>Process: relational</i>		<i>Attribute</i>

j)

A melhor maneira de resolver esse problema	é	o diálogo
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

k)

É	comum	não saber o que fazer	nessas horas.
<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>	<i>Circumstance</i>

l)

O mais importante nessas horas	é	conhecer bem o garoto e conversar sempre que algo te incomodar.
<i>Token</i>	<i>Process: relational</i>	<i>Value</i>

m)

Não é	fácil	encontrar um amor de verdade em cada esquina,	viu?!
<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>	

n)

Mas,	se ele estiver beeeeeem a fim de você,		
	<i>Circumstance</i>		
é	quase certa	que o seu ponto de vista vale super para ele.	
<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>	

o)

... papo reto	é	sempre	a melhor opção,	ok?
<i>Token</i>	<i>Process: relational</i>	<i>Circumstance</i>	<i>Value</i>	

p)

Caso vocês não sejam #bffs		
<i>Circumstance</i>		
será	bem difícil	que o carinha peça a sua opinião para tudo.
<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>

q)

Se você percebe que está sendo deixada de lado ou que a admiração com seus amigos ou namô não é recíproca,	
<i>Circumstance</i>	
é	hora de mudar!
<i>Process: relational</i>	<i>Value</i>

r)

Seguir a sua intuição	é	sempre	uma boa opção.
<i>Token</i>	<i>Process: relational</i>	<i>Circumstance</i>	<i>Value</i>

s)

Se não der toques de que está a fim,	é	bem provável	que o menino não adivinhe.
<i>Circumstance</i>	<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>

t)

Confundir amor com paixão	é	muito comum	quando nos interessamos por alguém.
<i>Carrier</i>	<i>Process: relational</i>	<i>Attribute</i>	<i>Circumstance</i>

u)

Agora,	se estiver à procura de um lance mais sério,		
	<i>Circumstance</i>		
é	bom	ir com calma e pensar antes de agir,	concorda?!
<i>Process: relational</i>	<i>Attribute</i>	<i>Carrier</i>	

Declarative sentences such as the ones presented above are very common in *todateen* and *Seveteen*'s texts. They are, in fact, categorical assertions about romantic relationships among girls and boys. Such assertions, thus, are presented through the use of relational processes, that is, processes which “characterize” or “identify” entities (Halliday & Matthiessen, 2004, p. 210). In the examples above, relational processes are used to categorize facts related to romantic relationships. For instance, in example ‘o’, the relational process ‘é’ is used to identify “*papo reto*” as being “*a melhor opção*”, or vice versa. In example ‘p’, on the other hand, the relational process ‘será’ is used to qualify “*que o carinho peça a sua opinião para tudo*” as being “*bem difícil*”. By using relational processes to inform the reader about romantic relationships, the text writers assume a superior position in relation to the reader, in which they tell what ‘is’ and what ‘is not’, leading the reader to believe that they have the truth and the reader’s only option is to believe in them. Heberle (1997, p. 142) explains that this phenomenon consists of a “generalization” of facts. According to her, by using relational processes (as the ones in the examples above), the text writer creates “frames of reference” which “become naturalized and seen as commonsense, as the ‘reality’ itself, which as such is not to be questioned or challenged”. For instance, in example ‘m’, the assertive way in which the text says it is not easy to find true love, is likely to

convince the reader of the information which is being provided. Thus, the reader may accept the information as being ‘true’ (or ‘common sense’) but also get frustrated by thinking that the search for true love is difficult. Lorenset (2010) also identified this aspect in her investigation of women’s representation in *Nova* and *Cosmopolitan*’s websites, explaining that

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 (p. 70).

Furthermore, the fact that *todateen* and *seventeen*’s text writers transmit information as if they were ‘experts’ in romantic relationships attracts readers to keep reading their texts. Teenage girls’ magazines seem to convey the idea that girls need to be “taught” how to behave (Ostermann & Keller-Cohen, 1998, p. 553-4), they are “in the process of “becoming”” better human beings (specially from boys’ perspectives), they “[are] never right just as they [are]” (Garner et al., 1998, p. 65) and, for this reason, they have to rely on the ‘truths’ presented in the magazines to solve problems in their romantic lives.

Besides girls’ and boys’ representations, which become clear in the lexicogrammatical analysis, the relationship established between the texts and the readers may be also approached through the interpersonal analysis, as proposed by Halliday and Matthiessen (2004).

3.3 INTERPERSONAL ANALYSIS: THE RELATIONSHIP BETWEEN THE AUTHORS AND THE READER

As shown in the review of literature section, SFL not only looks at clauses as a way of representing participants who may or may not perform actions under circumstances of time, space and so forth. SFL also sees discourse as “an interactive event involving speaker, or writer, and audience” (Halliday & Matthiessen, 2004, p. 106). Thus, in this section the texts are analyzed in terms of their interpersonal meanings, that is, the way the text writers interact with the reader through their texts.

As already mentioned in subsection 3.1.1, imperative constructions are recurrent in the texts analyzed in this thesis, since such texts tell girls what to do to achieve goals related to romantic relationships. Thus, it can be said that imperatives have an interpersonal (or interactive) character, since it ‘talks’ to the reader providing her with commands. Such interaction with the reader occurs in the analyzed texts through the following aspects: imperative commands, modalized propositions, modulated proposals, the use of slang expressions, questions for agreement and the use of the prefix ‘super’.

3.3.1 Imperatives

Following what has been said in section 3.1.1, *todateen* and *seventeen*’s texts present many imperative commands. Most of them are not modalized or modulated, since they demand actions in direct ways. Some examples are presented below:

- a) *“Take your hangouts public.”* (Text 1)
- b) *“Compliment your crush.”* (Text 3)
- c) *“Check out his clothes and ask about the sports team, band or brand on his t-shirt.”* (Text 7)
- d) *“Kiss him passionately.”* (Text 8)
- e) *“Converse com o gato e explique o que você está sentindo.”* (Text 11)
- f) *“Desperte a atenção dele.”* (Text 15)
- g) *“Adicione o garoto nas suas redes sociais, dê uma olhada nos gostos dele, o chame para conversar no chat.”* (Text 16)

As already mentioned, the examples above represent “open orders”¹⁰⁸ (Figueiredo, 2008, p. 181), that is, direct commands which are not emphasized or softened by any modal verb or adjunct, for example. In this way, the presence of these commands in the texts give them an authoritarian character. However, through modality strategies (Halliday & Matthiessen, 2004) the texts’ authors also tell readers what to do in mitigated ways, creating a friendlier atmosphere in their interaction.

¹⁰⁸ My translation for: “ordens abertas”.

3.3.2 Modality

In the eight texts from *seventeen* analyzed in this chapter the presence of many modal verbs which were used to either modalize or modulate propositions and proposals were identified. The most recurrent are: *will*, *can* (and its variation *can't*), *might*, *would* (and its variations '*d* and *wouldn't*'), *should* (and *shouldn't*), *could* (and *couldn't*) and *may*. In the texts from *todateen*, verbs which modalize or modulate proposals and propositions are also present, especially verbs in the simple future (which correspond to *will* in English), *pode* (which corresponds to the modal verb *can*), *deve* (which corresponds to *must* in English), conditionals (which correspond to *would* in English) and *deveria* (which corresponds to *should*). In the examples provided, the modalizing and modulating elements are underlined. Besides, reference to other studies concerning modality is provided.

3.3.2.1 Will and Would

Will and its respective realization in Portuguese *vai* (and other Portuguese verbs in the simple future) are the most recurrent modal verbs. They are used to modalize propositions as shown in the examples below:

- a) "*But there are tons of wrong reasons that probably won't make you feel great about it the next day...*" (Text 2)
- b) "*If he kisses you and you think "amazing" and want to do more, then you probably won't have regrets.*" (Text 2)
- c) "*Reading their texts probably won't give you the answers you need...*" (Text 5)
- d) "*Knowing you can pull it out anytime means you'll never have an awkward pause in conversation.*" (Text 7)
- e) "*Um olhar mais profundo também vai fazê-lo sentir um frio na barriga!*" (Text 15)
- f) "*Mesmo de uniforme, ele vai reparar no quanto você está bonita!*" (Text 15)

Will is used in the examples above to express a kind of prediction about what will happen to the reader or her counterpart if she behaves in a certain way or what will happen to the reader if she behaves according to what the texts suggest. For instance, if the reader does what is

proposed by the texts, she will probably not have regrets about having a sexual intercourse with her boyfriend (as in proposition ‘b’), she will never have an embarrassing pause in her conversation with the boy she is in love with (as in proposition ‘d’), she will make him feel butterflies in his stomach¹⁰⁹ (as in proposition ‘e’) and she will make him notice how beautiful she is (as in proposition ‘f’). Thus, although *will* is sometimes accompanied by a mood adjunct which indicates a median degree of certainty (such as *probably*, in propositions ‘a’, ‘b’ and ‘c’), it seems to indicate that things are highly likely to happen in the future. Therefore, the texts may lead the reader to believe that their authors have so much experience in the issues discussed in the texts that they can predict what will happen to her and her romantic relationship if she behaves in certain ways, convincing her that following the pieces of advice proposed by the texts is the best option for her to solve romantic problems. Heberle (1997), in the editorials of women’s magazines she investigated, concluded that *will* and the pronoun *you* were “used with other forms of modality to persuade readers to read certain features in the magazines” (p. 184). Thus, regarding the high incidence of *will* and Portuguese verbs in the simple future in *todateen* and *seventeen*’s texts, it is possible to state that the texts analyzed are very persuasive, since they may lead the reader to believe that they have the solution for all her doubts regarding love and romance.

Concerning the modal *would* and its respective realizations in Portuguese (verbs which end with ‘ria’), their incidence is considerably lower than *will* and Portuguese verbs in the simple future in the texts. See the examples below:

- g) “... *it’s worth considering how you’d feel if your private hookup somehow went public.*” (Text 2)
- h) “*Think about how you would feel if they did the same to you...*” (Text 5)
- i) “*Think how you would feel if the roles were reversed.*” (Text 6)
- j) “...*, deixe a insegurança de lado e fale que adoraria estar mais com ele no dia a dia também.*” (Text 9)
- k) “*Se ele não gostasse mais de você, provavelmente já teria terminado, certo?*” (Text 11)

The modal verb *would*, in the examples above, is used to signal conditions. For instance, in example ‘g’, the girl is advised to consider how she would feel if her hookup with her boyfriend were found out by

¹⁰⁹My translation for: “Ela vai fazê-lo sentir um frio na barriga”.

other people. Thus, in an implicit way, she is advised to think of the outcome of her actions before performing them, reinforcing again the ideology already discussed in the ideational analysis (subsection 3.2.3) that girls should always consider the consequences of their acts before acting while boys' actions are considered natural (Garner et al., 1998) and, for this reason, free from others' judgements. It is known that all people (regardless of their gender) are supposed to be responsible for their acts according to conduct rules of society. However, in teenage girls' magazines it is different. Mainly when the subject discussed concerns sex. In text 2 (from where example 'g' was extracted), for example, only the girl is advised to think of the consequences of having a sexual relation with her boyfriend, since she is even advised to worry about what others would think about her if they found out what she and her boyfriend did (see subsection 3.2.3). Santos and Silva (2008), by analyzing texts concerning sex issues in two Brazilian teenage girls' magazines, also identified lack of responsibility assigned to boys. In the texts these authors analyzed, the girl is the one responsible for the use of condoms in a sexual relation, since she is represented as the main affected in the case of an undesirable pregnancy or diseases transmission. Boy's actions, in turn, are represented in the texts as affected by biological aspects, that is, boys behave according to their nature, instinctively, and for this reason, most of the times they are not represented as the responsible ones for their own acts.

3.3.2.2 Can and Could

The modal verb *can* and its corresponding in Portuguese *pode* are the second ones which occurred the most. *Could* occurred few times and its respective in Portuguese *poderia* had only one incidence. Some examples of propositions modulated by these verbs are:

- a) "Can you deal if people find out?" (Text 2)
- b) "It could be that you're making your relationship the main event in your life right now..." (Text 5)
- c) "If they invite you to a party, you can say, "Thanks, but I'm going with my friends. I'll see you there." (Text 6)
- d) "Você também pode tentar descobrir se o lindo está tentando te enrolar." (Text 10)
- e) "Porém, você também pode estar encanando à toa." (Text 11)

The sentences presented above show the modal verbs *could*, *can* and its respective in Portuguese *pode* playing three different roles:

- a) indicating ability: “*Can you deal if people find out?*” (example ‘a’)
- b) indicating possibility: “*It could be that you’re making your relationship the main event in your life right now...*” (example ‘b’)
- c) indicating permission: “*Você também pode tentar descobrir se o lindo está tentando te enrolar.*” (example ‘d’)

Heberle (1997) also found such ambiguity created by the modal verbs *can* and *could* in her study about editorials of women’s magazines. She suggests that “Editors wish not only to modalize their propositions, but also persuade or convince readers of certain beliefs” (Heberle, 1997, p. 183). In *todayteen* and *seventeen*’s texts this aspect was also identified. For instance, in example ‘c’, the modal verb *can* is used to tell the reader what is possible for her to say if a date she is not interested in invites her to a party. However, mitigated by the verb *can*, the text writer tries to convince the reader that saying what is suggested is the best option for her in order to solve her problem, making her agree with the author’s opinion. Corroborating such assumption, Palmer (1979, p. 73, as cited in Heberle, 1997, p. 183) explains that “CAN is often used not simply to say what one can do or what is possible, but actually to suggest, by implication, that action will, or should, be taken”. Thus, what in a first moment seems to be only a possibility presented to the reader (...you *can* say...) may be unconsciously interpreted by her as an obligation (...you *should* say...).

3.3.2.3 Might and May

Might is the third modal verb which occurred the most in the texts analyzed. *May*, on the other hand, occurred fewer times. Some examples extracted from the texts are presented below in order to illustrate how these modal verbs were used:

- a) “*Even though it can be awkward and you might be super nervous, certain topics should be discussed face-to-face...*” (Text 5)
- b) “*You might be trying to play it cool, but it sends the message that you’re not into them and would rather be somewhere else.*” (Text 5)
- c) “*...they may not even realize they’re doing it.*” (Text 5)
- d) “*You might have even been in love.*” (Text 6)

- e) "*Breaking up may feel awful at first, even if you're the one doing the dumping...*" (Text 6)
- f) "*They might get upset or ask you for a second chance at the relationship.*" (Text 6)

In the propositions above, *might* and *may* were used to modalize the information by suggesting a sense of "possibility", which was also found by Heberle (1997, p. 185). For instance, in example 'a', when the text says the reader "might be super nervous", it suggests being nervous is a possibility when the reader needs to discuss certain topics with her boyfriend. Thus, instead of being categorical by saying to the reader that she will be nervous in such situation, which could be impacting information for her, the text softens it using *might*. By doing that, the text seems to show sympathy and understanding towards the reader's problem and, thus, is more likely to gain the reader's confidence and friendliness. In example 'f', the use of *might* indicates the possibility of the reader's date getting upset and asking her for a second chance if she breaks up with him. By saying that, the text abstains itself from the responsibility of what it is saying, since, instead of being categorical by saying with a higher degree of certainty that the reader's date will get upset and ask her for a second chance, the text simply suggests this possibility. Thus, whatever happens, the text cannot be blamed. Such strategy of providing information in an uncertain way, as shown in the examples above, may explain the fact that *might* was considerably more used in texts 5 and 6 than *may*. According to Eggins (2004, p. 173), *might* expresses a low degree of certainty, while *may* indicates a median degree of certainty. Thus, the authors of texts 5 and 6 may have opted by using *might* in order to strongly hide their authority in the texts.

The modal verb *might* is also used (although in few occurrences) to modulate proposals, as presented below:

- g) "*Acknowledge that distance might have played a factor in your decision to break up.*" (Text 6)
- h) "*Acknowledge that circumstances might have turned out differently if you weren't long-distance, and that's OK.*" (Text 6)

However, although the examples above are imperatives, the modal verb *might* plays the same role it plays in the previous examples, that is, it indicates possibility of certain actions and attitudes to happen, such as "distance *might* have played a factor in your decision to break up" and "circumstances *might* have turned out differently" in order to mitigate the text writer's authority.

3.3.2.4 Should and ‘Deve’¹¹⁰

The modal verbs *should* and *deve* occurred few times in the sixteen texts analyzed in this chapter. Both were used to modulate proposals, that is, indicate degrees of obligation in command sentences (Halliday & Matthiessen, 2004, p. 147). Some examples are presented below:

- a) “*Relationships should be added extras but they shouldn’t take over your life.*” (Text 1)
- b) “*Making out should be fun, but then why do you sometimes feel sort of...ick?*” (Text 2)
- c) “*If your boyfriend or girlfriend truly cares about your wellbeing, they shouldn’t ask you to do anything you’re nor comfortable with, especially if it’s illegal.*” (Text 5)
- d) “*Ele [adolescente] deve procurar ter mais amigos ou mais pessoas com quem possa conversar...*” (Text 14)
- e) “*Dentro da sala de aula você não deve trocar olhares ou mandar recadinhos, já que lá você precisa prestar atenção no professor.*” (Text 15)

Should in the sentences above express a median degree of obligation (Eggin, 2004, p. 180-181). Its degree of obligation is median because instead of imposing a command, *should* is used to advise the reader about what is right or wrong in romantic relationships. For instance, in example ‘c’, the text says that the reader’s boyfriend or girlfriend should not ask her to do things she does not want to do. However, the idea conveyed in such piece of advice is that the reader’s date must not act in such way, that such attitude is wrong. Thus, by presenting an apparently naive advice, modulated by the modal *should*, the text mitigates its authority over the reader, which expresses beliefs of what attitudes are wrong and what actions should be taken or not. The verb *deve*, in turn, indicates a high degree of obligation (Eggin, 2004, p. 181). If *should* is used to mitigate the magazine’s imposition of their beliefs on the reader, *deve* is used to present their beliefs in a more open and assertive way. For instance, in example ‘e’, the reader is told she must not flirt with the boy she is interested in or send him messages during classes. This way, through the use of the verb *deve*, the text imposes the magazine’s authority on the reader. However, even

¹¹⁰ ‘*Deve*’ corresponds to the modal verb *must* in Portuguese. *Must* had no occurrence in *seventeen*’s texts.

indicating a median or high degree of obligation, the examples ‘a’, ‘b’, ‘c’, ‘d’ and ‘e’ could be even more compulsory if they were represented as imperative commands. For instance, instead of saying: “Inside the classroom you must not flirt or send messages...”¹¹¹, the text could say: “Don’t flirt or send messages in the classroom...” Thus, *must* (or ‘deve’) is also used to mitigate an imposition on the reader. In accordance with this finding, Freitas (2005, p. 66) explains that this strategy of using modal verbs to attenuate impositions

makes the authority to be exercised through a “bestowed freedom”, that is, sometimes the reader is given the impression that she has the power to decide, when, actually, she is being shaped by an ideology which aims at the maintenance of privileges which were achieved throughout time.¹¹²

It is important to remember, however, that *must* did not have any occurrence in *seventeen*, while *deve* occurred only four times and *deveria* only once in *todateen*. Furthermore, *should* had considerably fewer occurrences in *seventeen* than *will*, *can* and *might* did. An explanation for this may be the probable intention of the texts to express thoughts and beliefs in a more discreet and softened way, to which the use of the modal verbs *might* and *can*, for example, are more appropriate. Expressing thoughts and beliefs in more mitigated ways instead of imposing them contributes to the achievement of the readers’ friendliness towards the texts.

Modalization and modulation can be also expressed in terms of modal adjuncts (Halliday and Matthiessen, 2004). In *todateen* and *seventeen* they occur as Mood Adjuncts of intensity (just/só and really/realmente), Mood adjuncts of probability (maybe/talvez, probably/provavelmente and other variations which will be shown in the analysis) and Mood adjuncts of usuality (sometimes/às vezes, always/sempre and never/nunca, besides variations which will be shown

¹¹¹ My translation for: “Dentro da sala de aula você não deve trocar olhares ou mandar recadinhos, já que lá você precisa prestar atenção no professor”.

¹¹² My translation for: “... faz com que a autoridade passe a ser exercida através de uma “liberdade outorgada”, isso é, às vezes passa-se à leitora, a sensação de que ela tem o poder de decisão, quando na realidade está se encaixando numa ideologia que visa à manutenção de privilégios adquiridos ao longo dos tempos”.

in the analysis). Such mood adjuncts play an important role in terms of proposing interaction with the reader. The mood adjunct of intensity ‘just’ (discussed right below), for example, is usually used in imperative commands in the texts, which, as already explained, are very persuasive.

3.3.2.5 Mood adjuncts of intensity

3.3.2.5.1 *Just*

Just, which is considered a “softener” by Ravelli (2000, p. 50), is the most recurrent adjunct (Halliday & Matthiessen, 2004, p 129) in the texts from *seventeen*, just like Heberle (1997) observed in her study. Its respective occurrence in Portuguese, *só*, however, rarely occurred. Examples retrieved from *seventeen* and *todayteen* are presented below:

- a) “... just don’t wink – I promise you first hand, it’s weird and harder than it looks.” (Text 3)
- b) “The temptation can be real, but just don’t do it.” (Text 5)
- c) “You can probably just let this one fizzle out naturally.” (Text 6)
- d) “Treat it like ripping off a Band-Aid and just get it over with.” (Text 6)
- e) “Then just introduce yourself.” (Text 7)
- f) “... se você quiser mesmo o #carinha, é só seguir os indícios acima a seu favor...” (Text 13)

In examples ‘a’, ‘b’ and ‘d’, for instance, the use of *just* seems to mitigate commands. Instead of saying “don’t wink”, “don’t do it” and “get it over with”, which may sound too directive and even impolite to the reader, the writers use *just* to attenuate their impositions, giving a more friendly and polite character to the texts. In this way, the reader may not realize that she is being given orders. Another interesting aspect of the use of *just*, according to Ravelli (2000, p. 50), is the fact that by using this mood adjunct, the texts imply that what the reader is being asked to do are easy and simple tasks: “... just let this one fizzle out naturally”, “... just introduce yourself.”, “... é só seguir os indícios...” Thus, the use of *just* is another strategy used by the text writers to attenuate the compulsory character of the texts.

