

Convocation in magazines and the construction of the *plus* in the media gadgets¹

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Abstract

The journalistic texts can be analysed as meaning productions that circulate around a communication contract in which occurs a projection of a totalizer enunciator and a destitute enunciatee.

The enunciator develops a narrative convocation in order to transform the enunciatee towards a best condition of being, having, knowing and being able to do more. Furthermore, the contract is a simulacrum of a dialogical situation that can be better understood through the concept of *dispositive*, presented by Foucault and Agamben. The text studies the dispositive functioning in the modalizations directed to the enunciatee, so that he is able to achieve this *plus* in subjects related to the man-woman relationship in three segmented magazines: *Men's Health*, *Woman's Health* and *Claudia*.

Keywords: journalistic