3.3.2.5.2 *Really/realmente*

Really is the second adjunct which occurred the most in *seventeen*. Its correspondent in Portuguese *realmente*, however, had few occurrences in *todateen*. The examples below show how these adjuncts of intensity (Halliday & Matthiessen, 2004, p. 129) are used:

- a) “*It will make him really think about what he wants with you.*” (Text 1)
- b) “*There’s really only one right reason to hook up with a guy—because you want to.*” (Text 2)
- c) “*If you’re really into someone, show it!*” (Text 3)
- d) “*And really, who hasn’t done that?*” (Text 5)
- e) “*But if you’ve really only been dating for a few weeks (and, uh-oh, you just realized you made a huge mistake by making it Facebook official) and you guys hardly hang out in person anyway, a thoughtful phone call might be OK.*” (Text 6)
- f) “*There’s no right or wrong answer here — it all comes down to how you really feel inside.*” (Text 6)
- g) “*If you don’t have that same completely cool attitude, fake it until you really feel it.*” (Text 7)
- h) “*Você realmente acha que o lance só vai acontecer mesmo pela internet porque o boy faz o tipo cobiçado e você está longe de ser a garota dos sonhos dele?*” (Text 9)

Really and *realmente* are used in the examples above to intensify mental processes related to the reader or her counterpart (such as “*It will make him **really think** about...*”, “*...how you **really feel**...*”, “*... you **really feel** it*” and “*Você **realmente acha** que...*”) and also to intensify facts (such as “*There’s **really only one right reason**...*”, “*If you’re **really into someone** ...*”, “*And **really, who hasn’t done that?***” and “*But if you’ve **really only been dating for a few weeks**...*”). By emphasizing such facts and how the reader feels in certain situations, the texts convey the idea of confidence and authority in the subjects discussed in the texts. In this way, the reader is led to believe in the information provided in the texts, accepting them as “truths”. Lira (2009), who also investigated Brazilian teenage girls’ magazines from a critical discourse analysis perspective, also identified the use of *realmente* in her data to reinforce the text writers’ opinion.

3.3.2.6 Mood adjuncts of probability

3.3.2.6.1 *Maybe/talvez, probably/provavelmente, com certeza, certamente*

Maybe, talvez, probably and *com certeza* are the most recurrent mood adjuncts of probability in *today* and *seventeen*. *Provavelmente, bem provável, quase certeza*, and *certamente* also occurred, although with a lower frequency. The examples below illustrate how these adjuncts were used to modalize propositions in the texts:

- a) "Maybe you weren't ready to go as far as you did..." (Text 2)
- b) "Reading their texts probably won't give you the answers you need..." (Text 5)
- c) "Se ele não gostasse mais de você, provavelmente já teria terminado, certo?" (Text 11)
- d) "Mas, se ele estiver beeeeeem a fim de você, é quase certeza que o seu ponto de vista vale super para ele." (Text 13)
- e) "... quando isso acontecer, com certeza ele vai pedir desculpas!" (Text 13)
- f) "Assim, você vai conhecer muitas pessoas diferentes e certamente encontrar aquele que te valoriza..." (Text 14)
- g) "Se não der toques de que está a fim, é bem provável que o menino não adivinhe." (Text 15)
- h) "... tudo acontecerá no tempo certo e, com certeza, os encontros serão mais frequentes." (Text 16)

The adjuncts in the examples above are used to express opinions about different issues concerning romantic relationships, not categorically, since the use of adjuncts such as *maybe* and *probably* may soften the discourse (Heberle, 1997, p. 164), creating a friendlier and less compulsory relationship between text writers and readers. According to Heberle (1997), "Modalization helps editors to create an effect of simulating a 'free choice' for readers to agree or disagree with the editors' or the magazine's stance" (p. 164). For example, in sentences 'a', 'b' and 'c' above, the adjuncts *maybe*, *probably* and *provavelmente* indicate uncertainty, indeterminacy from the part of the writers, allowing the reader to decide if she believes that *maybe* she was not ready to go as far as she did (example 'a'), that reading her boyfriend's text messages *probably* will not give her the answers she

needs (example ‘b’) or that her boyfriend *probably* had already broken up with her if he did not like her anymore (example ‘c’). On the other hand, in the propositions above, some adjuncts have a high degree of certainty, such as *com certeza* (in examples ‘e’ and ‘h’) and *certamente* (in example ‘f’) (Eggins, 2004, p. 173). With these adjuncts, the writers present their opinions in a more categorical way. For instance, the proposition ‘e’ (“... *quando isso acontecer, **com certeza** ele vai pedir desculpas!*”) is more assertive and allows the reader less options to choose if she agrees or not with the text’s author than if it were: “... *quando isso acontecer, **provavelmente** ele vai pedir desculpas!*”. In examples ‘d’ and ‘g’, in turn, the adjuncts of probability *certeza* and *provável* do not play their role alone. They are accompanied by adjuncts of intensity such as *quase* and *bem* which situate them in between high and median degrees of certainty. Summing up, in *todateen* and *seventeen*, the authors modalize their propositions in different ways to persuade the reader to agree with their point of view. Sometimes they indicate uncertainty about their opinions, allowing the reader to choose if she believes or not in them (using adjuncts as *probably/provavelmente* and *maybe/talvez*, for example) and, sometimes they signal more assertiveness and, consequently, are more persuasive in their discourse (using adjuncts such as *com certeza* and *certamente*, for example). According to Heberle (1997, p. 164), such strategies contribute “to gently persuade readers to accept editors’ point of view...” In this way, writers in *todateen* and *Seveteen* try to establish a relationship of agreement, or even complicity with their readers, attracting them to keep reading their texts.

3.3.2.7 Mood adjuncts of usuality

3.3.2.7.1 *Sometimes/às vezes, never/nunca and sempre*

Sempre and *sometimes* are the mood adjuncts of usuality which occurred the most in *todateen* and *seventeen*. Others are: *never*, *nunca*, *always*, *muitas vezes* and *às vezes*. Some propositions extracted from the texts are presented below to illustrate how these adjuncts are used to modalize discourse:

- a) “*Making out should be fun, but then why do you sometimes feel sort of...ick?*” (Text 2)
- b) “*Sometimes, your actions can speak louder than word.*” (Text 3)
- c) “*Sometimes, honesty is exactly what the other person needs in order to move on.*” (Text 6)
- d) “*E não tem coisa melhor do que isso, o papo reto sempre vai terminar com qualquer climão entre os dois!*” (Text 13)
- e) “*Seguir a sua intuição é sempre uma boa opção.*” (Text 14)
- f) “*Sentir ciúme nunca é uma coisa legal.*” (Text 12)
- g) “*Here’s how to move on and make sure you never, ever get back together, for good.*” (Text 4)
- h) “*Muitas vezes as pessoas encanam com coisas que não valem a pena.*” (Text 11)
- i) “*Tá certo que às vezes é bem difícil ver os problemas da relação quando amamos...*” (Text 14)

It is interesting to note that in *seventeen*, *sometimes*, which is a mood adjunct with low degree of usuality (Eggins, 2004, p. 173), is the most frequently used to modalize propositions. It means that in *seventeen*, writers express more uncertainty in what they say. For instance, in example ‘b’, the author uses *sometimes* and the modal verb *can* to soften the force of her proposition, since it is less abrupt and impacting for the reader if the author says “***Sometimes**, your actions **can** speak louder than word*” rather than “*Your actions **will always** speak louder than words*”. Besides, the adjunct of usuality *always*, which has a high degree of usuality (Eggins, 2004, p. 173), had only 3 occurrences in the texts from *seventeen*. On the other hand, its respective form in Portuguese, *sempre*, had many occurrences in *todateen*, suggesting that in *todateen* writers express their ideas with a higher degree of usuality and, consequently, with a higher degree of

certainty. For instance, in example ‘d’, the text writer could be more cautious and subtle if she said “*sometimes, a sincere talk can eliminate any bad atmosphere between them*”. However, she opts to say it in a more assertive way, using the adjunct of usuality *sempre* accompanied by the verb in the future *vai*: “...o papo reto *sempre vai* terminar com qualquer climão entre os dois!”. Thus, concerning mood adjuncts of usuality, the texts in *todateen* seem to be more assertive than in *seventeen*. However, even though in *todateen* the texts seem to be more assertive than in *seventeen*, it is true that both magazines present a high degree of modality in their texts, as can be seen in the examples presented so far. Therefore, in both *todateen* and *seventeen*, writers seem to be careful on choosing linguistic elements (such as modal verbs and their respective realizations in Portuguese, and adjuncts) which make their discourse more pleasant, or even polite, and with a friendlier character, in order to establish a relationship of sympathy with the reader. Heberle (1997, p. 197) also identified such features in the editorials of Women’s magazines she investigated, concluding that in women’s magazines “editors are cautious about what they say so as not to displease their customers, the readers.” In addition, although teenage girls’ magazines’ editors and writers use many imperative commands to persuade the reader to do what they suggest (as already pointed out in this chapter), they try to balance such commands with modalized discourse. As pointed out by Heberle (1997, p. 197), “as much as possible readers cannot be forced to accept ideas bluntly or abruptly, and the use of modal adverbs contribute to soften editors’ sayings.”

Besides the use of modal verbs and mood adjuncts to modalize and modulate discourse, writers in *todateen* and *seventeen* also make use of other linguistic strategies in their texts in order to create an informal atmosphere of friendship and confidence among them and their readers, as if they were talking in a face-to-face mode. Such strategies are the use of slang expressions, questions for agreement and of the prefix “super”.

3.3.2.8 The use of slang expressions¹¹³

Another way in which the text writers establish a friendly and intimate relationship with the readers is by using slang expressions in

¹¹³ A glossary with the meanings of the slang expressions which appear in both *todateen* and *seventeen* can be found at the beginning of this thesis.

their discourse. Some examples retrieved from the texts are presented below:

- a) "... *imagine how smoothly each and every conversation with any potential hottie can go.*" (Text 3)
- b) "... *invite your besties to pin stuff to it too.*" (Text 4)
- c) "*Agora, se pintar insegurança...*" (Text 9)
- d) "*Uma delas é ficar de olho na linguagem corporal do gato!*" (Text 10)
- e) "*Se você vive duvidando do que ele diz, é bom repensar esse lance...*" (Text 12)
- f) "*Caso vocês não sejam #bffs, será bem difícil que o carinha peça a sua opinião para tudo.*" (Text 13)
- g) "*Se você percebe que está sendo deixada de lado o que a admiração com seus amigos ou namô não é recíproca, é hora de mudar!*" (Text 14)
- h) "*Dê um trato no seu visu para ir à escola.*" (Text 15)
- i) "*Agora, se ele não foi legal com você ou pareceu indiferente, a solução é desencanar.*" (Text 16)

Using slang expressions seems to make the texts more attractive to the reader. Such strategy conveys the idea that both the writer and the reader speak "their own language" (García, 1988, p. 150, as cited in Ostermann & Keller-Cohen, 1998). Besides, this strategy seems to be an effective way to "sell" the texts to the reader and, consequently, their hidden ideologies. Corroborating with such assumption, Freitas (2005) posits that:

By impregnating the discourse with chosen slang words, the author makes use of a powerful linguistic trap, since such affective, informal and natural way approaches the reader, making the interaction seem less asymmetric and the conveyed ideas very simple, daily and natural. It becomes, then, an efficient way to provide concepts, crystallize opinions and shape the teenage reader's identity...¹¹⁴ (p. 69-70)

¹¹⁴ My translation for: "Ao impregnar o discurso com escolhas de gírias, a autora lança mão de uma poderosa armadilha linguística, pois esse jeito afetivo, descontraído e natural aproxima a leitora, fazendo com que a interação pareça menos assimétrica e com que as ideias veiculadas pareçam bastante simples, cotidianas e naturais. Torna-se, então, uma forma eficaz de se passar conceitos, cristalizar opiniões e moldar a identidade da adolescente leitora..."

Thus, the use of slang expressions not only attracts the interest of the magazines' target public, but they also reinforce ideologies in a mitigated way, that is, in a discourse whose persuasive character is disguised by typical teenage girls' conversational features.

3.3.2.9 The use of questions for agreement

The writers also increase their interaction with the readers by asking questions to them (such as: *right?*, *né?*, *ok?*) right after statements, as if they wanted the reader to agree with what they are saying. Some examples are:

- a) "*It would be a nightmare, right?*" (Text 5)
- b) "*Triste, né?*" (Text 11)
- c) "*Se ele não gostasse mais de você, provavelmente já teria terminado, certo?*" (Text 11)
- d) "*Isso não quer dizer que é para virar detetive e fiscalizá-lo, tá?!?*" (Text 12)
- e) "*Não vai querer que outra mulher se intrometa e faça isso em seu lugar, vai?!?*" (Text 12)
- f) "*O mesmo acontece com ele, afinal, quem se importa não deixa você esperando, não é mesmo?*" (Text 13)
- g) "*A sorte está ao lado de quem busca as oportunidades, sabia?*" (Text 15)
- h) "*Agora, se estiver à procura de um lance mais sério, é bom ir com calma e pensar antes de agir, concorda?!?*" (Text 16)

By using words such as the ones underlined in the propositions above as questions, the text writers seem to demand the reader's confirmation or agreement with what they are saying. Of course they do not expect the answers. However, this strategy gives the reader the impression that she is talking to the writer in a face-to-face mode. Thus, their "conversation" becomes more intimate and interactive. Besides, according to Freitas (2005, p. 76), such questions avoid "contestations"¹¹⁵ from the reader's part, since they induce them to agree with what is said. For instance, in example 'a', the question "*right?*" at the end of the statement "*It would be a nightmare*" is more likely to induce the reader to agree with the text's author than the

¹¹⁵ My translation for: "contestações".

opposite. However, at the same time that the questions induce the reader to agree with what is said, they make her believe that she has “some power to decide”¹¹⁶, when actually, she is led to agree with the ideas represented in the texts (Freitas, 2005, p. 76).

Although the objective in this study is not to compare the results of the analysis of the texts in *todateen* with those in *seventeen*, it is interesting to note that in *seventeen* there was only one occurrence of a question for agreement, that is the one represented in example ‘a’ above. This fact can be interpreted as *todateen* being more interactive with the readers than *seventeen*. While in *todateen* the author constantly asks confirmation from the part of the reader (the examples above are just some of the innumerable found in the texts), simulating then an intimate atmosphere which suggests they are talking in a face-to-face mode, the texts in *seventeen* seem to focus on transmitting information more than asking the reader for confirmation of what is said, although their texts also ask questions to the reader, such as: “*Would you be embarrassed?*” (text 2) and “*And really, who hasn’t done that?*” (text 5). Thus, the relationship established between the texts in *todateen* and the reader seems to be more democratic and interactive than the one proposed by the texts in *seventeen*.

3.3.2.10 The use of the prefix *super*

Super is used in *todateen* and *seventeen* as a) a prefix (e.g.: super-weird, superbem) and, b) an adjunct of intensity (e.g.: super nervous, super uncool). Here are some examples of the use of *super* in the data:

- a) “*Maybe you weren’t ready to go as far as you did, or things have been super-weird between you and the guy ever since...*” (Text 2)
- b) “*Ok, so you know ghosting them would be super uncool...*” (Text 6)
- c) “*Antes de investir nesse lance, vale suuuper a pena saber tudinho sobre esse tal príncipe: ele é mesmo quem diz ser?*” (Text 9)
- d) “*Não adianta nada o cara estar superbem no namoro e você toda tristonha.*” (Text 12)
- e) “*Isso é supernormal!”* (Text 12)

¹¹⁶ My translation for: “algum poder de decisão”.

As can be seen in the examples above, *super* is used as much in *seventeen* as in *todateen* to express an exaggeration of intensity. For instance, it is more impacting to say “*things have been super-weird*” (example ‘a’) or “*Isso é supernormal*” (example ‘e’) than saying “*things have been very weird*” or “*Isso é muito normal*”. According to Freitas (2005, p. 72), linguistic choices like *super* have “a purpose to impact”¹¹⁷ or “play with the reader’s fantasy”¹¹⁸, since such choices “present an emotional and affective character replete with interpersonality”¹¹⁹. Thus, by using such affectionate vocabulary, the writers intend to gain the reader’s confidence and, consequently, convince them of their ideas and beliefs. For example, in proposition ‘e’, instead of telling the reader that disagreements between the boy and the girl in a romantic relationship are normal, the writer chose the prefix *super* to intensify “the normality” of these disagreements. This way the writer seems to show sympathy towards the reader’s problem, comforting her by saying she should not get worried if she and her boyfriend disagree sometimes, since it is ‘super’ normal. The reader, in turn, may feel supported by the writer and willing to keep reading their texts. Diminutive words such as “*tudinho*” (in proposition ‘c’) and “*tristinha*” (in proposition ‘d’) also have the role of expressing intimacy and closeness between the text writer and the reader. Thus, by choosing the linguistic elements presented in this section, it seems easier for the text writers to establish a friendly and intimate relationship with the readers, making sure they will keep reading their texts every month. Another point is the close relation these diminutive words have with stereotypes of femininity disseminated in society. According to Freitas (2005), diminutive words in teenage girls’ magazines do not represent only a “conversational style, typically feminine”¹²⁰ (p. 67), but also contribute to “the construction of a young girl’s character which fits into the stereotype of a childish, fragile and naive person”¹²¹ (p. 68). Thus, besides producing persuasive interpersonal meanings, the use of diminutive words in the texts also reinforces sexist stereotypes which represent teenage girls as infantile, naive and weak people.

¹¹⁷ My translation for: “a finalidade de criar impacto”.

¹¹⁸ My translation for: “brincar com a fantasia da jovem leitora”.

¹¹⁹ My translation for: “apresentam uma carga emocional e afetiva carregadas de interpeoalidade”.

¹²⁰ My translation for: “estilo conversacional, tipicamente feminino”.

¹²¹ My translation for: “a construção da imagem de uma jovem que se enquadra no estereótipo de pessoa infantilizada, frágil e ingênua”.

To conclude this section, it is possible to state that the data from *todayteen* and *seventeen* make use of a variety of linguistic strategies such as modality (Halliday & Matthiessen, 2004), questions for agreement directed to the reader, slang expressions and informal address in order to make the reader feel as close as possible to them and to their ideas and points of view. In this way, the reader may not even notice that she is being led to accept biased and traditional concepts and ideas which may influence her identity construction.

4 VISUAL ANALYSIS

In this chapter a discussion of the twenty seven images which integrate the multimodal texts in this study is carried out. After a contextualization of the general visual features of the websites and texts, the representational and interactive analyses of the images are presented and discussed based on Kress and van Leeuwen's (2006) GVD. References are made to the verbal analysis in order to show if the meanings conveyed in an image, for example, corroborate the ones implied in its respective verbal text or vice versa, since both visual and verbal elements compose multimodal texts.

4.1 AN OVERVIEW OF THE VISUAL FEATURES IN THE WEBSITES



Figure 4.1. *todateen's* website¹²²

As can be seen in Figure 4.1 above, the colors in *todateen's* website are mostly shades of pink and purple, which are traditionally related to love and femininity. The name of the magazine is displayed on the top left-hand side of the homepage as if it had been embroidered on jeans, which is a very popular piece of clothing with teenage girls¹²³.

¹²² Source: <http://todateen.com.br/> - Retrieved September, 5, 2016.

¹²³ As most of the images from the data represent their teenage participants either from their waists or chests upwards, it is not possible to see whether they are wearing jeans or not in order to state it is a very common piece of clothing among them. However, just by looking at teenagers on the streets or the fashion sections of *todateen* and *seventeen*, it is possible to realize that jeans are very often worn by them in a variety of occasions.

Next to the name of the magazine, on the top right-hand side, there are buttons (simulating jeans buttons) which allow the reader to access *todateen*'s page on *You tube*, *Twitter*, *Facebook*, *Instagram* and the content available for cell phones and *iPads*. Above these buttons, on the top right-hand side of the page, a red sign which imitates a clothes tag has the description: "have the best of *todateen* on your cell phone. Subscribe now!"¹²⁴ Beforehand, thus, it is possible to state that these visual elements create a playful and inviting atmosphere which fosters a close and friendly relationship between the magazine and its readers, attracting them to keep visiting *todateen*'s website. In addition, the magazine subscription in cell phone format (as can be seen in the red tag on the top of the homepage) and tickets for the fourth edition of a *todateen*'s event, *festival todateen*, are offered (right above the name of the magazine, on the left and on the right sides of the homepage). These visual elements contribute to simulating this attractive and informal atmosphere at the same time that they assign a mitigated but strongly persuasive character to *todateen*'s website.

Below the name of the magazine the sections 'teenweek', 'toda diva', 'papo de bff', 'gatos', 'blogs', 'testes', 'fun', 'astral' and 'vc na tt' are presented. Within these sections are subsections. For example, within the section 'papo de bff' are the subsections: 'festival todateen', 'amizade', 'amor', 'meu mundo', 'paquera' (from which the data was selected) and 'papo sério'. Below the names of the sections, the image and the title of the latest texts are presented changing automatically from one to the other, giving the homepage a dynamic character. According to Lorenset (2010), who also identified such movement in the Brazilian website she analyzed, this feature is very "eye-catching" (p. 32), since the constant movement of the images is more likely to attract the reader's attention than if they were static as they are in printed magazines.

¹²⁴ My translation for: "Tenha o melhor da *todateen* no seu celular. Assine agora!"

Papode BFF

Home > Papode BFF > Amor > Beijo bom: 20 dicas para arrasar!

Profissão: O que um webdesigner faz? 11 dicas para fazer a paquera no WhatsApp decolar

Tweetar G+ 2 Curtir 131

17
09/2016

AMOR, MEU MUNDO, PAQUERA
Beijo bom: 20 dicas para arrasar!
Postado por: MARIA VICTORIA MAZZA
Separamos 20 dicas pra você mandar muito bem no beijo

Festival todateen

Nós sabemos que não existe nenhuma fórmula perfeita ou mágica para arrasar na hora do beijo. Afinal, é algo muito pessoal, depende da química, do lugar... Maaas, algumas dicas são mais do que fundamentais para seguir antes, durante e depois - e se tornar a rainha da bitoca, seja no rolê ou com seu namô!



Figure 4.2. *todateen's 'paquera' text*¹²⁵

By selecting a text, the reader finds the name of the section from where it belongs to on the top of the homepage. As can be seen in Figure 4.2 above, the section is ‘papode bff’ and it is in a white and large font in a pink background. Alongside is a stylized representation of two girls (best friends forever or ‘bffs’) hand in hand. This picture seems to suggest the reader’s best friend forever is the text writer, since this professional is the one who simulates a talk (or ‘um papo’) with the reader through her/his informal text. Thus, as already mentioned in the previous chapter, this intimate relationship established between the reader and the text writer leads the former to trust in what is said in the

¹²⁵ Source: <http://todateen.com.br/papo-bff/20-formas-de-arrasar-no-beijo/> - Retrieved November, 9, 2016.

text, persuading her to keep reading the website content in order to get some love advice.

Below the name of the section, the reader finds more suggestions of readings and can ‘like’ the text through the icons of the social networks *Twitter* and *Facebook*. The text, then, is presented with the date it was posted on the website on the left, in a pink square, and the title in pink on the right (as can be seen in figure 4.2). Right below the title is the name of the editor who posted the text and, below it, a caption introducing the content of the text in a smaller and gray typeface. Some texts have only one picture which is usually displayed at its beginning (as can be seen in texts 9, 10, 11, 14, 15 and 16 in the appendix). Others, however, are interspersed with more images (as can be seen in texts 12 and 13 in the appendix). In some texts, the images have movement. The image of the tiger with pink hearts surrounding him in Figure 4.2, for example, moves on the website. This makes the image more attractive and interactive towards the reader. In the data, the images of texts 12 and 13 also move on the website, since they were extracted from movies and video clips.

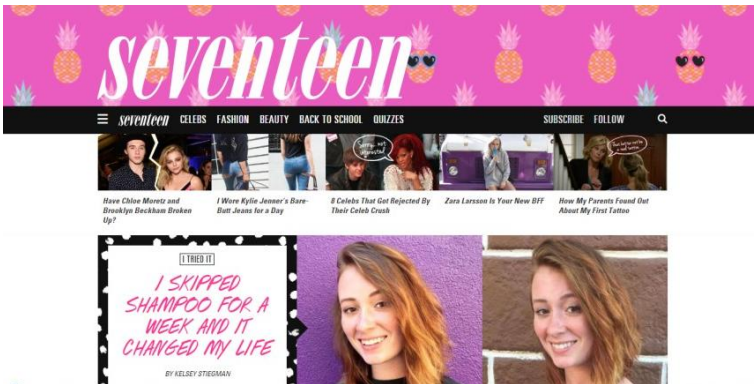


Figure 4.3. *seventeen*'s website¹²⁶

¹²⁶ Source: <http://www.seventeen.com/> - Retrieved September, 5, 2016.

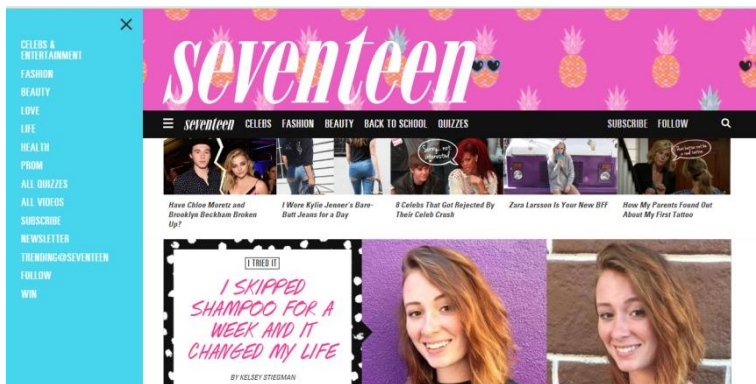


Figure 4.4. *seventeen*'s sections¹²⁷

Concerning the visual elements of *seventeen*'s website, its layout is very colorful and the name of the magazine is displayed on the top of the homepage occupying its full width (as shown in Figure 4.3). Similarly to *todateen*'s website, the predominant color is pink (although light blue is also present). Small and 'girlish' pictures such as cupcakes, hearts, flowers, fruits and rainbows are used to compose the background, which seems to be updated every week (as I could notice during the period of my research)¹²⁸. Thus, just like in *todateen*, *seventeen*'s website also makes use of visual elements to create a playful and girly context which simulates a more intimate and informal interaction with its readers.

Right below the name of the magazine, some sections as 'Celebs' (abbreviation for 'celebrities'), 'fashion', 'beauty', 'back to school' and 'quizzes' are presented (see Figure 4.3). By selecting the three horizontal white lines on the left-hand side of the sections display, the reader can find more sections such as 'love', 'life', 'health', 'prom', 'videos' and so on (as shown in the blue rectangle in Figure 4.4). Within some sections, there are subsections. One example is the section 'love', which is composed by the subsections 'Dating advice' (from where the data was selected), 'Date ideas' and 'Love quizzes'. Below the horizontal list of sections, occupying the left, center and right areas of the homepage, small images with the titles of the latest texts concerning different issues are presented (as illustrated in figures 4.3 and 4.4).

¹²⁷ Source: <http://www.seventeen.com/> - Retrieved September, 5, 2016.

¹²⁸ I cannot inform accurately how often the background is updated, since I have accessed *seventeen*'s website randomly.

Differently from *todateen*'s website, however, the images of the latest texts in *seventeen*'s website are static. In this sense, thus, it seems *todateen*'s website is more dynamic and consequently more attractive.

12 Signs Your Friend Has a Crush on You

Every once in awhile, they randomly give you the most intense compliment.



GETTY IMAGES/TEPPER



BY HANNAH ORENSTEIN • JUL 8, 2016

1.9K



Maybe you've had your suspicions for awhile, or maybe it JUST hit you that your friendship isn't just friendly — but when you realize that your friend has a crush on you, everything changes. This could be the moment everything becomes awkward, or it could be the moment you two morph into the greatest couple of all time.



MOST POPULAR



Figure 4.5. *seventeen*'s Dating advice text¹²⁹

As shown in Figure 4.5 above, by selecting a text from the subsection 'Dating advice', the reader finds the title (or headline) written in blue letters, in bold typeface. The caption below the title is written in a smaller black font. The image of the boy holding the girl occupies more than a half of the space on the page (suggesting it is very important for the text) and right below this image, on the left-hand side of the page, in a smaller size, there is a portrait of the author of the text smiling (which implies informality and intimacy towards the reader). On the right-hand side of the author's portrait is her name, the date the text was posted on the website, the number of 'shares' on the social networks *Facebook* and *Twitter* (which are also represented by their icons) and the Email icon, since readers may want to send the text to someone by electronic mail. Right below, we find the verbal text, which is sometimes interspersed with more images or videos (as can be seen in text 6 in the appendix, for example). Just as in *todateen*, the images of some texts in *seventeen* also move. Finally, on the right-hand side of the page, an advertisement is shown.

¹²⁹ Source: <http://www.seventeen.com/love/dating-advice/news/a41645/signs-your-friend-has-a-crush-on-you/> - Retrieved November, 7, 2016.

Up to now, thus, I have shown that visual elements are used in the websites of *todateen* and *seventeen* in a persuasive way, since they create playful and friendly places for teenage girls, persuading them to keep accessing the websites and reading their texts. From now on, I present at first an analysis of the general visual features of the data. Subsequently, I present a detailed analysis of the data based on Kress and van Leeuwen's (2006) GVD, concerning representational and interactive meanings.

4.2 AN OVERVIEW OF THE VISUAL FEATURES IN THE TEXTS

Concerning the images of the sixteen texts analyzed in this study, in all of them (except images 9 and '13b', whose participants are not humans) at least one girl (who represents the reader who seeks for advice) is depicted. This means that the teenage girl is the main participant in the images just as she is in the verbal texts. Therefore, the images convey the idea that their texts are written specifically to teenage girls, showing the readers how important they are to the magazine. However, in the vast majority of the images, girls are accompanied by boys, since all the texts concern romantic relationships. In these images the represented couples are formed by a female and a male participant. The only exception is the fourth image of text 6, which represents two girls as if one of them were breaking up with the other (since text 6 guides the reader on how to end a romantic relationship). Thus, "Teen magazines actively participate in heterosexualization..." (Ostermann & Keller-Cohen, 1998, p. 538, 539), that is, the texts in *todateen* and *seventeen* reinforce the traditional ideology that heterosexual couples are the norm in society and, consequently, any other configuration of romantic relationship can be considered transgressive.

Another interesting aspect to point out is that all the human participants represented in the data are white. Such feature is curious since in countries like Brazil and The United States (where *todateen* and *seventeen*'s editorial offices are established) a great percentage of the population belong to ethnic groups other than the Caucasian. Thus, the lack of representation of participants who belong to these ethnic groups may not correspond to the reality of these countries and suggest that the magazines are mainly (if not only) directed at white girls. Lorenset (2010), by investigating women's visual representation in one Brazilian

and one American magazine website, also observed a lack of representation of participants who belong to ethnic groups other than the Caucasian. In her data (composed of eight images) she identified only one black couple, which in her words represents “an exception” (p. 58).

In addition, these participants do not represent any physical disabilities, are thin and their clothes, accessories and the places where they are depicted (as the luxurious garden in the fourth image of text 12) suggest they are middle class or rich teenagers. This set of characteristics, however, may lead the reader to believe that being white, thin, free from any physical disabilities and middle class is the norm. Consequently, readers who do not have such characteristics may have their self-esteem negatively affected, which may be very harmful for people who are building their own personalities (Milkie, 2002). As regards the supremacy of the thin body representation in teenage girls’ magazines, Daufemback (2008), who also observed this aspect in the Brazilian magazine *Capricho*, explains that such supremacy leads the magazine’s reader to believe that only the thin body is positively evaluated by society, excluding the readers who do not have such physical characteristic.

4.3 REPRESENTATIONAL ANALYSIS: TEENAGE GIRLS’ REPRESENTATION IN *TODATEEN* AND *SEVENTEEN*’S VISUAL TEXTS



Foto: Thinkstock/Getty Images

Figure 4.6. Conceptual image (text 9/*todateen*: *Como o lance virtual pode se tornar real*)

As already pointed out in the review of literature, in terms of representational meanings images can have a narrative or a conceptual character (Kress & van Leeuwen, 2006). Only one out of the 27 images present in the sixteen texts analyzed in this study represents a concept. This image from text 9 (“*Como o lance virtual pode se tornar real*”) depicts part of two open lap top computers linked by a red heart, representing a concept which symbolizes romantic relationships which occur through the Internet (see Figure 4.6). All the other 26 images analyzed in this study represent events which are carried out by participants in Transactional or Non-transactional actions or reactions.

4.3.1 Transactional actions and reactions

Most of the narrative images in both *todateen* and *seventeen*'s texts are transactional actions or reactions, since they represent participants acting towards a Goal in “unidirectional transactional actions” (as in Figure 4.7), interacting with other participants in “bidirectional transactional actions” (as in Figures 4.8 and 4.12) or reacting to a phenomenon which is present in the image in “transactional reactions” (as in Figures 4.7, 4.9, 4.10 and 4.11).

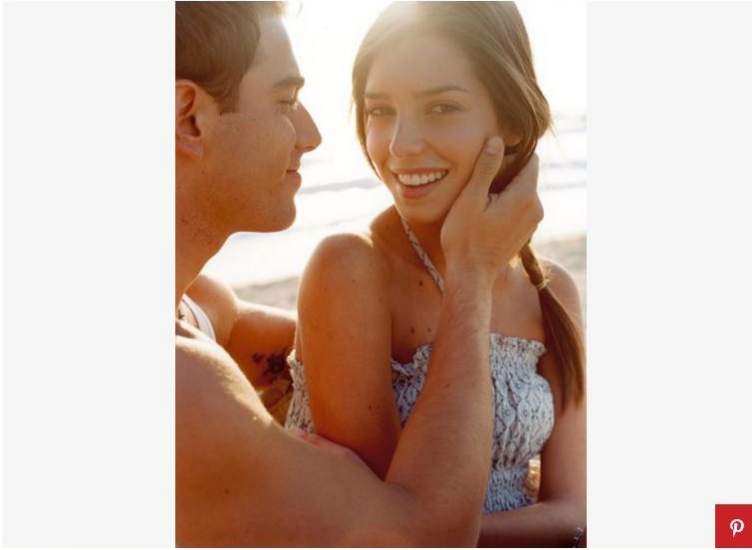


Figure 4.7. (text 7/seventeen: *35 of our best flirting tips!*)

Most of the transactional actions and reactions represented by the figures in this section show a girl and a boy either touching each other or looking at each other. In some cases, however, action and reaction can be identified in the same image. In Figure 4.7 (from text 7 – “*35 of our best flirting tips!*”), for example, the boy is playing the roles of an Actor and a Reacter, since he is embracing the girl touching her face and looking at her. The girl, in turn, is both the Goal of the boy’s action and the Phenomenon of his reaction (i.e. the reaction of looking at her). It is interesting to notice, however, that although text 7 guides the reader on how to flirt, that is, how to act in order to attract a boy’s attention to her (mainly through the use of Verbal processes, as shown in section 3.2.1 from chapter 3), in the image the opposite is represented, since the boy is the Actor, touching and embracing the girl, while the girl is the “passive participant” who is subject to the boy’s action (Kress & van Leeuwen, 2006, p. 74). Thus, in this case, the representational meanings conveyed in the image do not corroborate the ideational meanings in the verbal text.

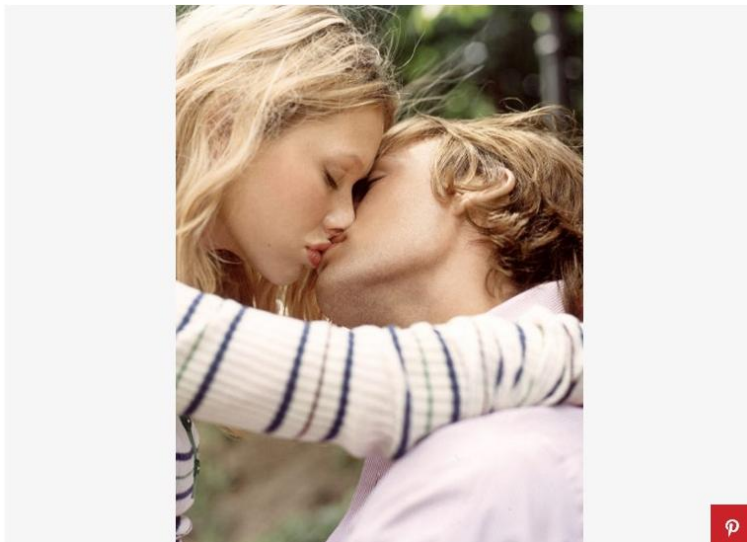


Figure 4.8. (text 8/seventeen: *Best kissing tips on how to kiss*)

Nevertheless, Figure 4.7 is an exception in this study, since this is the only image which represents the boy as the Actor/Reactor and the girl as the Goal/Phenomenon of a transactional process. Figure 4.8 above (from text 8 – “*Best kissing tips on how to kiss*”) for example, represents a Bidirectional transactional action as both participants are acting towards each other (i.e. kissing each other). The girl, however, seems to play more the role of an Actor than the boy because she is represented kissing him in a higher level and her arm is over his shoulder, hugging him, as if she had taken the initiative to kiss him. Thus, although both participants are kissing each other, this image seems to imply that the girl is in charge of kissing (playing the role of Actor) while the boy seems to be only reacting to her. Concerning the verbal text of this image, which mostly uses material processes to tell the girl how she should kiss a boy (suggesting she should take the initiative to do so), it is possible to state that both verbal and visual texts support each other in terms of representational meanings, since in both the idea conveyed is that the reader should take the initiative to kiss her date. However, as already discussed in the verbal analysis, even in a text in which the reader is encouraged to be the active participant who takes the initiative to act in order to get what she wants, she is reminded by the text about what boys like in order to please them, as illustrated in the following clauses extracted from text 8: “Guys love to be teased a little”,

“...he’ll love wondering what other kissing tricks you know!”. Thus, although the reader is encouraged to be an active participant in the process of seducing a boy, she is constantly reminded by the text that the basic rule in order to succeed in love is to please boys, bringing up a traditional and sexist ideology that women have to shape their behavior according to men’s wishes (Garner et al., 1998).

Except the two images analyzed above, which suggest certain agency of a participant over the other, all the other transactional images in the data seem to represent the depicted participants in an equal level of agency in relation to the other. In Figures 4.9 (text 6 – *“How to break up with somebody without breaking their heart”*), 4.10 (text 10 – *“Rola ou enrola? O corpo do boy fala se a paquera tem futuro”*) and 4.11 (text 16 – *“Amor à primeira vista: o que fazer quando você se apaixona por um desconhecido”*) below, for example, the depicted participants are just looking at each other, playing the roles of Reactors (looking at their counterparts) and Phenomenons (being looked by them) at the same time.



Figure 4.9. (text 6/seventeen: *How to break up with somebody without breaking their heart*)



Foto: Shutterstock/Getty Images

Figure 4.10. (text 10/todateen: *Rola ou enrola? O corpo do boy fala se a paquera tem futuro*)



Foto: Thinkstock/Getty Images

Figure 4.11. (text 16/todateen: *Amor à primeira vista: o que fazer quando você se apaixona por um desconhecido*)

However, in Figure 4.9 from text 6 (which tells the reader how to break up with a date without breaking their heart), besides looking at the boy (who is probably her boyfriend with whom she wants to break), the girl (dressed in her graduation gown) also holds her graduation cap. Such action implies the girl's respect towards her boyfriend, as if she were in fact taking his feelings into account while breaking up with him. Her facial expression also suggests she is going through a difficult situation and feels sorry for her boyfriend. Similarly, the verbal text instructs the reader how to break up with her date without hurting his/her feelings. Some examples extracted from the text are: "How to break up with somebody **without breaking their heart**", "If you have to dump someone here is how to do it **as painlessly as possible**" and "Don't do it **over text**". The circumstances (in bold) in which the reader is advised to break up with her date support the representational meanings suggested in the image, since they also imply the reader must be careful and sensitive at the breakup time. Therefore, once again the girl is represented according to traditional patterns, in which she must be sensitive to her boyfriend's feelings and plan every action in order to avoid upsetting him. It seems she is encouraged by the text to prioritize her boyfriends' wishes, putting her own wishes in a secondary place (Garner et al., 1998; Tandoc Jr & Ferrucci, 2014).



Foto: Thinkstock/Getty/images

Figure 4.12. (text 15/todateen: *Como se dar bem na paquera sem prejudicar os estudos*)

Figure 4.12, retrieved from text 15 (which provides the reader with hints on how to succeed in love and in her studies at the same time) is an example of a bidirectional transactional action. The image is classified as so because it is not possible to identify which participant is the Actor (i.e. the participant who is handing the note) and which one is the Receiver (i.e. the participant who is receiving the note) just by looking at the image. Thus, both are Actors. However, by reading the text it becomes clear that the girl is the Actor who is handing the note to the boy, since the reader is encouraged by the text to act (mainly through material processes such as: ‘dar’, ‘passar’, ‘mostrar’, ‘mandar’, ‘descobrir’, ‘aproximar’, etc.) in order to attract the boy’s attention to her. Nevertheless, the act of handing a romantic note (symbolized by the drawing of a red heart on a piece of paper) during a class is represented in the image as acceptable, since there is no representation of any participant such as the teacher, for example, disapproving it. Even the participants in the background keep doing their activities as if passing notes during a class were usual and even acceptable in Western classrooms. On the other hand, the verbal text suggests the opposite, as can be seen in the following sentence extracted from it: “Dentro da sala de aula você não deve trocar olhares ou mandar recadinhas, já que lá você precisa prestar atenção no professor”. Besides, the sentence is

represented in bold in the text (as can be seen in the appendix), which suggests it is very important information to the reader. Thus, rather than supporting the verbal text by implying that during the class the reader should not send romantic notes to boys, the representational meanings implied in Figure 4.12 contradict it by suggesting it is a common and even acceptable practice in classrooms. Abreu (2012), in her work about the representation of femininity in the comic book *Turma da Mônica jovem*, also identified images which suggest the practice of thinking about boys instead of paying attention to the teacher in class is considered usual in western culture. However, according to this author, the propagation of the common sense that it is common for teenage girls to think about boys when they should be paying attention to the class can “harm [girls’] professional future”, since it “prevents girls from being more committed to other aspects” (Abreu, 2012, p. 69).

4.3.2 Non-transactional actions and reactions

As already pointed out, in terms of representational meanings, images in which a participant is represented acting or reacting to a Goal or a Phenomenon not visually depicted are classified as non-transactional actions (when it involves an Actor) or non-transactional reactions (when it involves a Reacter). In the data, although these images represent a minority compared to transactional images, their occurrences are still relevant. Figures 4.13, 4.14, 4.15 and 4.16 are all examples of non-transactional actions or reactions, since their participants are either looking at (or reacting to) participants which are not represented in the image (as in Figures 4.15 and 4.16) or acting towards Goals which are not depicted in the image (as in Figures 4.13 and 4.14).

Figure 4.14 is part of a scene of a video clip called *Blank Space* by the singer *Taylor Swift*¹³⁰. This Image represents two processes simultaneously: a transactional reaction and a non-transactional action. This happens because if the viewer regards the process of the man in the background looking at *Taylor Swift* in the foreground, the image is classified as a transactional reaction, since the man is the Reacter and *Taylor Swift* is the Phenomenon. On the other hand, if the viewer regards the process of *Taylor Swift* holding a golf club and pointing it

¹³⁰ See some information about her in the Glossary at the end of this thesis.

towards a Goal which is not represented in the image, as if she were about to hit something, the image represents a non-transactional action, in which Taylor Swift is the Actor, and the participant she intends to hit is the Goal. This figure, as well as figure 4.13, is from text 12, which guides the reader on how to avoid being jealous of her boyfriend. Although the text advises the reader to control herself and not to act impulsively if she suspects her boyfriend is cheating on her (as discussed in section 3.2.1 from chapter 3), figures 4.13 and 4.14 suggest the opposite. In both figures Taylor Swift behaves in a desperate and impulsive way. In Figure 4.13, for example, she holds a knife as if she were angry with her boyfriend and as if she were about to hit a heart-shaped cake as a way to express her hate (although in the image the cake cannot be classified as a Goal since the participant is not pointing the knife to it).



Figure 4.13. (text 12/*todateen*: *15 dicas para acabar com o ciúme!*)

In Figure 4.14 she holds a golf club as if she were about to hit something as a way to release her tension. Her facial expressions

representing shouts and screams reinforce the assumption that she is behaving in uncontrolled and desperate ways.



Figure 4.14. (text 12/todateen: *15 dicas para acabar com o ciúme!*)

Thus, differently from the traditional ideology present in the verbal text (and in other texts from the data, as discussed in section 3.2.1 from chapter 3) that women must avoid acting or expressing her feelings in indiscreet ways, figures 4.13 and 4.14 suggest girls' uncontrolled behaviors are acceptable in society. However, it seems to be acceptable only for famous, beautiful, sophisticated and rich women, as Taylor Swift is represented in the image. Girls who do not have such characteristics may feel that they are not allowed by society to act in such explicit ways. Thus, their self-esteem may be affected by such idea that only powerful women like *Taylor Swift* can act according to her instincts without being negatively judged by others.

Concerning figures 4.15 and 4.16 below, they are non-transaction reactions, since they represent participants looking at things which are not depicted in the images. Figure 4.15, for example, from text 1 (which provides the reader with five hints on how to define the status of her romantic relationship without having an embarrassing conversation about the issue with her date), represents a young couple sitting on what seems to be a bed in a bedroom looking at different things which are not depicted in the image.



MTV

Figure 4.15. (text 1/seventeen: *5 non-awkward ways to DTR (without having “the talk”)*)

The fact that they are neither looking at each other nor touching each other and their facial expressions connote shyness and embarrassment reinforces the idea expressed in the verbal text that defining the status of a romantic relationship is a hard task for teenagers. The image, thus, represents an uncomfortable situation which (according to *seventeen*'s website) can be avoided by the reader if she reads the text. Therefore, image 4.15 is persuasive in the sense that it represents a problem suggesting that its solution can be found by the reader in the verbal text.



Foto: Shutterstock Images

Figure 4.16. (text 14/*todateen*: *Aprenda a dar valor a quem gosta de você*)

Figure 4.16 above, from text 14 (which tells the reader how to find out if her relationship with her boyfriend or friends is harmful for her self-esteem), represents a teenage girl sitting on the floor with her head resting on her crossed arms. Her facial expression suggests sadness and it seems she is not looking at a specific thing, as if she were just thinking about her unsuccessful relationship and how to overcome it. Thus, just like figure 4.15, this image is also persuasive in the sense that it represents a relationship problem the reader may be going through, suggesting that the solution for it will be found in the verbal text. In this way, both images (Figures 4.15 and 4.16), through their representational meanings, seem to invite the reader to read the verbal texts in order to find solutions for the problems represented in them.

4.4 INTERACTIVE ANALYSIS: HOW DEPICTED PARTICIPANTS IN *TODATEEN* AND *SEVENTEEN*'S VISUAL TEXTS INTERACT WITH THE VIEWER

In the same way *todateen* and *seventeen*'s text writers make linguistic choices in order to interact with readers (as discussed in section 3.3 from chapter 3), the way the depicted participants are represented in the images of these multimodal texts also suggest

interaction with the viewer. As already explained in the review of literature, depicted participants can interact with the viewer through three different aspects simultaneously: contact, social distance and attitude (Kress & van Leeuwen, 2006). In the next three sections I provide the analysis and discussion of *todateen* and *seventeen*'s visual texts through these three perspectives.

4.4.1 Contact

According to Kress and van Leeuwen (2006), one way in which the image maker interacts with the viewer through the depicted participants is by representing them looking directly at the viewer. This interactional process is called Demand, since it works as if the depicted participants in the image were asking or demanding something from the viewer through their gazes. Only two out of the twenty seven images analyzed in this thesis, however, are Demands. These images are represented in Figures 4.17 and 4.18 below:

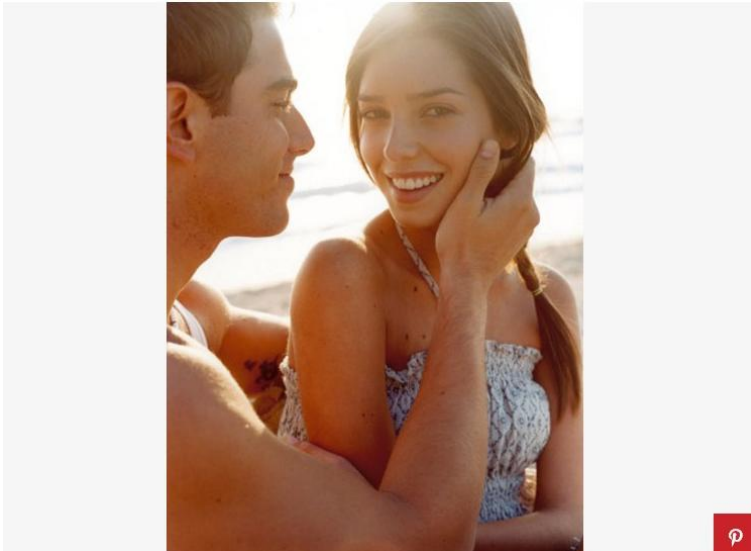


Figure 4.17. (text 7/seventeen: 35 of our best flirting tips!)



Figure 4.18. (text 12/*todateen*: *15 dicas para acabar com o ciúme!*)

Figure 4.17, for example, is from text 7, which provides the reader with, according to the text, the “35 best flirting tips”. In this image a boy is depicted embracing a girl and touching her face. However, only the girl looks at the viewer. This feature seems to suggest that she is in a way demanding that the viewer follows the 35 hints suggested by the text in order to attract a boy, just like it seems she has done. In the image she is being caressed by the boy and is laughing while looking at the viewer, as if she were saying: Hey, you! Follow the hints below and you will get a boyfriend as loving as mine! Such addressing, according to Kress and van Leeuwen (2006, p. 117), is made through a “visual ‘you’”, that is, through the depicted participant’s gaze directed to the viewer. In the verbal text the reader also receives demands, since all the hints are presented to her through imperative commands. Thus, in terms of contact between the represented participant and the viewer, the visual and the verbal aspects of the text support each other.

The depicted participants of most of the images in the texts analyzed in this thesis, however, do not demand anything from the

viewers. Instead of looking directly to the viewer's eyes, they are represented "as items of information, objects of contemplation" (Kress and van Leeuwen, 2006, p. 119). As already pointed out, except figures 4.17 and 4.18, which are classified as Demands, all the other figures represent Offers. Two more examples are Figures 4.19 and 4.20 below.



Figure 4.19. (text 4/seventeen: *5 tips for getting over you ex for good*)



Figure 4.20. (text 13/todateen: *5 indícios que ele dá quando está a fim de você!*)

Figure 4.19 is from text 4 which guides the reader on how to definitely forget her ex boyfriend. In this image, a famous couple

(*Selena Gomez* and *Justin Bieber*), who are known for their numerous breakups and reconciliations, are looking at a phenomenon which is out of the image and they do not establish a direct contact with the viewer. Such impersonality seems to suggest that rather than interrogating the reader, the depicted participants are represented just to show her their frustration towards their relationship (which can be inferred mainly by *Selena*'s sad facial expression and posture). In the verbal text no question is asked the reader either. However, many imperative commands or demands such as "Beware of the "just friends" trap" and "Ex-proof your phone" are provided. Thus, in terms of contact, it seems the verbal text addresses the reader more personally and directly than the visual text does.

Another interesting interactional feature of many of the images in *todateen* and *seventeen*'s texts is the representation of celebrities which are famous among teenagers. Some examples are presented in the chart below:

Figure/Text	Celebrities ¹³¹
Text 2	Kristen Stewart and Robert Pattinson
Figure 4.9	Kimberly Alexis Bledel
Figures 4.13 and 4.14	Taylor Swift
Figure 4.19	Selena Gomez and Justin Bieber
Figure 4.20	Minions

Reference to teenage idols is made in *todateen* and *seventeen*'s multimodal texts in order to make them more attractive to readers and suggest the idea that the text producers and magazine editors belong to the same world they do, that is, they like the same things and people. In this way, a close and intimate relationship between text producers and readers is established, easing the reinforcement of the text producers' points of view and beliefs.

4.4.2 Social distance

According to Kress and van Leeuwen (2006), the distance between the depicted participant and the viewer, that is, if the former is represented through a close shot, a medium shot or a long shot, "suggest[s] different relations" between them (p. 124). The closer the depicted participant is represented in relation to the reader, the more

¹³¹ See information about these celebrities at the beginning of this thesis.

intimate their relationship is supposed to be. The farther it is represented, the more impersonal the relationship is suggested (Kress & van Leeuwen, 2006). In the data, most of the depicted participants are represented at medium shot.



ABC FAMILY

Figure 4.21. (*text 5/seventeen: 9 ways texting can majorly mess with your dating life*)

Figure 4.21, from text 5 which guides the reader on how to avoid her texting habits affect negatively her romantic life, is an example of a medium shot, since the participants' faces, shoulders, chests and arms are shown. This implies certain proximity between the depicted participants' world and the viewer's world, as if the viewer could imagine herself in such situation. In figure 4.22 below, on the other hand, the depicted participants are represented a little farther from the viewer than the participants in figure 4.21 are because the viewer can see them from their thighs upwards.



FOTO: Shutterstock

Figure 4.22. (text 5/seventeen: *9 ways texting can majorly mess with your dating life*)

Even so, Figure 4.22 is considered a medium shot, since according to Kress and van Leeuwen (2006) the medium shot “cuts off” the participant “approximately at the knees” (p. 124). The fact that the girl and the boy in the image are represented in a longer distance in relation to the reader suggests this couple is also distant from each other (which is also represented by the wall between them). In fact, text 11 (to which the image belongs) tells the reader what to do if she notices her boyfriend is distant from her and acting in an unusual way. Thus, the social distance established between the depicted participants and the viewer in this image seems to anticipate what the text is about, supporting it.

The images from the data in which the depicted participants are represented from a close shot, that is, from a distance which allows the viewer to see the participant’s face and shoulders only, are considerably less frequent than the ones which represent medium shots; however, their occurrences are also relevant. Some examples are presented in Figures 4.23 and 4.24.

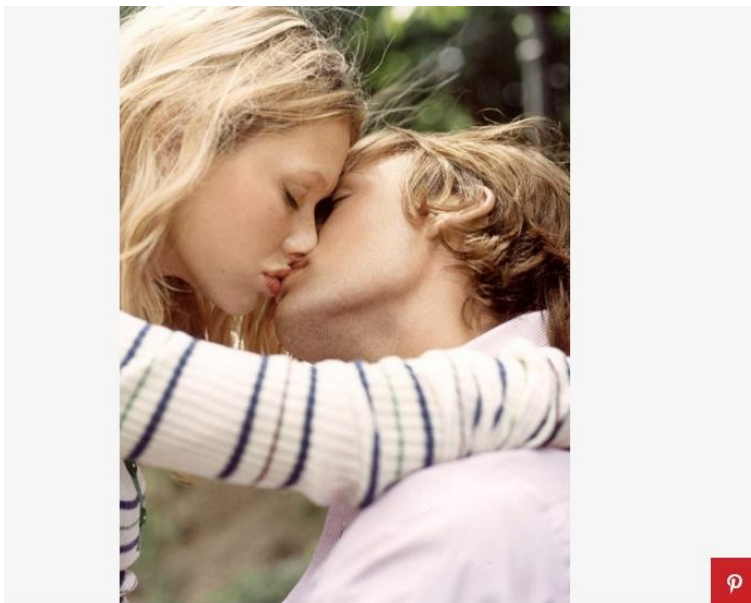


Figure 4.23. (text 8/seventeen: *Best kissing tips on how to kiss*)



Foto: Thinkstock/GettyImages

Figure 4.24. (text 16/todateen: *Amor à primeira vista: o que fazer quando você se apaixona por um desconhecido*)

Figure 4.23, from text 8, which provides the reader with tips on how to kiss, for example, represents a girl and a boy kissing. The close shot chosen to depict these participants implies that the issue discussed in the verbal text has an intimate and personal character as well. The proximity created between the depicted participants and the viewer seems to suggest that by reading the verbal text the reader will have all the tools she needs to kiss a boy successfully, just like the kiss represented in the image.

Due to the few occurrences of images in the data which represent participants from a long shot, this aspect will not be discussed in this thesis. To sum up, it has been shown so far that the depicted participants' gazes and the distance they are from the viewer convey a number of interactive meanings. For instance, depicted participants in the data are mostly represented as Offers and from medium or close shots. These features suggest that although nothing is demanded from the reader, the situations (or events) the depicted participants are going through in the images may be close to the reader's reality and, for this reason, she should read the texts in order to find a solution for the problem represented. In the next subsection, however, one more visual aspect of *todateen* and *seventeen*'s texts will be discussed: the depicted participants' attitude towards the viewer.

4.4.3 Attitude

As already seen in the review of literature (chapter 2) attitude has to do with "perspective", that is, the represented participants' angle or "point of view" in relation to the viewer (Kress & van Leeuwen, 2006, p. 129). A participant in an image can be represented from a frontal, oblique, high, low or eye-level angle and, depending on the angle different levels of intimacy and power are suggested. In the data most of the images represent their participants in oblique angles. The represented participants in Figures 4.7, 4.8, 4.9, 4.10, 4.11, 4.14, 4.15, 4.16, 4.17 and 4.22, for example, are all depicted in oblique angles in relation to the viewer. One more example is presented in Figure 4.25 below.



FREEFORM

Figure 4.25. (text 6/seventeen: *How to break up with somebody without breaking their heart*)

Figure 4.25 is from text 6, which guides the reader on how to finish a romantic relationship without breaking her date's heart. In this image, a boy and a girl seem to be talking (probably one of them is breaking up with the other) and the boy is seen by the viewer in an oblique angle, looking at the girl who has her back to the viewer. The oblique angle represented by the boy's placement in the image and even the fact that the girl has her back to the viewer implies that the depicted participants are establishing an impersonal and detached relationship with the viewer, as if what is going on in the image "is not part of [the viewer's] world" (Kress & van Leeuwen, 2006, p. 136). Therefore, this image (just like the other four images in text 6 which also represent their depicted participants from oblique angles) suggests a breakup is a personal issue which concerns only the two people involved in the romantic relationship (i.e. the depicted participants) and third people (i.e. the viewers) are not welcomed to be part of such event.

Depicted participants in the data are also represented from a frontal angle, although in a lower frequency. Some examples are in Figures 4.12, 4.13, 4.20 and 4.21. Another example is Figure 4.26 below:



Figure 4.26. (text 13/*todayteen*: 5 *indícios que ele dá quando está a fim de você!*)

Figure 4.26, extracted from text 13 which tells the reader five signals a boy gives when he is interested in a girl, for example, shows the actress *Selena Gomez* using a cell phone from a frontal angle. This image is used to illustrate the part of the text which says that when a boy answers a *WhatsApp* message right after he receives it, he is interested in the girl who sent him the message. Thus, the fact that *Selena* is represented from a frontal angle looking at her cell phone (as if she were reading a message sent by a boy) suggests such situation could happen to the reader too. In this way the reader feels closer to the situation represented in the text and consequently to the ideas conveyed by it.



Figure 4.27. (text 2/seventeen: 3 questions to ask yourself before you hook up)

Concerning power issues, in all the images of the data the depicted participants are represented from an eye-level angle in relation to the viewer (except the image from text 2 represented in Figure 4.27 above, in which the participants are represented from a low angle). When depicted participants are represented from an eye-level angle, it is suggested that both the viewer and the depicted participants have a relationship of equality (Kress & Van Leeuwen, 2006), just like best friends do. This visual aspect seems to corroborate the intimacy and informality established between the reader and the text writers in the verbal texts. While in the verbal texts slang expressions and informal addressing, for example, are used to approach the reader in an egalitarian way, in the visual texts the eye-level angle from where the depicted participants are represented is also a strategy to propose an equitable relationship to the reader. Thus, *todayteen* and *seventeen*'s multimodal texts are highly persuasive in both verbal and visual aspects, since the text producers and editors make use of a variety of linguistic and visual strategies to attract teenage girls to keep accessing the websites and reading advice texts. According to Ostermann and Keller-Cohen (1998), "Problems sell magazines – problems related to beauty and fashion as well as to behavior. Teenage girls' magazines sell products *and* advice" (p. 554). Thus, while girls access teenage girls' magazines websites searching for some advice, products advertised in them are seen and sold, resulting in profits to the magazines.

5 *TODATEEN* AND *SEVENTEEN*'S TEXTS AS DISCURSIVE AND SOCIOCULTURAL PRACTICES

According to Fairclough (1992),

one never really talks about features of a text without some reference to text production and/or interpretation. Because of this overlap, the division of analytical topics between text analysis and analysis of discursive practice (and so between the analytical activities of description and interpretation) is not a sharp one. Where formal features of texts are most salient, topics are included here; where productive and interpretative processes are most salient, topics are dealt with under analysis of discursive practices, even though they involve formal features of texts (p. 73-4).

Due to such overlap between text analysis and the analysis of discourse practices explained in Fairclough (1992)'s quotation above, some aspects related to text production and consumption (which are inherent in analysis of discursive practices) have already been presented in section 3.1 from chapter 3 (such as the use of informal language, for example) and in section 4.1 from chapter 4 (such as the use of 'girlish' visual features, for example). These aspects were briefly presented before the verbal and the visual analysis (transcription) in order to contextualize the data. However, in this chapter I intend to deepen the discussion on how the texts in *todateen* and *seventeen* are produced and consumed. Moreover, regarding the texts in *todateen* and *seventeen* as sociocultural practices, since their discourse convey ideologies (Fairclough, 1992), I discuss how gender relations are represented in them as well as how the texts approach readers in terms of interpersonal and interactive meanings.

As briefly mentioned in the review of literature, discursive practices concern a) the ways people or institutions produce texts (whether individually or collectively, for example), b) through which means these texts are distributed and c) how they are consumed, that is, how they may be interpreted by their consumers and whether they are read individually or collectively (Fairclough, 1992). Fairclough (1992) emphasizes that these aspects of text production and consumption occur "differently in different social contexts" (p. 79). For instance, the texts

analyzed in this study are more likely to be read collectively (since it is typical of teenage girls to spend their free time with their peers) than a newspaper article about economy is.

As regards sociocultural practices, this dimension of discourse is concerned with the presence of ideological ideas in texts which reinforce unequal power relations in society (Fairclough, 1992). Since this study aims at identifying gender ideologies in multimodal texts aimed at teenage girls, gender studies support this part of the analysis.

Fairclough (1992) proposes a number of questions to guide discourse analysts in the process of investigating discursive and sociocultural practices. Concerning discursive practices, some questions are: “Is the text produced (consumed) individually or collectively? (Are there distinguishable stages of production?...)” (p. 233); “...what other texts are drawn upon in the constitution of the text being analyzed, and how [?]” (p. 233). Concerning textual analysis, Fairclough (1992) offers the following questions: “What process types (action, event, relational, mental) are most used, and what factors may account for this?”; “What modality features (modal verbs, modal adverbs, etc) are most used?” (p. 236). Finally, considering the analysis of social practices, Fairclough (1992) does not offer questions in order to guide the analyst, but rather explains that attention must be paid to ideologies which may be present in “social relations” and “social identities” represented in the analyzed texts (p. 238).

Motta-Roth and Heberle (2015, p. 27) also suggest some questions which may support discourse analysts in investigating “discursive, sociorhetorical and cultural” aspects in texts. Some of these questions are specific to visual features:

How are color, size, volume, spatial orientation in non-verbal elements (pictures and maps) used? [...] Do images present a concept, a state of affairs, a sequence of events, a system of classification? Can you say that reference to sociocultural aspects (stereotypes related to nationality, profession, gender, sexuality, race, economic status, class) can be recovered from these multimodal elements? How? Why? [...] Can you identify where, when and by whom the text was produced or where the text was published? Can you identify the target audience, the communicative objective or the genre of this text? Which elements help you in this identification?

[...] How are these verbal and non-verbal features used together to produce meaning in the text? Can you identify the/any ideological load in the text? (p. 27).

Fairclough (1992) as well as Motta-Roth and Heberle's (2015) questions presented above have guided me in the following discussion of the visual and verbal meanings found in the data regarding discursive and sociocultural practices. I clarify, however, that in the discussion below I do not answer the questions systematically, that is, I do not answer each question separately and in the same order they are presented above as if this chapter were a kind of questionnaire. I opted to answer them in a single text because some questions complement others, a feature which, according to Fairclough (1992), is common in analysis of texts and discursive practices. Moreover, I believe this way the reading becomes more pleasant and less exhaustive.

Concerning the meanings identified in the visual analysis, the two most explicit are related to the 'girly' visual elements which compose the homepages of *todateen* and *seventeen* and the physical and sociocultural characteristics of the represented participants in the images which integrate the data. Regarding the former, and as already discussed in section 4.1 from chapter 4, both websites make use of girlish visual elements such as the predominance of the pink and purple colors and pictures of hearts, rainbows, flowers, candies, etc, to create an inviting atmosphere to teenage readers. It seems the websites try to simulate the reader's bedroom, which is supposed to be a safe and comfortable place for teenage girls who aim at learning more about intimate issues just like the ones related to romantic relationships. Thus, by using these visual strategies, the websites are persuasive in terms of trying to make their readers feel as comfortable reading the texts as they would be if they were in their bedrooms talking to their friends.

As regards the physical and sociocultural characteristics of the represented participants in the images, the multimodal texts seem to be addressed to a specific public: white, thin, middle-class and heterosexual girls. Although these texts are provided to their public through a very popular communication channel, the Internet, they have visible features which suggest to whom they are directed. Just by looking at the girls and boys represented in the data, it is possible to establish a social pattern: they are all white, well-dressed (indicating they are probably middle-class teenagers) and thin. It is true that nowadays people from different social classes can access the Internet, since many public places

offer this service for free. However, the readers of *todateen* and *seventeen* who do not belong to the same ‘idealized social group’ represented by the magazines’ websites may feel excluded from this ‘idealized world’, a fact that may negatively influence their self-esteem. Corroborating such assumption, Daufemback (2008) also identified in the Brazilian magazine *Capricho* the prevalence of images which portray young, thin middle-class girls. According to her, the advertisement images in *Capricho* convey meanings which “consist of an efficient way to prescribe and build a ‘unique’ and ‘excluding’ (my emphasis) model of body identity to adolescents”¹³² (Daufemback, 2008, p. 77). Thus, teenage readers are led to consider this “model of body identity” as the only ‘normal’ and ‘acceptable’ in society and, if they want to be accepted by peers, for example, they must achieve such ‘idealized’ pattern.

Concerning sexuality issues in the data, it is true that texts 3, 5 and 6 seem to be directed to readers whose sexual orientations are other than heterosexual. This can be inferred because these texts refer to the reader’s date using pronouns such as “him/her”, expressions which can relate to both sexes such as “S.O.” (see the meaning of this abbreviation in the *Glossary*, at the beginning of this thesis), “crush” or even “your boyfriend or girlfriend”. Concerning visual meanings, the fourth image of text 6 is the only one which suggests that the two girls form a homosexual couple, since this text provides readers with hints on how to break up with a date without upsetting him/her. However, only these three texts out of the sixteen texts analyzed in this thesis seem to be also directed at readers with sexual orientations other than the heterosexual one. Thus, *todateen* and *seventeen* seem to support the ideology that heterosexuality is the norm (see Coates, 2013), which excludes other readers who may have non-straight sexual orientations.

Another interesting aspect concerning representational meanings in the data is the fact that only one represents a concept (Text 9). All the others represent participants performing actions or reactions. Most of them depict boys and girls either looking at each other (in processes of reaction) or engaged in concrete actions (such as kissing and embracing each other). An explanation for this may be related to the “communicative objective” (Motta-Roth & Heberle, 2015, p. 27) of the texts. Since the texts in *todateen* and *seventeen* employ procedural

¹³² My translation for: “...constituem-se num meio eficaz para prescrever e construir um modelo único e excludente de identidade corporal para jovens adolescentes”.

discourse, that is, a type of discourse whose objective is to guide the reader on how to proceed to achieve a goal (Longacre, 1996), the images in these texts also present teenage girls and boys performing actions and/or reactions as if they were illustrating what the reader is supposed to do or representing a problem that could be solved if the reader followed the pieces of advice provided. Thus, just like the verbal texts (which suggest action through material processes and reaction through mental processes, for example), the images in the data also represent their participants either performing actions or reacting to phenomena. It is interesting to note, however, that most of the images do not represent girls performing concrete actions towards boys or vice versa. Thus, in terms of agency and power, both participants are represented in a relation of equality. Curiously, in Lorenset (2010)'s study women were visually represented both ways: more powerful than man (in the texts from the Brazilian website *Nova*) and in an equal relation with their counterparts (in the texts from the American website *Cosmopolitan*). However, even though in the texts from *Nova* women are visually represented as having power over men, Lorenset (2010) explains that "Brazilian women are the ones responsible for the success of their relationships" (p. 47), since they are always seeking to improve themselves to either get a boyfriend if they are single or keep their relationships if they already have one. Thus, even when women are visually represented as more powerful than men (as in Lorenset (2010)'s study) or in equal relations with them (as shown in my study), the verbal meanings still represent them as the ones who need to improve and/or change their behaviors in order to please their counterparts (Garner et al., 1998).

As regards interactive meanings in the data, I have shown in the visual analysis that the vast majority of the images represent depicted participants as Offers, from oblique and eye-level angles and medium shots. The fact that these participants are represented in oblique angles and not looking directly at the viewer may imply they are establishing a distant and impersonal relationship with her, as if they were just performing actions and/or reactions to be watched. On the other hand, such events performed by the depicted participants are represented from eye-level angles and medium or close shots, which suggest a sense of equality and proximity, and consequently a personal involvement with the viewer. This strategy, thus, may lead the viewer to believe she is close to the depicted participants and the situations represented, as if such events could happen to her as well. In this way, the viewer is persuaded to read the text in order to know how to overcome the

problems represented in the images. Concerning interpersonal meanings, the verbal texts present a high incidence of imperatives (as already discussed in chapter 3). In this case, imperatives work as ‘demands’, since the texts demand actions from the reader, making her believe that if she does what is demanded she will achieve her goal. Thus, the verbal texts seem to be more authoritarian and persuasive in their discourse than the visual texts are. However, as verbal and visual elements work together in order to convey meanings in the texts from *todateen* and *seventeen*, what happens is that the sense of equality expressed through the images disguises the authoritarian character of the verbal texts. Thus, even if the images represent their participants close to the reader, suggesting power symmetry between them, the verbal texts are authoritarian, demanding actions from the readers in categorical ways.

However, I have also shown in the interpersonal analysis that besides categorical assertions represented by imperatives, the texts also present a number of modal verbs and modal adverbs which are mostly used to attenuate the authoritarian character of the texts, persuading the reader to read them. For instance, the modal verb *will* and its respective realizations in Portuguese (verbs in the simple future) are the most recurrent modal verbs in the data. They are used to persuade the reader to follow the procedures provided by the texts, as if the text could predict what ‘will’ happen to the readers if they do not do what is demanded. For example, in the proposition “*Um olhar mais profundo também vai fazê-lo sentir um frio na barriga!*”, from text 15, the text persuades the reader to look deeply at the boy, stating that this way she will make him feel ‘butterflies in his stomach’, that is, feel attracted by her. By stating what ‘will’ happen to the reader if she behaves in certain ways, the text assumes a role of authority, even if disguised by modalized clauses. Thus, *will* and its respective uses in Portuguese seem to be as authoritarian as the imperatives present in the texts.

The visual representation of popular celebrities among teenagers (singers, actresses, actors) is another persuasive characteristic of the texts from *todateen* and *seventeen*. According to Daufemback (2008), “the reference to famous people is an important strategy used by the magazine to influence teenage girls who, at this age, see such celebrities as examples to be followed”¹³³ (p. 75-6). Thus, besides firstly attracting teenage girls to read the texts in which celebrities are represented, the

¹³³ My translation for: “a referência a pessoas famosas é uma importante estratégia utilizada pela revista para influenciar as adolescentes, que, nesta idade, vêem essas personalidades como exemplos a serem seguidos”.

use of pictures of famous people may also influence readers in terms of making them accept the ideas presented in the texts, since they are associated with people teenage girls are supposed to admire. Furthermore, in the verbal texts in *seventeen*, reference to teen idols is also made, as can be seen in the examples below extracted from the data (in which the names of the celebrities are underlined):

- a) “*Start talking about exciting plans down the road, as in, “Drake is coming to town – let’s get tix!”*” (Text 1)
- b) “*If you tell everyone that your relationship was literally the worst thing since Zayn leaving One Direction...*” (Text 6)
- c) “*Channel your cool-girl crush, like Bella Thorne.*” (Text 7)

In examples ‘a’, ‘b’ and ‘c’, the Canadian singer and actor *Drake*, the singer *Zayn* (member of the pop band *One Direction*) and the actress and singer *Bella Thorne* are mentioned. However, celebrities are not just mentioned in *seventeen*. Some texts also present direct quotations from them, in which they provide the reader with pieces of advice or express their opinions about specific topics. See the examples below in which the singer *Ne-Yo* and the actor *Chace Crawford* tell the reader how to flirt:

- a) “*It’s all in the way you look at him: Walk by, kind of look him up and down, give him a slight smile, and keep walking. You can have an entire conversation without saying a word,*” says epic romantic Ne-Yo. (text 7)
- b) “*I love when girls make fun of you a bit and try to drive you off-sides. That’s the best – when you’re like, ‘Whoa, whoa!’*” advises Gossip Girl hottie Chace Crawford. (text 7)

Direct quotations from readers of *seventeen* also provide the readers with hints on how to kiss a boy, as exemplified in the quotations below:

- c) “*Try pulling him into a corner at a party or kissing him in a super-public place, like a football game. The spontaneity makes it exciting!*” – *Xiomara*, 16. (text 8)
- d) “*When I’m kissing a guy, I’ll play with his hair and then pull his head back, so my lips are just slightly out of his reach. Guys love to be teased a little!*” – *Claire*, 16. (text 8)

In some texts from *todateen*, psychoanalysts and psychologists’ opinions are also presented through direct quotations, as shown in examples ‘e’, ‘f’ and ‘g’:

e) *“Segundo a psicanalista Dra Elizandra Souza, na maioria das vezes, os sinais acontecem de forma natural e a gente nem percebe. “São expressões corporais que acontecem naturalmente e na maior parte das vezes de forma inconsciente, ou seja, sem que percebamos essas expressões”, explica”*. (text 10)

f) *“...a psicanalista ressalta: “Pode ser que a pessoa seja muito tímida e seu nervosismo não esteja relacionado à mentira e sim à sua dificuldade de falar”*. (text 10)

g) *“Segundo a psicóloga Susana Orio, coordenadora do Colégio Madre Alix, alguns “adolescentes acabam se inferiorizando por medo de deixar de ser tão interessante para o outro e por temer perder essa relação”*. (text 14)

Finally, as exemplified in the quotation below, a reader of *todayteen* tells her real story about the issue ‘love at first sight’, which is the topic of text 16.

h) *“Me lembro como se fosse hoje... quando tinha 12 anos, me apaixonei à primeira vista. Eu estava no meu condomínio quando...”, conta Larissa Faria (24), de Bauru – SP, que tinha 12 anos quando amou à primeira vista”*. (text 16)

The examples above represent what Fairclough (1992) calls intertextuality. According to this author,

intertextuality is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth (Fairclough, 1992, p. 84).

In the case of the examples above (from ‘a’ to ‘h’), other texts, that is, other people’s quotations are “explicitly demarcated”, since it is possible to identify through quotation marks exactly what they say. These texts present the voices of celebrities, psychologists, psychoanalysts and even the readers of the magazines in order to add more “credibility” to their discourse (Ostermann & Keller-Cohen, 1998, p. 548). For example, in Text 7, readers do not only receive hints from the text, they also receive hints on how to flirt from real and famous boys: the singer *Ne-Yo* and the actor *Chace Crawford* (as shown in examples ‘a’ and ‘b’). Thus, better than receiving hints on how to flirt from the text producer (who is supposed to be a woman, according to

seventeen) is to receive hints from famous men. Another example of how the texts add credibility to their discourse is by presenting authorities' opinions. In examples 'e' and 'f', for instance, text 10 presents direct quotations from a psychoanalyst who tells the reader how to identify through a boy's body language if he is interested in her or not. This way, the reader is led to believe in what is said in the text, since this is a specialist providing information. Finally, quotations from 'real' girls, that is, the readers of the magazines, are presented to show that if these ordinary girls succeeded in kissing (as shown in examples 'c' and 'd') the reader can also achieve success. This way, readers feel supported and encouraged to follow the hints proposed by the texts. Concerning the use of specialists' opinions in texts from women's magazines, Figueiredo (2008) explains that such strategy "strengthens the power position assumed by the magazine, portraying the institution as mediator of cult and scientific discourses..."¹³⁴ (p. 180). This way, the magazine assumes the role of "possessor, or even translator of scientific and technical knowledge, while the reader assumes the role of a lay person who seeks in the magazine the solution for specific problems..."¹³⁵ (p. 180-1).

Concerning the transitivity processes in the data, they played an important role in supporting sexist ideologies. Material processes were the most recurrent and their use in the texts supported a number of traditional ideologies which represent teenage girls as inferior and dependent on boys. Some of these ideologies reinforce that teenage girls a) are instructed to act in implicit ways to get what they want (since only boys are allowed to act explicitly according to common sense [Hollway, 1995, as cited in Lamb, 2010] as discussed in section 3.2.1) and b) teenage girls are taught how to improve their appearance in order to attract boys, as if having a boyfriend were the most important achievement in their lives (Freitas, 2005) (as discussed in section 3.2.5).

Relational processes were the second most recurrent in the texts analyzed. Their use also represent sexist ideologies and the main one suggests teenage girls must change their behaviors (and consequently their personalities) in order to conform to behaviors that the magazines claim to be the right ones to please boys (as discussed in section 3.2.2).

¹³⁴ My translation for: "...fortalece a posição de poder assumida pela revista, retratando a instituição como mediadora dos discursos culto e científico..."

¹³⁵ My translation for: "...possuidora, ou mesmo tradutora, de conhecimentos científicos e técnicos, cabendo à leitora o papel de leiga que busca na revista a solução de certos problemas..."

Relational processes were also used to categorically present information about romantic relationships. This way, the text assumes a role of authority in its relation with the reader, since it states ‘how things are’ concerning romantic relationships and the reader is led to believe these statements are ‘unquestionable truths’ (see section 3.2.7).

The use of mental processes, the third most recurrent in the data, also contribute to the reinforcement of sexist ideologies. Some examples are a) the use of this kind of process to tell the reader about boys’ preferences, so that they are instructed to take such preferences into consideration in order to please boys (as discussed in section 3.2.4) and b) the use of mental processes to represent teenage girls as insecure about attracting boys or about pleasing their boyfriends, suggesting then that teenage girls are dependent on them (Tandoc Jr. & Ferrucci, 2014) (as discussed in section 3.2.6).

Verbal processes, although less recurrent than the previous ones, also played a role in the texts in terms of supporting traditional ideologies on gender relations. For instance, as can be seen in section 3.2.1, verbal processes were used to advise the reader to tell her date facts that (according to *seventeen*) will make him take the initiative to define the status of their relationship. Thus, instead of being advised to be explicit about her wishes, the reader is told to tell her date facts that will make him perform the desired task. This passivity assigned to girls was also identified by Tandoc Jr. and Ferrucci (2014) who investigated horoscope sections from two women’s magazines and one teenage girls’ magazine. According to them “the horoscopes we examined also suggest that the media generally portray women as passive, overemotional and dependent upon men...” (Tandoc Jr. & Ferrucci, 2014, p. 39).

Concerning the relationship between visual and verbal elements in the texts, it could be seen in the visual analysis that some texts present discrepancies between their visual and verbal meanings. The verbal meanings in text 7, for example, suggest girls can act in more explicit ways in order to attract a boy. However, the visual meanings of this text represent the girl as the Goal of the boy’s action, that is, the person who acts in order to achieve a goal is the boy rather than the girl. Another example of discrepancy between verbal and visual meanings is text 15. In this text, at the same time the verbal meanings tell the reader that during the class she must neither flirt with a boy nor send him romantic notes, the visual meanings suggest the opposite presenting these practices as common and acceptable in schools. Discrepancies such as the ones present in texts 7 and 15 can be explained by the text

producers' unawareness of how meaningful images can be. Referring to text 15, for example, the text producers probably did not realize the representational meanings in the image suggest ideas which oppose the ideas present in the verbal text. It seems text producers simply consider images as tools to illustrate the texts rather than tools which express meanings that may affect the way readers see the world.

Besides understanding how visual and verbal elements are used to convey meanings which reinforce gender ideologies, it is relevant to know how these texts are produced and consumed: individually or collectively (Fairclough, 1992). According to Fairclough (1992), when a text is produced by more than one person, which is the case of many newspaper articles, for example, this text may present the points of view of each person who contributed to its production. Thus, this aspect "is an important factor in determining [...] ideological effectiveness" of texts (p. 80). Similarly, when a single text is read by more than one person, each reader may interpret it differently, according to their personal beliefs and points of view.

Concerning the eight texts from seventeen, only Text 1 is said to be produced "by seventeen editors", which means that more than one person participated in its production. However, even the other texts which are said to be produced by a single writer may have had (and probably had) other contributors' participation. As regards the texts in *todateen*, some are said to be posted only by "redação *todateen*" and others are said to be posted by "redação *todateen*" and authored by one or two people (Texts 11 and 12, for example), which indicates they were produced by a group of people rather than a single person. Thus, although it is not possible to know how many people participate in the production of the texts in *todateen* and *seventeen*, it seems most of them are produced collectively. Thus, opinions and beliefs of more than one person are offered the reader in a single text. Concerning how these texts are consumed, it is not possible to know if teenage girls read them individually or collectively (since I have not interviewed readers). However, according to my personal experience as teacher of teenagers, I could notice teenage girls use to be accompanied by their peers in their free time, when they use their cell phones to access the Internet, for example. Thus, I believe it is probable that they read texts from teenage girls' magazines websites when they are together.

Still concerning the professionals responsible for the production of the texts in *todateen* and *seventeen*, it has already been pointed out in section 3.1.1 that all the texts from *seventeen* analyzed in this thesis are authored by women. Furthermore, in *seventeen.com* not only the

editorial staff but also the site director is a woman¹³⁶. Concerning the texts from *todateen* in this thesis, they are all authored by the editorial staff of the magazine. In some texts the name of the author and/or editor are provided (and they are all women). Even the psychologists and psychoanalysts who play the role of authorities in some texts are women. On the other hand, in other texts the names of the authors are not mentioned, since these texts are said to be produced by the editorial staff. As *todateen*'s website does not inform who composes its editorial staff, it is not possible to know if it is constituted only by women.

According to Bezerra (2008), who investigated women's representation in the TV series *Sex and the city*, the production of media content by women "...certainly is a step forward in women's participation in the public sphere..." (p. 93). However, I believe this feminine participation in the production of media content may not be effective in terms of promoting gender equality (for example), if the women who produce these contents keep reinforcing traditional patterns, even if unconsciously. For instance, it has been shown in the ideational analysis that even in texts written by women, teenage girls are a) advised to act implicitly suppressing their feelings in order to avoid being negatively judged by boys and society, b) are told to act concerning other people's opinions, c) are taught how to take care of their appearance in order to attract boys, as if having a boyfriend were the main purpose in their lives, d) are advised to be aware of boys' preferences and necessities, "implying that women live in a patriarchy where men are the bosses" (Tandoc Jr & Ferrucci, 2014, p. 38) and so on.

However, I do not intend to state in this thesis that *todateen* and *seventeen*'s text writers and editors support these ideologies intentionally. As already explained in the Review of Literature section, such ideologies are so naturalized by society that they end up becoming common sense (Fairclough, 1992). Thus, either men or women understand these ideologies as true and unchangeable. For this reason, what I intend to raise in this discussion is that regardless of who produces the texts in *todateen* and *seventeen* (women or men), many of the traditional and sexist ideologies concerning gender representations present in teenage girls' magazines from decades ago (as the ones investigated in the studies mentioned throughout this thesis) are repeated in the updated texts analyzed in this study. It is true that, as already

¹³⁶ Source: <http://www.seventeen.com/about/about-us/> - Retrieved October 22, 2016.

mentioned, texts 3, 5 and 6 present some changes, since they refer to the reader's date as being either a boy or a girl, suggesting these texts are also directed to readers who have non-straight sexual orientations. In addition, in most of the images whose participants are a boy and a girl, both are equally represented in terms of power and agency. However, there seem to be slight changes in comparison with the amount of sexist ideologies present in the texts. Thus, except these small changes, it seems the same texts have been rewritten and the same ideologies which support gender inequality have been maintained throughout time in teenage girls' magazines.

6 CONCLUSION

In this chapter, by answering the research questions which guided my investigation, I present the main findings from the multimodal analysis of the data and my conclusions on them. Subsequently, I present the limitations of this thesis and suggestions for further studies. Finally, as the object of study in this thesis concerns texts directed at teenage girls who still attend school (Abreu, 2012), I find it relevant to provide some pedagogical implications.

6.1 ANSWERING THE RESEARCH QUESTIONS (RQ)

RQ 1: What verbal elements are employed in the data to represent teenage girls (and also boys) and what lexical choices are employed to interact with the readers? What does the use of such verbal elements and lexical choices suggest in terms of gender representation?

As regards teenage girls' representation in terms of the transitivity system, four types of processes occurred the most in the data: material, relational, mental and verbal respectively. Material processes are mostly assigned to teenage girls, since the texts tell readers what to do to achieve the goals proposed in the texts. Material processes are mainly used to tell the reader: a) how to act in subtle and implicit ways; and b) how to take care of her appearance in order to attract a boy. Concerning 'a', the reader is instructed to use body language to connote she is interested in a boy, to control herself not acting impulsively when she is jealous, to go to places where the boy usually goes to meet him 'accidentally', to send him 'indirect' messages which suggest she is interested in him and so forth. As regards 'b', the reader is told what clothes, accessories, makeup and perfume she must wear in order to attract a boy's attention. Thus, the use of material processes basically suggests teenage girls can perform a type of agency in romantic relationships as long as they do it in implicit ways. They also imply that girls must take care of their appearance if they want to seduce a boy or keep their relationships successful.

Relational processes, in turn, are mostly employed: a) to advise the reader to have specific psychological characteristics regardless of her personality; and b) to present categorical assertions about romantic relationships. Concerning aspect 'a', text 12, for example, advises the

reader to “have confidence” in her boyfriend but, at the same time, she must be an “observing” and “smart” girl who notices if she is being cheated. Another example is text 3, which tells the reader to “be herself” and mysterious at the same time. Thus, the texts present contradictions, since they tell readers to be themselves and right after it, they advise them to behave in specific ways, as if teenage girls were never good enough to please boys and needed the pieces of advice provided in the magazines to improve themselves (Garner et al., 1998). As regards aspect ‘b’, relational processes are also used to inform the reader what is “the best option”, “easy”, “important”, “serious”, etc, in relation to romantic relationships. This way, the text writers assume an authoritarian position in their relation with the reader, since the categorical way facts are presented lead the reader to believe such facts are ‘unquestionable truths’.

Mental processes are mainly employed to: a) represent girls’ feelings and insecurities about romantic relationships, suggesting teenage girls depend on boys to be happy; and b) tell girls what boys “love”, “like” and “need”, implying that teenage girls must know boys’ preferences in order to adapt themselves to their needs.

Verbal processes are mostly used to: a) advise the reader to make implicit comments and questions to her date in order to force him to define the status of their relationship; and b) instruct the reader to text or leave *Facebook* messages inviting a boy to go on a date. However, although the reader is advised to act in explicit ways, according to ‘b’, the pieces of advice which instruct her to act in implicit ways prevail in the data, as could be seen in section 3.2.1 from chapter 3.

Concerning interpersonal meanings, it has been shown that a number of linguistic elements are used in the texts in order to create an informal and friendly relationship with the reader. Such linguistic elements are: a) modal verbs, which are mostly used to modalize propositions attenuating their authoritarian and/or categorical character, b) mood adjuncts, which are also used to modalize propositions mitigating orders or emphasizing the authors’ opinions, and c) slang expressions, questions for agreement and the prefix ‘super’, which are used by the text writers to create an informal and close relationship with the reader, attracting them to keep reading the texts.

RQ 2: What visual elements are employed in the data to represent teenage girls and which ones are used to propose interaction with the readers? How are these visual elements used to represent girls and to interact with the readers?

All the images in the data represent white, thin and middle-class teenage girls and boys, including celebrities such as *Taylor Swift*, *Justin Bieber* and *Selena Gomez*. Most of the images represent girls and boys interacting with each other (in transactional actions) or just looking at each other (in transactional reactions), since they illustrate situations which can be common in teenage girls' lives. Besides, most of the images which represent couples, show girls and boys in equal relations of power, since neither the girl nor the boy perform actions over the other. In terms of interactive meanings, depicted participants are mostly represented as offers, in eye-level and oblique angles and from medium shots, which suggest they are representing situations concerning romantic relationships which are likely to happen to the reader. Thus, the reader may feel closer to the reality represented in the images and attracted to read the texts.

RQ 3: What ideologies are conveyed in the verbal and visual meanings investigated? What do these ideologies suggest in terms of gender representation?

The verbal meanings imply that girls are inferior to boys, since according to the verbal analysis, they are the ones in romantic relationships who must change their behavior and/or personalities in order to please their boyfriends or dates. Although the texts in *todateen* and *seventeen* advise girls to act in order to get what they want, such action must be performed implicitly, since girls who express themselves in direct ways seem to be negatively judged by society and especially by their counterparts. In text 12, for example, the reader is advised to "control" herself if her boyfriend looks at another woman in the street when they are together. She may even lose her boyfriend if she overreacts to such situation, advises *todateen*. Thus, although the boy is responsible for upsetting his girlfriend, the girl is the one who will probably suffer the consequences of his act. There is, then, a reinforcement of the sexist ideology that boys are free to behave in explicit ways without being judged by others or suffering consequences, while teenage girls must suppress their feelings in order to avoid losing their boyfriends or being negatively judged by society (Garner et al., 1998).

The texts also support girls' dependence on boys (Abreu, 2012; Tandoc & Ferrucci, 2014), since they convey the idea that girls who are single need, at any cost, to get boyfriends, while the ones who already

have boyfriends are responsible for the success of their relationships (Lorenset, 2010). It could be seen in the verbal analysis that such necessity of having boyfriends and pleasing them represent girls as insecure in the texts. They are insecure about what they should say or text them, how they should approach them, what boys think about them, and so forth. Besides, the texts tell readers about boys' preferences and advise them to take care of their appearance, suggesting girls should adapt themselves to their counterparts' needs and predilections. Thus, the texts in *todateen* and *seventeen* suggest girls are never 'ready' to please boys. They always have something to improve, either in their personality or in their appearance.

Concerning the ideologies present in the visual elements of the texts, the main one is related to the predominant representation of white, thin and middle-class teenagers. As such physical and sociocultural pattern is quite limited; readers who do not fit this pattern may feel excluded and be emotionally affected. However, a positive finding in terms of gender equality could be identified in the visual analysis. Both girls and boys are equally represented in terms of power and agency. However, it could be seen that in the verbal meanings the opposite occurs.

6.2 LIMITATIONS AND SUGGESTIONS FOR FURTHER STUDIES

Due to constraints on time and space, it was not possible to interview teenage girls who read texts from *todateen* and *seventeen* in order to understand how they interpret them in terms of gender relations and how they see their relationship with the magazines. Thus, I believe that a study which gave voice to people who actually read these magazines (or many others which are available either in printed versions or on line) would be a valuable one, mainly in terms of discourse practices. Another possibility, as suggested by Professor Carmen Rosa Caldas-Coulthard, would be to analyze texts from teenage girls' magazines according to Longacre's (1996) view on procedural discourse and behavioral discourse. As I have observed in my data, these kinds of discourse are common since they either provide girls with procedures to achieve specific goals or try to persuade them to adopt specific behaviors.

6.3 PEDAGOGICAL IMPLICATIONS

Following Abreu (2012), who also analyzed media texts aimed at teenagers, I believe providing our students with notions of CDA as well as SFL and/or GVD can help them understand media texts (or other types of multimodal texts) as multimodal vehicles which convey more than explicit meanings. Three authors who corroborate such assumption on an article about multiliteracies are Salbego, Heberle and Balen (2015). These authors investigated how images integrated with verbal texts and activities from three English textbooks can help learners' understanding of the verbal texts and activities. They concluded that, in fact, providing learners with notions of multimodality can help them either interpret texts or carry out activities in English. In the same way notions of multimodality can help EFL students understand English texts from textbooks, they can also support EFL students in interpreting texts which they read in their leisure time, such as the ones analyzed in this thesis. Thus, EFL teachers can use multimodal texts, such as the ones from *seventeen* analyzed in this study, to teach English and at the same time discuss with the students about the events which are going on in the images. The students can also identify types of processes, participants and circumstances. Furthermore, based on the transitivity system the students can discuss about the types of processes, participants and circumstances present in the verbal texts. However, just as the teaching of multiliteracies and SFL in the educational context is relevant, I believe the role of CDA cannot be restricted to academic studies and articles. As Fairclough (1992) explains, "ideologies reside in texts" (p. 88) and CDA aims at making people aware of the social practices in which ideologies operate. Thus, language teachers should also show their teenage students the importance of reading multimodal texts critically. In this way, they will be able to identify hidden ideologies which reinforce social inequalities that, in the case of texts from teenage girls' magazines, are directly related to them.

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today and seventeen's books:

Manual para conquistas urgentes (2nd ed.). (2015). Astral Cultural.

Traumarama! Real girls share their most embarrassing moments ever! (2005). seventeen Magazine/Hearst Books.

True crime: real girls, real-life stories. (2007). seventeen Magazine/Hearst Books.

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seventeen's guide to your perfect Prom: a planner & scrapbook. (2007). seventeen Magazine/Hearst Communications

500 beauty tips: look your best for school, weekend, parties & more! (2009). seventeen Magazine/Hearst Books.

seventeen Mega Traumorama!: Real girls and guys confess more of their most mortifying moments! (2009). seventeen Magazine/Hearst Books.

APPENDIX

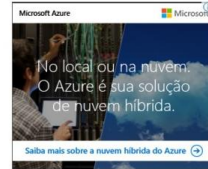
Text 1¹³⁷

5 Non-Awkward Ways To DTR (Without Having "The Talk")

So are you together or not? Skip "The Talk" and make DTR-ing stress-free!



MTV



BY SEVENTEEN EDITORS © MAR 31, 2015



1. Pretend Your BFF Asked

Everyone is wondering what the deal is between you two, so turn their nosiness into a good thing. Casually say to him, "My friends keep asking what's going on between us. What should I tell them?" It's a smooth way to get him thinking about it.

2. Take Your Hangouts Public

If all you two do is watch movies at his place, it can be hard to figure out where you stand. Invite him out with other friends in couples. He'll either step up and act like you guys are one too, or he won't. Either way, you'll be clearer on your status.

3. Open Up About Everything Else

When you both feel comfortable sharing deep stuff, you're moving into relationship territory. Next time your convo gets intimate, ease into DTR mode by telling him how important he is to you. If he's feeling open, he'll respond with his thoughts about you.

4. Schedule a Way-Later Date

Start talking about exciting plans down the road, as in, "Drake is coming to town — let's get tix!" If he's committed to hanging out with you four months from now, he's committed to *you*.

5. Mention Other Guys

Some guys don't think about exclusivity until they start to worry that you may be seeing other people. Make it clear you like him but have other dudes in your life (even if they're just friends). It will make him really think about what he wants with you.

¹³⁷ Source: <http://www.seventeen.com/love/dating-advice/advice/a29342/how-to-define-the-relationship/> Retrieved April 26, 2016.

Text 2 ¹³⁸

3 Questions To Ask Yourself Before You Hook Up

Making out should be fun, but then why do you sometimes feel sort of...ick?



17 BY AMBER MADISON ○ APR 2, 2015



Getting physical with your crush can be awesome — it's clear he's into you, you're excited to be close, and every nerve in your body is tingly. But afterward, a makeout can feel confusing if your head wasn't in the right place. Maybe you weren't ready to go as far as you did, or things have been super-weird between you and the guy ever since, and you're left thinking: Did I make a mistake? Was he worth it? No matter how it happens, the last thing you want to feel after a hookup is regret. Ask yourself these questions before anything starts, so you can feel great in the moment — and confident afterward.

1. Are you doing it for the right reason?

There's really only one right reason to hook up with a guy—because you want to. But there are tons of wrong reasons that probably won't make you feel great about it the next day: You feel pressured, you think it will get him to like you more (it won't), your friends are doing it, or you want "more experience." The better you get at ignoring these outside forces, the more you can listen to what you want.

2. How far are you comfortable going?

When you and your crush are all over each other, it can be hard to think straight period, let alone remember the boundaries you set beforehand. So go slowly—it makes for a sexy buildup and gives you time to check in with yourself. If he kisses you and you think "amazing" and want to do more, then you probably won't have regrets. But if you feel at all uneasy when he starts to go further—even if you're not sure why—tell him, "I don't want to do that just yet." Any good guy will understand.

¹³⁸ Source: <http://www.seventeen.com/love/dating-advice/advice/a29351/questions-to-ask-before-you-hook-up/> Retrieved April 26, 2016.

3. Can you deal if people find out?

You don't let other people's opinions control your life, but it's worth considering how you'd feel if your private hookup somehow went public. Would you be embarrassed? Upset? Of course you don't want everyone to know the deets, but if the thought of anyone finding out about the guy—or what you did together—puts you in panic mode, then it's a bad idea. You deserve a hookup you can feel good about no matter who knows about it.

Text 3¹³⁹

11 Foolproof Ways To Turn Your Crush Into Your Bae

"Awkward" star and author of "A Real Guide to Really Getting It Together Once and for All (Really)" Ashley Rickards shares her genius advice for getting your crush to DTR.



BETTY



BY ASHLEY RICKARDS © MAY 20, 2015

1.2K



MORE FROM SEVENTEEN

My body isn't

You're already a showstopper, a goddess, and yes, intimidating in every way — in a good way. But sometimes your crush needs a little push.

1. Be Confident

Like a siren, you need to exude confidence. When you're comfortable with yourself, imagine how smoothly each and every conversation with any potential hottie can go.

2. Give Him the ~Signal~

Hold your gaze across the room for three seconds to give a welcoming smile and look away, totally giving him/her the ~signal~ (just don't wink — I promise you first hand, it's weird and harder than it looks).

3. Let Your Body Language Say It All

Sometimes, your actions can speak louder than word. Lean toward your bae while you're talking, or subtly bat those eyelashes (without blinking like you're having an allergy attack), and keep your chin out — it exudes confidence.

4. Show Interest (And Realize Disinterest)

You may be able to feign interest in class and get away with it, but in social situations, there's nothing more obvious than when your eyes glaze over. If you're really into someone, show it! If you're not feeling the sparks, don't settle or deny it to yourself — move on to the next!

¹³⁹ Source: <http://www.seventeen.com/love/dating-advice/a30591/foolproof-ways-to-turn-your-crush-into-your-bae/> Retrieved April 26, 2016.

5. Make It Known That You're Available But Also Have Your Own Schedule

During a casual conversation, make a subtle comment that alludes to the fact that you're single and interested. Mention a FUN single girl thing you love to do, like, "I'm so happy about having more time to hang out with my girlfriends." Independence is sexy and it shows you're laid-back and not in a rush.

6. Be Yourself While Maintaining Some Mystery

There's nothing more charming than being yourself, but make sure this person is worthy of knowing you. Part of your mystery lies in withholding information, so don't give up the names of your future children just yet.

7. Don't Play Games

Avoid sending elusive texts or timing back your response, or doing things like asking if they think your friends are pretty, etc. — this isn't *Maury*, so no drama necessary.

8. Do Something Fun Together

Do something active next time you hang out — a hike, a walk on the beach, or a rollercoaster ride. Any experience that generates excitement and creates ~butterflies~ is not only fun but memorable too. Your crush will associate you with a good time and a fuzzy feeling in his/her chest. (This is like, science, btw.)

9. Compliment Your Crush

But don't be fake about it. It's hard to forget someone who genuinely thinks you're a good person with great taste. Compliment their style and laugh at their jokes (even if they are a little cheesy). You'll feel better from it, too!

10. Don't Be Afraid To Text

If you really like this person, it's ok to text them! Just keep your cool and text like you would a normal friend.

11. Get It Together, Girl

Perhaps the most important way to get your crush is to get it together yourself. Figure out what *you* want in your bae, not what that person wants in you, and the ball will *always* be in your court.

Text 4¹⁴⁰

5 Tips For Getting Over Your Ex For Good

Getting over a breakup is tough, especially when it's with someone you've been off and on with for a long time. Here's how to move on and make sure you never, ever get back together, for good.



GETTY IMAGES

17

BY LINDSAY SCHALLON © JUL 1, 2016

5.9K



MORE FROM SEVENTEEN



Getting over a breakup is tough, especially when it's with someone you've been off and on with for a long time. But as much as you miss your ex, sometimes for your heart to mend, you need space and time to heal. Here's how to move on and make sure you never, ever get back together, for good.

1. Beware of the "Just Friends" Trap

When you have tons of the same classes together or share a friend group, it makes cutting ties harder. There's more pressure to fake a happy face and act like things are NBD for the sake of your crew. But remind yourself: You not only *need* space to move on, you *deserve* a break from someone who's bringing you down! Your friends will understand if you decide to skip out on a group hang he'll be at.

¹⁴⁰ Source: <http://www.seventeen.com/love/dating-advice/advice/a17903/how-to-get-over-a-breakup/> Retrieved April 26, 2016.

2. Trash the Trash Talk

No matter how upset you are that your ex let you down (*again*), hold back from tweeting sad song lyrics or badmouthing him at your lunch table. You don't want to come off bitter — or worse, have your words come back to haunt you! Plus, all that venting will drag down *your* mood and keep you from letting go of your lingering feelings. Take the high road to keep all the unnecessary drama behind you. You're way better than that anyway!

3. Plan an Epic GNO (Girls' Night Out!)

Even if you'd *so* rather curl up with a pint of Ben & Jerry's and binge-watch a full season of *One Tree Hill* on Saturdaynight, force yourself to make plans with your girls. A strong support system will distract you from wallowing and give you a chance to focus on relationships that *will* last 4E&E—the ones with your besties!

4. Ex-Proof Your Phone

Fact: You're going to be tempted to text your ex when little reminders of him pop up, such as a [fun Seventeen.com quiz](#) or "your song" on the radio. When your BF was practically like a BFF, moments like that become habit. Immune yourself from them with this easy trick: Replace his number with your best friend's. That way if you do slip up and text him, she'll know — and be there for you to talk stat!

5. Pin Happy Quote-Spo

Create a secret board on Pinterest filled with lift-you-up life quotes, items on your break-up bucket list (a.k.a. things you can *finally* do now that you're BF-free!), and then invite your besties to pin stuff to it too. That way, anytime you feel an ugly cry coming on, you can scroll through inspo that will remind you of how happy you will be once you get through this.

Text 5¹⁴¹

9 Ways Texting Can Majorly Mess With Your Dating Life

5. You stress way too much over crafting the perfect response.



AD2FAMILY



BY HANNAH DRENSTEIN

● AUG 14, 2015

3.5K



1. You rely on texting for crucial conversations.

Even though it can be awkward and you might be super nervous, certain topics should be discussed face-to-face, like deciding whether or not to be exclusive, saying "I love you" for the first time, and breaking up. It's tempting to side-step a nerve-wracking convo with a text, but texts can be hard to interpret and can easily lead to miscommunication. Bringing these topics up are hard enough, you don't want to then be unsure what the outcome was or how your S.O. feels. That DTR convo can easily blow up in your face if your text is taken the wrong way. And as uncomfy as it might be, you'll feel a lot better if you're 100 percent clear on where you stand.

2. You base the quality of your relationship on the strength of your texting game.

When you're waiting hours for your crush to text you back, you might assume that the relationship isn't going to take off. It can be hard not to take it personally or read into everything your crush is or isn't texting, but try not to leap to conclusions or get upset. First, stop to consider why they're not answering. It's completely likely that they're busy doing homework, hanging out with their crew, still at basketball practice, or didn't hear their phone go off.

Likewise, try not to read too much into what their texts say. Using a thumbs up instead of a smiley face emoji doesn't necessarily mean you're being friend-zoned. Texts are notoriously easy to misinterpret, so wasting your time freaking out over one or two words, isn't worth it, and some people just aren't big on texting. How do they act around you when you hang out in-person? If they're always flirting with you and finding reasons to talk to you or touch you, don't stress too much about their texts. On the other hand, if they rarely ever respond to your texts and they never go out of the way to talk to you when you see them in the hallway, they might not be feeling it, in which case, it's their loss and you can move on.



¹⁴¹ Source: <http://www.seventeen.com/love/dating-advice/a32882/ways-texting-ruins-your-love-life-and-how-to-fix-them/> Retrieved April 26, 2016.

3. You're constantly texting with other people when you two hang out.

It sucks to make plans to hang out or chat someone up at a party, only to find that the person you're with is more invested in their phone than they are in you. You might be trying to play it cool, but it sends the message that you're not into them and would rather be somewhere else. Plus, it prevents you from bonding. Ditch your phone in your school bag and enjoy your bae's company!

4. They're constantly texting with other people when you two hang out.

Put the situation into perspective: Do they interrupt a story you're telling to text back their mom, or do they frequently invite you to hang out, then spend half the time glued to their phone talking to someone else? The first sitch is a minor annoyance, but doesn't mean they're not into you. The second, however, is a legit reason to be upset. Try talking to them about it — we're all so addicted to our phones, they may not even realize they're doing it. Just try saying something like, "Hey, would you mind putting your phone away? Mine's away too and I was hoping we could talk."

5. You stress way too much over crafting the perfect response.

It's one thing to ask your best friend to read over a flirty text before you press "send." It's another to run every single text by a committee of your best friends, your sister, your close guy friend, and your brother and then your bff again. That's enough to drive any girl crazy, not to mention, when you stress that much about every text you send, it will make it a lot harder to have a casual convo in person.

One way to keep it in perspective is to think about what the recipient of your texts is doing. Is he or she likely to stress out over sending the funniest text ever, or are they more of the "Hey how was your weekend haha mine was good" type? There's no reason to get nervous about crafting the wittiest text ever if you're communicating with someone who doesn't put in the same level of effort. But if you *are* talking to a Certified Texting Genius, relax: They're texting you because they like you. There's no need to worry about impressing them — you already have!

6. You can't stop fixating on every text they send.

Reading and re-reading a particularly cute text is part of the fun of having a crush. And really, who hasn't done that? Again there's a spectrum. Do you occasionally scroll all the way back to December to reread that one cute text that made you smile? Or do you fall asleep every night reading through arguments you had months ago, or analyzing every text you sent each other that week? If you fall into the latter category, consider deleting certain texts or conversations in order to rid yourself of the temptation.

If you're fixating on any aspect of your relationship — texts included — it's worth considering why. Are you insecure about your relationship status? Are you fighting a lot and maybe something's not right? Is your relationship the biggest part of your life right now? Relationships should be added extras but they shouldn't take over your life. If yours is making you feel insecure, it might be time to talk and figure out where you stand or move on. It could be that you're making your relationship the main event in your life right now, which is easy to do when you're really into someone, but can put too much pressure on your relationship and drive you both crazy. If you throw yourself into something you're really passionate about, like auditioning for the school musical or challenging yourself to run a 5K, you'll be so busy and excited about your new project that you might obsess less about your relationship.

7. You accidentally texted something embarrassing about your crush directly to them.

Between the humiliation, shock, and guilt, you might feel like being swallowed in a slimy sinkhole, but you're actually going to live. Promise.

Spring into damage control mode. If the text is ambiguous enough (not something like "I saw Josh today. He looks SO HOT!"), you can try to play it off as a joke... but there's a pretty good chance they'll see through your cover-up. If you said something hurtful, it's time to own up and sincerely apologize.

If you accidentally let it slip that you think they're the best person on the planet and kind of maybe sort of want to take your relationship to the next level, that cat is out of the bag. Maybe they feel the same way! Your texting mishap could end up working in your favor. And if not, isn't that ultimately good information to know before you get any more invested?

8. You send sexy pics you wouldn't want anyone else to see.

First, know that if you're under 18 and/or the recipient is, taking and sending nude photos (even of yourself) is a serious crime. And secondly, consider what would happen if the photos fell into the wrong hands. It would be a nightmare, right? If your boyfriend or girlfriend truly cares about your wellbeing, they shouldn't ask you to do anything you're not comfortable with, especially if it's illegal. If they can't respect that, it's time to consider ending the relationship.

Even if you just want to be flirty by surprising your boo with a sexy pic, think twice before you press send. What if their friends or parents accidentally pick up their phone and see it? Or you break up one day and it's still on their phone? Even if you totally trust your S.O., if their phone gets into the wrong hands or they accidentally send or post it, your private pic could end up going around the interweb. So make sure that's a risk you're willing to take.

9. You read their texts without them knowing.

The temptation can be real, but just don't do it. Whether you're looking for answers about your relationship status, feeling jealous of other girls who text him, or just hoping to learn more about your crush, reading their texts without their permission is a serious invasion of privacy. Think about how you would feel if they did the same to you, or if they caught you snooping through their phone. You've seen it on TV enough times by now to know how easy it is to misinterpret a totally innocent text and then ruin a perfectly good relationship over nothing. Reading their texts probably won't give you the answers you need, and think about what you'd do if you did find something sketchy— it's not exactly like you could bring it up without also admitting you had totally invaded their privacy.

Text 6¹⁴²

How to Break Up With Somebody Without Breaking Their Heart

Whether you've been on a few dates or you've been together for years.

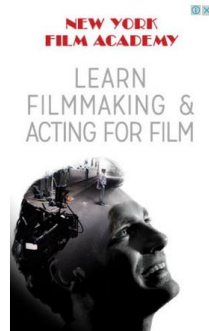


MTV



BY HANNAH ORENSTEIN © JAN 12, 2016

2.0K



Breakups suck. A lot. No one wants to be the bearer of bad news... especially when it involves telling the person you once had feelings for (or maybe still have feelings for) that your relationship is over.

But unfortunately, breakups are a part of life. If you have to dump someone, here's how to do it as painlessly as possible.

If you're hanging out but not yet official

Maybe you finally worked up the courage to invite the cutie on your cross country team out for a post-practice Starbucks date, and the conversation was so awkward. Or maybe you've been Snapchattng with your crush for weeks, but when you started hanging out irl, there was no spark. You don't have any romantic feelings toward them anymore, so how do you shut the situation down and move on? Ok, so you know ghosting them would be super uncool, but it's not like you were officially dating or anything, so you don't want to make a big deal out of ending things either.

¹⁴² Source: <http://www.seventeen.com/love/dating-advice/a36510/how-to-break-up/> Retrieved May 31, 2016.



MTV

If you've only hung out a couple times, you don't need to formally break up. If the "relationship" only involved a couple hang-outs and a few cutesy Snapchats or some flirty texting, there's no need to stress over crafting the perfect breakup speech. You can probably just let this one fizzle out naturally. Chances are good that if you didn't feel a spark, neither did the other person.

Don't ghost — drop hints. Fading out on someone by not responding to their texts and dodging them in the halls might seem like the simplest way out of a relationship, but having it done to you seriously sucks. Plus, if you ghost someone and then run into them at CVS or randomly bump into them in the hall, it'll be painfully awkward for both of you. Instead of ghosting them, try dropping hints. If they invite you to a party, you can say, "Thanks, but I'm going with my friends. I'll see you there." Or the next time they chat you up in the halls, you can refer to them as a "friend" to let them know your true feelings.

If they don't get the message, be frank with them. If they continue to ask you out after you've tried to express your lack of feelings, you need to tell them straight-up that you're not interested: "Hey, I had a lot of fun hanging out with you, but I see you as a friend and don't want to lead you on if you're interested in something more." Sometimes, honesty is exactly what the other person needs in order to move on.

Be your regular kind, polite self. The first time you see your not-bae after ending things, offer a friendly smile and wave. If you're feeling brave, strike up a low-key but purely friendly conversation — like "How was your weekend?" or "What did you think of last night's math homework?"

If you started dating recently

Your relationship is official in all senses of the word: you had the talk and dtr'd; you're Facebook official; you're always in each other's Snap stories; you even posted an adorable Instagram of the two of you. But a few weeks, or months, down the road, there's a gnawing feeling in the pit of your stomach that's keeping you up at night. You don't have fun together the way you used to, or maybe your feelings are heading more in the friend zone, or you're totally crushing on someone else. How do you break up?



FREEFORM

Don't try to force the other person to break up with you. Rather than instigating the breakup and being the "bad guy", your first instinct might be to pick a fight or act out in an insensitive way, forcing the *other* person to dump you instead of the other way around. Don't. The stress of fighting with bae and waiting for the inevitable breakup will make you feel worse in the long-run. Plus, it's usually pretty obvious to the other person. Treat it like ripping off a Band-Aid and just *get it over with*.

Don't do it over text. Sure, it might be tempting to just send a text or email, and avoid the awks of the other person potentially crying or getting upset in front of you. But as anyone who has ever been dumped via text knows, it's seriously not cool. Breaking up in person is the most respectful way to the end the relationship. But if you've really only been dating for a few weeks (and, uh-oh, you just realized you made a *huge* mistake by making it Facebook official) and you guys hardly hang out in person anyway, a thoughtful phone call might be OK.

Find one clear-cut reason the relationship isn't working out. If you've only been dating for a short while, you don't need to go into a huge saga about what everything that went wrong. Be short and sweet: "I really liked hanging out with you, but I think we're better off as friends," or, "It hurt my feelings that you didn't come to see my leading role in the school play. This is working anymore."

Avoid talking about it with everyone afterward. If you tell everyone that your relationship was literally the worst thing since Zayn leaving One Direction, the gossip will eventually get back to your former bae. Breaking off a relationship doesn't have to be a *huge* deal, but ruining their rep is. Think how you would feel if the roles were reversed. Keep in mind: Even if things didn't work out with you guys romantically, you may end up wanting to be friends at some point.

If you've been dating for awhile

You two have so many amazing memories together — birthdays, Valentine's Day, maybe even prom. You might have even been in love. Breaking up may feel awful at first, even if you're the one doing the dumping, but you know it's the right choice for both of you in the long run. Here's how to pull the plug:



FOX

Have the conversation in-person. After all the time you spent together, you'd be heartbroken if you got dumped over text. (Remember when everyone thought [Zayn broke up with Perrie](#) over text? Not cool.) Give your S.O. the same courtesy you'd want to receive and let them have closure with an in-person conversation. If you can avoid breaking up on a special occasion — like on a holiday, birthday, or right before their big test or championship game — that's the kindest, most considerate option.

Arrange a private time to talk. Emphasis on *private*. The best place to talk is one of your houses, preferably in a spot where your little brother won't interrupt. If transportation is an issue (maybe you don't drive), work out a plan with a friend, parent, or older sibling that allows you to make a smooth exit — like asking your BFF who has her license to drop you off at bae's house, then wait outside till you're ready to be driven home.

Imagine the conversation before you have it. Think through your talking points beforehand so you're fully prepared for what can be a difficult conversation. Do you feel like you're growing apart? Are you upset about a particular incident? Or is the pressure of a relationship getting to be too much? The more clearly you can organize your thoughts before you talk, the easier the conversation will be. You'll be able to express yourself clearly, and hopefully bae will be able to accept your feelings.

Prepare for their reaction. They might get upset or ask you for a second chance at the relationship. If either of those things happen, how will you handle it? Are you willing to give the relationship another try? There's no right or wrong answer here — it all comes down to how you really feel inside. Just a word of warning: If bae promises they'll act better or differently in the future, don't let yourself get talked into something you don't want just to spare their feelings. Dragging it out longer when ultimately you know it's not the right relationship for you will end up making it even worse when you finally do end things.

If you're dating long-distance

You and bae had the best time together when you were living five minutes away from each other. But now that you're miles apart, life is totally different. You know it's probably time to end things, but ripping off the Band-Aid is just so logistically tough. How do you sit down for a major conversation when you're not even physically in the same place?



Choose your timing carefully. If you're high school sweethearts doing the long-distance thing in college, you might want to wait till you're both back in your hometown to break the bad news. Dumping someone on Thanksgiving isn't fun, but neither is dumping your first love while FaceTiming .

If you won't have the chance to get together in-person for awhile, do it over the phone or video chat. Your s.o. will probably understand, especially if you won't see each other for months and you're dealing with hefty plane tickets. Video chat provides more of an emotional connection — at least that way, you can see each other's faces when you dive into a difficult subject. But a phone call works to and feels more considerate than an email.

Acknowledge that distance might have played a factor in your decision to break up. If dating is like acting in your school play, long-distance is like performing on Broadway. It's way more intense. No one would blame you for struggling to keep a long-distance relationship alive. Acknowledge that circumstances might have turned out differently if you weren't long-distance, and that's OK.

Text 7¹⁴³

35 of Our Best Flirting Tips!

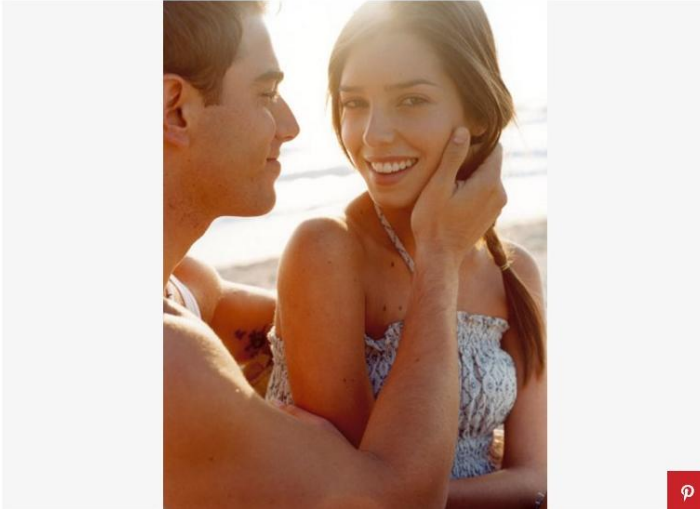
Single and ready to meet new guys? Take one or two of these flirting tips for a test-drive each time you go out and see what works for you!



BY ELISA BENSON

FEB 2, 2016

5.2K



- 1. Get closer!** Then break eye contact just long enough to glance down at his lips. It's a subtle cue that you're open to a kiss!
- 2. Choose a theme song.** Play it to pump yourself up while you're getting ready. Then whenever you hear it when you're out, it will make you feel good — and bold enough to say hi to the hottest of the hot guys!
- 3. Wear dangly earrings.** They draw attention to the smooth curves of our neck — it's a classy way to subtly show skin.

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16 ARTICLES



Readers' Party Flirting
Tricks Revealed!



"The Crazy Way I Found
Love!"



The Bitchy Girl Moves Guys
Hate

Get Your Friends to Hook
You Up!

¹⁴³ Source: <http://www.seventeen.com/love/dating-advice/advice/a7604/best-flirting-tips/> Retrieved May 31, 2016.

4. **Keep gum or Tic Tacs in your purse.** "Want one?" is the world's easiest icebreaker.
5. **Watch Taylor Swift's video "I'm Only Me When I'm With You"** and channel her goofy, fun-loving personality. It's exactly what guys mean when they say, "Confidence is sexy."
6. **Master the bump-and-flatter.** Run into a cute guy at a crowded party. Say, "Oh, sorry — I become a total klutz around cute guys." Then just introduce yourself.
7. **Make dates spontaneously.** Text, "I'm craving a McFlurry!! Drop what you're doin and hit the drive-thru with me? :)"
8. **Tease him a little.** Example: When a guy you're talking to first tells you his name, say, "What?" so he has to lean in to repeat himself. Then say, "What?" again with a smile. You'll break the ice with your playful joke.
9. **Practice your technique.** Sneak in a little flirting whenever you can, like with your hot waiter. You'll be amazed how "practice flirting" boosts your confidence when you're talking to a guy you *really* like.
10. **Let a hot guy catch you looking at him!** When he does, smile — it will give him the in to approach you.
11. **Be interested.** Make a point to show how involved you are in the conversation by asking questions or saying "yeah" and "mmm-hmm." Without realizing why, he'll be encouraged to keep talking.
12. **Memorize a great joke** (or one that's so bad it's good!). Knowing you can pull it out anytime means you'll never have an awkward pause in conversation. Plus, if you make a guy laugh, you're totally in!
13. **Wear red!** Scientists have shown that guys are instinctively attracted to this color — so wearing it instantly makes you hotter.
14. **Ask him out "by accident."** Text him "What r u up to tonite?" When he replies, say, "Sorry that was for a friend—but yeah, what r u doing?" The tiny diss will make him work harder.
15. **Check out his clothes** and ask about the sports team, band, or brand on his T-shirt. He'll notice that *you* noticed.
16. **Spritz perfume on the back of your neck** — guys will catch your scent when you lean in for a hug.
17. **Be obvious sometimes.** Like when you "accidentally" throw your Frisbee toward cute guys in the park, an exaggerated apology lets them know you're flirting on purpose (and in on the joke).
18. **Leave this Facebook comment:** "This pic is hilarious. What's actually going on there?" After he responds, say, "You should tell me in person. :) Wanna hang out this weekend?"
19. **Get text savvy.** Try this tip from Brody Jenner: "When you're texting, don't respond to every single thing a guy says. Leave some questions hanging. He'll be more invested in the conversation if he has to chase it a little!"
20. **Post status updates** about movies, shows or games you're going to see — if he's a fan too, he'll have a reason to comment (and you'll have an excuse to invite him along!).

- 21. Introduce a cute guy to your friend.** It's easier to approach him for someone else — and then you'll get to talk to his cute buddies!
- 22. Pass a handwritten note** at a party that says, "Just saying hi!" Slip it into his pocket — it's a million times cuter than a text.
- 23. Flirt *before* you see him:** Text, "You should wear that blue shirt tonight — it makes your arms look hot! :)"
- 24. Pretend you already know** a guy you want to talk to. When you "realize" the mistake, say, "Oh, I thought you were someone else, but you're actually cuter."
- 25. Make him nervous.** Here's how: The first time a new crush texts you, write back, "Who is this?" When he explains, say, "JK, how could I forget you!?! :)" He'll be hooked!
- 26. Paint your nails** a super-girly color. It will help you get in touch with your flirty side — and make you *think* about how great your hands will look playfully wrapped around the bicep of a cutie!
- 27. Flirt with your eyes.** "It's all in the way you look at him: Walk by, kind of look him up and down, give him a slight smile, and keep walking. You can have an entire conversation without saying a word," says epic romantic Ne-Yo.
- 28. Channel your cool-girl crush, like Bella Thorne.** She's the definition of *breezy* — she *never* looks ruffled around guys. If you don't have that same completely cool attitude, fake it until you *really* feel it.
- 29. Give him a (sorta) hard time.** "I love when girls make fun of you a bit and try to drive you off-sides. That's the best — when you're like, 'Whoa, whoa!'" advises *Gossip Girl* hottie Chace Crawford.
- 30. Leave him wanting more.** Go in for a kiss at the end of the night — but then turn your head and whisper you had a nice time instead!
- 31. After you've been talking** for awhile say, "Can I tell you a secret?" He'll say yes — but then just tell him never mind, it's stupid, you changed your mind. It will drive him crazy wondering what you were going to say — and that you won't give in!
- 32. Send a quick flirt text** a minute after you trade numbers. It will take him by surprise and make him smile.
- 33. Call him out.** When you notice a guy checking you out, let him know you're onto him and you'll ooze confidence. A laid-back joke ("Please don't tell me I have something in my teeth!") will make him laugh, so it's not *too* bold.
- 34. Picture-text him a movie poster:** And say, "4 PM show — wanna go? I'll even share my popcorn!"
- 35. Change the wallpaper** on his phone to one of the cheesiest preset pictures — the sillier the better. Then hand it back to him and joke, "This just seemed more 'you.'" It's a funny way to keep up your flirty banter.

Text 8¹⁴⁴

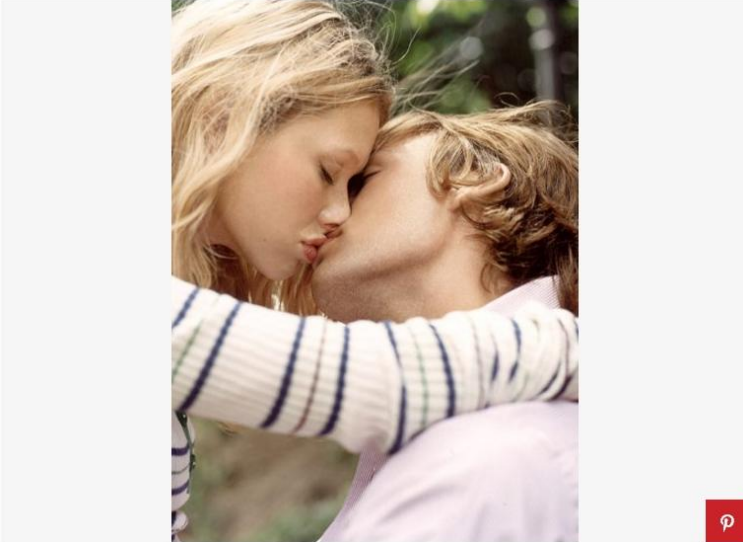
Best Kissing Tips on How to Kiss

Heat up your makeout with these readers' smokin' hot moves.



BY ELISA BENSON APR 8, 2016

2.8K



OLD MOVE: Wait until you're alone to kiss.

HOT NEW TRICK: Kiss him in public!

"Try pulling him into a corner at a party or kissing him in a super-public place, like a football game. The spontaneity makes it exciting!" — Xiomara, 16

EVEN HOTTER: Spice up a PDA peck by planting it in an unusual spot, like his inside wrist or the skin next to his collar. It's unexpected, which makes it better!

OLD MOVE: Kiss him passionately.

¹⁴⁴ Source: <http://www.seventeen.com/love/dating-advice/advice/a7617/best-kissing-tips/> Retrieved: May 31, 2016.

HOT NEW TRICK: Hold back a little!

"When I'm kissing a guy, I'll play with his hair and then pull his head back, so my lips are just slightly out of his reach. Guys love to be teased a little!" — Claire, 16

EVEN HOTTER: When you do lean in, mix it up and kiss his top lip or the corners of his mouth. It's still a little teasing — and he'll love wondering what other kissing tricks you know!

OLD MOVE: Afterward, pull away and smile.

HOT NEW TRICK: Linger for a second!

"Drag out your last kiss by cradling the back of his head in your hand or planting small kisses up his jawline. He'll be thinking about you all night!" — Whitley, 19

EVEN HOTTER: As soon as you leave, text him a smiley face (with no message). It lets him know he's on your mind too, but keeping it brief seems super-confident!

Texto 9¹⁴⁵

9

03/2015

PAQUERA

Como o lance virtual pode se tornar real

Postado por: NATHALIA FARIA

Dicas para o bate-papo das redes sociais ter futuro na vida real

No bate-papo, vocês se dão superbem. Nas redes sociais, então, parece que nasceram um para o outro. Mas cara a cara, o lance não sai do lugar. A gente te dá algumas dicas para não perder mais tempo e garantir que esse lance do mundo virtual pode, sim, virar algo concreto.



Foto: Thinkstock/Getty Images

Nunca o vi pessoalmente

Aquela história: ele é amigo de um amigo, você sabe que ele existe, mas vocês nunca se viram na vida! E agora? Se o seu lance rola exclusivamente pela internet e você ainda não viu o boy, o cuidado deve ser redobrado! Antes de investir nesse lance, vale suuuper a pena saber tudinho sobre esse tal príncipe: ele é mesmo quem diz ser? Se ele for mesmo o lindo que você está imaginando, é hora de ele descobrir que tanta afinidade também pode dar certo no dia a dia.

Se você for mestra em segurança, vale a pena abrir o coração e mandar logo a real. Agora, se pintar insegurança, dá para pedir uma ajudinha para os amigos dele, já que vocês se conhecem. Dê um jeito de começar a frequentar os mesmos lugares que ele costuma ir, peça para um amigo apresentar vocês oficialmente e invista, principalmente, naquele papo que os manteve tão próximos. **E se você acha que está sozinha nessa, veja este post com as 6 coisas que sempre passam na nossa cabeça antes de um primeiro encontro!**

saiba mais

Guia do namoro virtual

12 dicas para manter um namoro à distância

O problema é a timidez

Vocês dois vivem se falando e ele até já disse mais de uma vez que ia adorar falar mais com você nos corredores do colégio. Mas sua timidez não te deixa nem falar um “oi” de longe. Está na hora de deixar essa inimiga de lado e mostrar seu poder, girl!

Se vocês morarem ou estudarem próximos, **tente combinar um encontro com o gato**. Longe dos holofotes, talvez fique mais fácil para você se soltar e mostrar que é a mesma menina que bate o maior papo com ele pela internet. **Outra dica é: não tenha medo do primeiro contato** e, depois disso, você ganhará segurança naturalmente.

145

Source: <http://todateen.com.br/papo-bff/como-o-lance-virtual-pode-se-tornar-real/> Retrieved May 31, 2016.

Caso não consiga mesmo dar um “chega mais” no boy, use as redes sociais para contar para ele seu sentimento a respeito do lance e não deixe de falar sobre sua timidez. Quem sabe não rola uma ajudinha? Apostamos que ele vai entender - e, talvez, até ache fofo! **Esse post com 30 dicas para deixar a timidez de lado também pode te ajudar!**

Ele é demais para mim

Você realmente acha que o lance só vai acontecer mesmo pela internet porque o boy faz o tipo cobiçado e você está longe de ser a garota dos sonhos dele? **Primeira lição: ninguém é “demais” para ninguém!** Segunda lição: se ele está a fim de você pelo seu papo, melhor ainda! Afinal, isso mostra que ele gosta das suas ideias e objetivos.

Se ele já abriu caminho para algo além das telas, deixe a insegurança de lado e fale que adoraria estar mais com ele no dia a dia também. Talvez essa seja a deixa que ele estava esperando. Se você é quem está esperando o momento certo, invista nos seus pontos fortes e mostre que você é diferente. Mande indiretas ou até mesmo peça para ele ouvir aquela música que fala exatamente como você se sente em relação ao lance. Com certeza ele vai entender o recado (**se, além de popular, o cara for “galinha”, esse post é perfeito pra você!**).

Indiretas do bem

Para as ocasiões onde o lance parece que vai esfriar ou que você quer muito dizer algo, mas não sabe como, vale a pena investir nas indiretas, seja no **status do Facebook**, ou para a conversa do WhatsApp. Se liga nessas frases que vão ser sucesso com o gato:

*Dizem que todo mundo merece uma segunda chance. Eu ficaria feliz se você me desse a primeira.

*É bem simples: você me completa!

*Coisas boas chegam com o tempo. As melhores, de repente.

* Tô fazendo as contas aqui e...tá, você cabe no meu coração.

* Meu 3G tá mais devagar do que o tempo passando até a gente se encontrar.

* Já me apeguei até a sua foto de perfil!

*Deveria existir xampu para tirar algumas pessoas da minha cabeça. Só penso em você, gato!

Text 10¹⁴⁶

2

04/2015

PAQUERA

Rola ou enrola? O corpo do boy fala se a paquera tem futuro

Postado por: NATHALIA FARJÁ

Saiba os sinais corporais que ele dá quando está a fim

Não tem como evitar o nervosismo na **hora da paquera!** A insegurança só aumenta quando tentamos desvendar o que o boy está pensando: será que estou sendo correspondida ou a gente vai continuar só na amizade mesmo?

Existem algumas formas de saber **se o lance de vocês tem futuro.** Uma delas é ficar de olho na **linguagem corporal do gato!** Isso porque nosso corpo fala muito mais do que nós imaginamos.

Segundo a psicanalista Dra Elizandra Souza, na maioria das vezes, os **sinais acontecem de forma natural** e a gente nem percebe. “São expressões corporais que acontecem naturalmente e na maior parte das vezes de forma inconsciente, ou seja, sem que percebamos essas expressões”, explica.

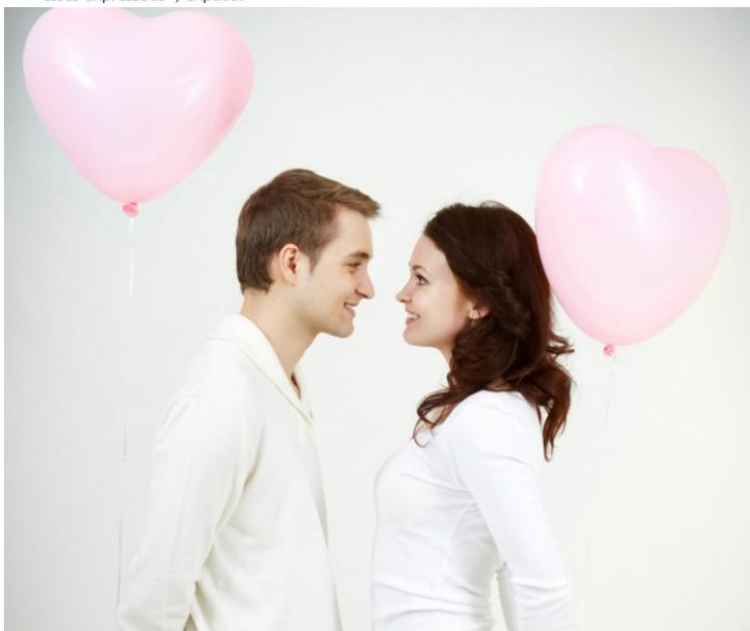


Foto: Shutterstock/Getty Images

¹⁴⁶ Source: <http://todateen.com.br/papo-bff/rola-ou-enrola-o-corpo-do-boy-fala-se-a-paquera-tem-futuro/> Retrieved: May 31, 2016.

Para ficar de olho

Para saber se você vai se dar bem ou não na paquera, alguns sinais são importantes. Segundo a psicanalista, quando o cara está a fim, o brilho nos olhos dele é diferente. Normalmente, ele olha de maneira indireta, seguida de um sorriso. Outro sinal é aquela passadinha de mão no cabelo para ajeitar o visual.

Quando estão conversando, é comum, também, que o corpo dele fique levemente inclinado para frente. “Ele olha demais a menina. Tende a querer ficar próximo, encostar, passar a mão no cabelo. Em geral, tem fala macia, é simpático e prestativo com a garota”, afirma Elizandra.

saiba mais

As fases da paquera em gifs

Dicas de paquera

O ponto forte de cada signo na paquera

os lados enquanto ela fala.

Você também pode tentar descobrir se o lindo está tentando te enrolar. Nesse caso, os sinais variam bastante de pessoa para pessoa, mas, de forma geral, o que indica que ele está dizendo uma coisa e na verdade está querendo dizer outra é quando ele tem certa dificuldade em olhar nos olhos.

O paquera também pode mostrar insegurança no que está dizendo, apertar os lábios e as mãos. Mesmo com essas dicas, a psicanalista ressalta: “Pode ser que a pessoa seja muito tímida e seu nervosismo não esteja relacionado à mentira e sim à sua dificuldade de falar”.

Partindo para outra

Da mesma forma que alguns gestos indicam interesse, existem aqueles que indicam que o lance não vai dar tão certo assim.

Os sinais de desinteresse mais comuns são mostrados quando a pessoa não fica de frente, mantém os braços cruzados, não presta atenção na fala da garota ou olha para

Consultoria: Dra. Elizandra Souza - Psicanalista, pós-graduada em Psicanálise e Linguagem, pela PUC-SP. Aperfeiçoamento em Lacan, pelo CLIN-A. Além de formação em Administração em RH e pós-graduação.

Texto 11¹⁴⁷

4

05/2015

PAQUERA

Ele mudou de atitude e está agindo de forma estranha. E agora?

Postado por: REDAÇÃO TODATEEN

O príncipe virou um sapo. E agora? Saiba o que fazer e como lidar com a situação quanto o gato muda de atitude com você!

O começo foi perfeito e vocês dois adoravam estar juntos mas, com o tempo, a relação foi ficando distante, fria, e você percebeu que o **gato mudou de atitude com você**. Triste, né? Mas essa história tem como ter um **final feliz**, sim! Confira algumas dicas **para saber lidar com a situação** quando o príncipe que você sempre sonhou acaba se tornando um sapo!



FOTO: Shutterstock

ELE MUDOU: O GATO ESTÁ AGINDO DE FORMA ESTRANHA

Se você percebeu que ele está agindo diferente, pense num motivo que poderia deixá-lo assim. Será que ele não está com algum problema ou triste com alguma coisa? Você falou algo que ele não gostou? **Converse com o gato e explique o que você está sentindo**. Se ele está agindo de forma estranha é porque algo aconteceu. Porém, **você também pode estar encanando à toa**. Reflita e converse de boa com o garoto. A melhor maneira de resolver esse problema é o diálogo.

SERÁ QUE FIZ ALGO ERRADO?

É normal ter essas dúvidas. **Mas fique tranquila!** É comum não saber o que fazer nessas horas. Mas pare para pensar: **será que ele é confiável?** Alguns meninos podem parecer carinhosos para te agradar e depois cair fora. Antes de tomar qualquer decisão, tenha certeza de que o gato vale a pena.

¹⁴⁷ Source: <http://todateen.com.br/papo-bff/ele-mudou-atitude-esta-agindo-forma-estranha/> Retrieved May 31, 2016.

saiba mais

O que fazer quando o gato muda de atitude com você?

7 lições de relacionamento que aprendemos com o casal “Perina”, de Malhação

Será que vale a pena voltar com ex-namorado?

7 lições que aprendemos com Selena Gomez para superar o fim do namoro

SERÁ QUE ELE NÃO GOSTA MAIS DE MIM?

Não fique pensando nisso antes de conversar com o menino! Se ele não gostasse mais de você, **provavelmente já teria terminado**, certo? **Relaxe e leve o namoro na boa**. Muitas vezes as pessoas encanam com coisas que não valem a pena. E mesmo se ele não gostar e quiser terminar, **não fique triste**. A vida continua e existem milhares de garotos legais por aí. Suas dúvidas só serão respondidas com o passar do tempo e com uma convivência maior com seu namorado.

É supernormal ficar encanada com atitudes inusitadas de quem você gosta. **O mais importante nessas horas é conhecer bem o garoto e conversar sempre que algo te incomodar**. Chame o gato para comer em algum lugar ou para fazer um passeio e explique o que você está sentindo. **Assim você tira um peso das costas!**

Texto: Isabela Zamboni e Melissa Marques

Text 12¹⁴⁸**15 dicas para acabar com o ciúme!**

27/07/2015

*Postado por: REDAÇÃO TODATEEN**Saiba como se livrar desse mal!*

Sentir ciúme nunca é uma coisa legal. A gente sofre, fica mal, pensa em bobagens e, muitas vezes, pode até deixar o relacionamento na pior. Por isso, separamos **15 dicas para você dar adeus (de vez!) ao ciúme.**

**1. Tenha confiança!**

Em primeiro lugar, não é segredo para ninguém que é preciso um confiar no outro para o relacionamento dar certo. Se você vive duvidando do que ele diz, é bom repensar esse lance, porque já começou pelo caminho errado.

2. Seja observadora!

Preste mais atenção no seu amor, no que ele faz e no que gosta, pois, desta forma, as coisas ficam mais claras. Aí, você não encana por bobeira, mas fica esperta quando percebe algo estranho. Isso não quer dizer que é para virar detetive e fiscalizá-lo, tá!?!

3. Fuja da obsessão!

Por acaso, você desconfia de tudo que o gato faz? Não acredita em nada do que ele diz? Tem ciúme de toda mulher que chega perto dele? Pense um pouquinho... será que não é exagero?! Tome cuidado para não transformar

¹⁴⁸ Source: <http://todateen.uol.com.br/papo-bff/15-dicas-para-acabar-com-o-ciume/>; Retrieved September 16, 2015.

seu sentimento em algo excessivo e, até, doentio. Ser possessiva não faz bem para ele e, muito menos, para você, não é mesmo?

4. Controle-se!

Dizem que o ciúme, na medida certa, até dá uma apimentada no romance. Tudo bem... É bom saber que alguém se preocupa com você. Mas o problema é conseguir **controlar essa dose**. Você não é a dona do seu gato, certo?! Então, por que vigiar os passos dele? Isso não é legal. Mostre-se uma garota sensata e não faça nada por impulso. Ele vai admirá-la muito mais desse jeito.



5. Aja com equilíbrio!

Por exemplo: uma mulher bonita passa do lado de vocês e ele olha, meio que disfarçando. Aí, sua reação é fazer a maior cena de ciúme e armar um barraco no meio da rua, certo? Errado! Essa atitude não está com nada. Resolva os problemas com a cabeça fria e lembre-se de que “roupa suja se lava em casa”. Não arrisque perder o amor da sua vida por besteira.

6. Seja sincera!

Tentar esconder o ciúme não é o certo. Fingir que não se importou quando ele chegou atrasado ou que não está nem aí quando ele conversa com outra garota

não vai adiantar nada, sabia? Chega uma hora que não dá mais para disfarçar tudo isso e você explode. Aí, é briga na certa!

7. Fale com ele!

Nada melhor do que uma boa conversa para resolver os problemas. Abra o jogo e diga o que a incomoda. Juntos, vocês chegam à melhor solução. Só cuidado para não extrapolar no que fala e se arrepender depois, ok?

8. Respeite o outro!

O cara tem os amigos dele e precisa de liberdade para fazer o que curte, assim como você. Não precisa ficar grudada nele o tempo todo, não acha? Entenda que são diferentes e cada um tem suas necessidades. Isso é um ponto positivo para o lance dar certo e ser muito mais interessante.

9. Preserve a amizade!

Antes de mais nada, é importante que vocês se deem bem nas conversas, nos gostos, no dia a dia, enfim, que curtam conviver juntos. Conheça os amigos e a família dele, não deixe o lance cair na rotina e faça o possível para os momentos serem sempre agradáveis. Seja amiga do gato! Com certeza, o namoro fica muito mais divertido e a confiança vem com naturalidade.



10. Cumplicidade sempre!

Quando duas pessoas estão juntas, elas são companheiras. Encaram os desafios unidas e não deixam a opinião dos outros influenciar no namoro. Esse companheirismo é essencial! Nas horas mais difíceis, é muito bom ter alguém com quem contar. Se seu amor precisar de ajuda, esteja por perto. Não vai querer que outra mulher se intrometa e faça isso em seu lugar, vai?!

11. Dedique-se ao lance!

É fundamental que o cara sinta-se importante para você. Demonstre carinho, valorize os momentos juntos e faça-o feliz. Assim, o gato nem vai querer

pensar em outra garota. Mas, só um toque: não é para viver exclusivamente para ele, viu?!

12. Pense em você!

A sua felicidade deve vir em primeiro lugar. Não adianta nada o cara estar superbem no namoro e você toda tristonha. Quando a gente se envolve com alguém é para ser feliz! Então, pense nisso e corra atrás do que realmente quer. Seguir adiante com um lance sem futuro, só por medo de perder o que “possui”, não é bom para ninguém.

13. Ocupe seu tempo!

Quando a cabeça fica vazia, sobra espaço para pensar em bobeira. Por isso, **procure fazer coisas de que goste** e não dê brecha para os pensamentos ruins. Muitas encanações são pura imaginação!

14. Cuide de si mesma!

Olhar no espelho e gostar do que vê é uma delícia, né?! A aparência não é tudo, mas dá um toque todo especial no romance. Afinal, qual o cara que não adora ter uma garota bonita do lado? O gato vai amar vê-la lindona e toda produzida para ele. E, com certeza, vai ter olhos só para você! Na medida certa, a vaidade é importante.



15. Seja segura!

Uma coisa é certa: se o cara está com você é porque quer. Então, pra quê insegurança? Confie no seu taco! **Valorize-se**, antes de mais nada. Os homens gostam de mulheres decididas. Se, por acaso, ele não quiser mais ficar com você e partir para outra, o azar é só dele. Bola para frente e seja feliz!

Regrinha básica: Ame!

Dificuldades, brigas e desentendimentos sempre vão surgir em um relacionamento. Isso é supernormal! As pessoas pensam diferente e, por isso, nem sempre entram em acordo. Mas, quando o casal se ama, as coisas são muito mais fáceis. Preserve e valorize esse sentimento. Não é fácil encontrar um amor de verdade a cada esquina, viu?!

Texto: Kelly Arrais

Text 13¹⁴⁹

4

08/2015

PAQUERA

5 indícios que ele dá quando está a fim de você!

Postado por: ISABELA GIORDAN

Será que aquele gatinho que chamou a sua atenção está a fim de você? Descubra!

Primeiro rolou aquele olhar diferente, depois vieram as gentilezas e aí o carinho começa a ser totalmente diferente com você. Será que ele está a fim ou só está sendo gentil? Vish, que situação, amiga!

+ 15 dicas para acabar com o ciúmes**+ As vantagens de ter um amigo do sexo oposto**

Mas calma, para te ajudar a #todateen fez uma lista com 5 indícios que o #gato pode dar quando ele realmente quer algo a mais com uma garota (ou não). Confira:

1 - Você percebe que rola aquela troca de olhares a cada 5 minutos

Enquanto vocês estão na rodinha de amigos o #gatinho fica dando olhadelas para você? E vocês já cruzaram os olhares várias vezes? Ih, aí tem, hein! Se você não estiver com algo estranho ou diferente na cabeça, é bem provável que o olhar seja de interesse.

**2 - Ele não para de puxar papo com você e sempre quer saber a sua opinião para tudo**

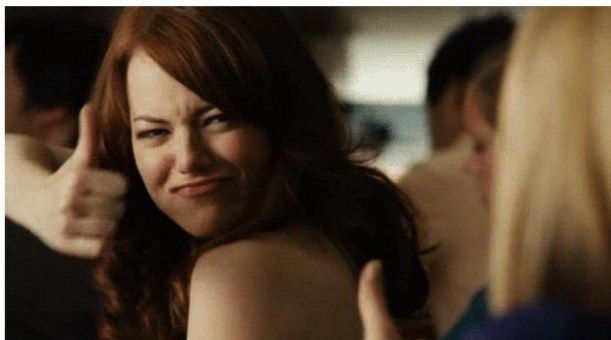
Caso vocês não sejam #bffs, será bem difícil que o carinho peça a sua opinião para tudo. Afinal, ele tem os próprios amigos para isso, não é mesmo? Mas, se ele estiver beeeeeem a fim de você, é quase certeza que o seu ponto de vista vale super para ele. Além disso, quem quer investir precisa conhecer bastante o alvo!

¹⁴⁹ Source: <http://todateen.com.br/papo-bff/5-indicios-que-ele-da-quando-esta-a-fim-de-voce/> Retrieved May 31, 2016.



3 - Demi likes, demi comentários e demi curtidas no #insta

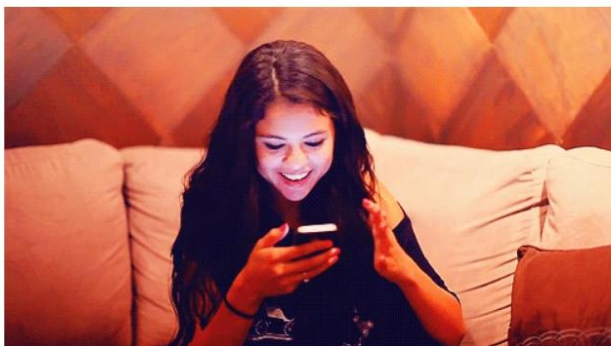
Em toda foto sua o #migo está lá deixando a sua marquinha no post, seja com um like, uma curtida ou até um comentário de “linda”, “fofa”, “gatinha” ou pode ser só um “gostei” mesmo. Entretanto, fique atenta: caso vocês sejam já amigos de longa data, talvez o carinho só se sinta a vontade de te elogiar quando for possível!



4 - Respostas no whats

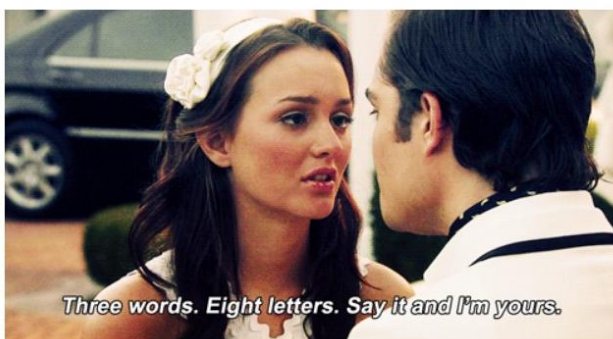
Isso você pode comparar consigo mesma, quando você está interessada em alguém, eu tenho certeza de que você responde rapidinho aquela mensagem no chat ou no whatsapp! O mesmo acontece com ele, afinal, quem se importa não deixa você esperando, não é mesmo? Salvo aquelas situações em que o celular descarregou ou em que ele estava mesmo ocupado, mas,

quando isso acontecer, com certeza ele vai pedir desculpas!



5- Papo reto, pra já!

Se o carinho está mesmo a fim de você, ele vai dar alguma indireta beeeeee clara, a não ser que ele seja muito tímido (paçiência, miga)! E não tem coisa melhor do que isso, o papo reto sempre vai terminar com qualquer climão entre os dois! E, vamos combinar que, quem realmente quer vai atrás e mostra que não está de brincadeira, né!



Entretanto, é sempre bom ficar bem de olho nos detalhes, porque pode acontecer de vocês serem bem amigos e o #gatinho se sentir a vontade com você e só. Se esse for o caso, **você não tem "culpa" nenhuma** e se você quiser mesmo o #carinha é só seguir os indícios acima ao seu favor e lembre-se: papo reto é sempre a melhor opção, ok?

Text 14¹⁵⁰

3

01/2016

PAPO SÉRIO, PAQUERA, AMIZADE

Aprenda a dar valor a quem gosta de você

Postado por: REDAÇÃO TODATEEN

Se o garoto não corresponde seus sentimentos por ele, talvez seja hora de seguir em frente

De maneira geral, quando buscamos um namorado, paquera e até mesmo amigos, procuramos pessoas que admiramos. Por isso, acaba sendo natural colocar algumas pessoas de nossas vidas em uma espécie de “pedestal”. Como se aquele gato fosse tudo e sem ele a gente não é nada, sabe? Mas será que essa admiração está sendo correspondida? A melhor relação tanto com o gato quanto com a sua BFF é aquela em que a admiração é mútua e as duas pessoas se dão valor. Se isso não estiver acontecendo, talvez seja hora de fazer algumas mudanças.



Foto: Shutterstock Images

Problemas de um relacionamento ruim

Segundo a psicóloga Susana Orio, coordenadora do Colégio Madre Alix, alguns “adolescentes acabam se inferiorizando por medo de deixar de ser tão interessante para o outro e por temer perder essa relação”.

Além de não ser nada legal para você, um relacionamento como esse pode acabar te isolando, ficando cada vez mais retraída e com a autoestima lá embaixo.

Admirar seus amigos e paqueras é importantíssimo, mas em primeiro lugar é preciso admirar a si mesma. Não é porque o gato é supercool que você também não é, mas cada pessoa tem qualidades diferentes e maneira diferentes de mostrar essas qualidades.

É preciso que você procure as suas, aprenda a ressaltá-las e não deixe, NUNCA, alguém te dizer que não é boa suficiente para um garoto ou para um grupo social.

¹⁵⁰ Source: <http://todateen.com.br/papo-bff/aprenda-dar-valor-gosta-voce/>
Retrieved May 31, 2016.

Assim, você vai conhecer muitas pessoas diferentes e certamente encontrar aquele que te valoriza e tem interesses parecidos.

“Ele [adolescente] deve procurar ter mais amigos ou mais pessoas com quem possa conversar, porque assim quando ele estiver passando por uma relação danosa ele vai conseguir colocar um fim e vai saber que existem mais pessoas que estão ao seu lado”, explica.

Como identificar uma relação ruim

Seguir a sua intuição é sempre uma boa opção. Tá certo que às vezes é bem difícil ver os problemas da relação quando amamos, mas se você se sentir mal a maior parte do tempo, fique atenta.

Se você ficar envergonhada, achar que nunca é tão bonita ou inteligente quanto a outra pessoa, a pessoa te trata mal ou te inferioriza, esses são alguns sinais que estão na hora de expandir seus horizontes.

Texto 15¹⁵¹**20**

02/2016

PAQUERA

Como se dar bem na paquera sem prejudicar os estudos

Postado por: REDAÇÃO TODATEEN

Tudo o que você precisa saber para deixá-lo aos seus pés e ainda ir bem na escola!

Foto: Thinkstock/ GettyImages

¹⁵¹ Source: <http://todateen.com.br/papo-bff/dar-bem-paquera-prejudicar-estudos/>
Retrieved May 31, 2016.

Dê sinais no intervalo das aulas

Dentro da sala de aula **você não deve trocar olhares ou mandar recadinhos, já que lá você precisa prestar atenção no professor.** Mas, no intervalo, não há problema nenhum! Então, deixe a timidez de lado e mostre que está interessada nele: **enquanto passeia com as amigas pelo pátio, passe por perto de onde ele costuma ficar e dê um sorriso.** Um olhar mais profundo também vai fazê-lo sentir um frio na barriga!

Se não der toques de que está a fim, é bem provável que o menino não adivinhe. **Você também pode mandar um bilhetinho anônimo!** Com essas investidas, vai ser fácil ele descobrir quem enviou o recado.

Arme coincidências

A sorte está ao lado de quem busca as oportunidades, sabia? Você pode dar uma mãozinha para o destino se **descobrir os hábitos do seu gatinho.** Quando chegar em casa e já tiver feito todas as suas tarefas, **entre na internet e dê uma fuçada nas redes sociais do gato.** Descubra onde ele trabalha ou faz um curso, quais lugares o menino gosta de frequentar... numa dessas, você descobre onde ele estará no fim de semana e pode **encontrá-lo por “coincidência”.**

Faça contatos

Procure se aproximar da turma dele e faça amizade com todos. Trabalho em grupo é sempre uma oportunidade de se aproximar da galera. Ao conquistar a simpatia deles, você pode estar a um passo do coração do seu gato. **Marque para fazer os trabalhos ou estudar para as provas na sua casa ou na casa de um amigo dele.** Assim, você estuda e, de quebra, se aproxima cada vez mais do seu amor.

Desperte a atenção dele

Dê um trato no seu visu para ir à escola. Ajeitar as madeixas, passar um brilho nos lábios, um lápis no olho e colocar uns **acessórios** legais fazem toda a diferença para chamar a atenção do carinha! **Mesmo de uniforme, ele vai reparar no quanto você está bonita!** Com tudo em cima, você não vai passar despercebida!

Cheia de charme

Para deixar seu lindinho encantado, **seja você mesma,** aja naturalmente e saiba mostrar todo o seu brilho. O seu jeito de andar, falar ou olhar podem contar pontos a seu favor. Se lançar um belo sorriso, for simpática e boa de papo, terá tudo para deixar o gatinho na sua. E lembre-se: **garotos gostam de meninas inteligentes!** De nada adianta ser toda charmosa, se não for bem nos estudos.

Text 16¹⁵²

17

04/2016

PAQUERA

Amor à primeira vista: o que fazer quando você se apaixona por um desconhecido

Postado por: REDAÇÃO TODATEEN

Confundir amor com paixão é muito comum quando nos interessamos por alguém. Por isso, é preciso saber diferenciá-los.

“Me lembro como se fosse hoje... quando tinha 12 anos, me apaixonei à primeira vista. Eu estava no meu condomínio quando me deparei com um garoto de blusa vermelha. Até hoje não sei o que me chamou a atenção nele, mas no mesmo instante que o vi, meu coração começou a bater aceleradamente. Eu estava de passagem, então, continuei andando e cismada com a situação. Se passaram horas e eu não conseguia tirar ele da minha cabeça. À noite, me deu uma “baita” insônia. Eu não conseguia dormir, lembrava do garoto da blusa vermelha e meu coração batia muito. Então achei melhor aproveitar a falta de sono para estudar para a prova de Ciências. Eu estava com uma disposição que era de se estranhar - e isso tem nome: paixão!”, conta Larissa Faria (24), de Bauru-SP, que tinha 12 anos quando amou à primeira vista.

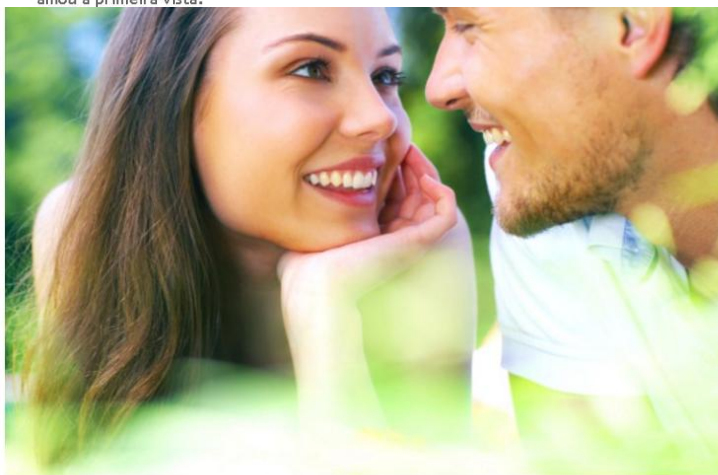


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Assim como a Larissa, muitas garotas já passaram por isso ou ainda vão viver uma paixão desse jeito, não é mesmo?! Você bate o olho no gato, o coração dispara, as pernas tremem e não consegue desviar a atenção para o lado. Mas...

...Será que é amor à primeira vista?

¹⁵² Source: <http://todateen.com.br/papo-bff/amor-a-primeira-vista-o-que-fazer-quando-voce-se-apaixona-por-um-desconhecido/> Retrieved May 31, 2016.

Confundir amor com paixão é muito comum quando nos interessamos por alguém. Por isso, é preciso saber diferenciá-los. Geralmente, o amor é construído com o tempo e a convivência, enquanto a paixão acontece de repente e de maneira intensa. Então, não seria mais correto dizer “paixão à primeira vista”?! Se estiver interessada em algo passageiro, ótimo! Pode ser uma aventura amorosa deliciosa. Agora, se estiver à procura de um lance mais sério, é bom ir com calma e pensar antes de agir, concorda?!

Aproveite as chances

Já que a atração pelo garoto é forte e o interesse por ele só aumenta, que tal fazer uma tentativa? Se você tem certeza do que deseja, ou seja, aproximar-se do gato, então, faça essa história ter um final feliz. Só não vale se iludir criando falsas esperanças, ok!? Então, o melhor a fazer é:

- Veja, primeiro, se o carinha pelo menos olha para você.
- Tente puxar conversa, como quem não quer nada. Adicione o garoto nas suas redes sociais, dê uma olhada nos gostos dele, o chame para conversar no chat. Se o papo rolar legal e perceber que ele também está curtindo, faça isso mais vezes.
- Depois, estenda as conversas para encontro de verdade. Pode ser no cinema, barzinho ou lanchonete: conheça o carinha melhor e permita que ele saiba mais sobre você também.
- Se rolar interesse da parte dele, tudo acontecerá no tempo certo e, com certeza, os encontros serão mais frequentes. Aí, é só deixar o amor acontecer... s2

O sonho não acabou

Agora, se ele não foi legal com você ou pareceu indiferente, a solução é desenganar. Do mesmo jeito que começou, essa paixão pode acabar bem rápido! O importante é mandar a tristeza e o baixo astral embora, ok!?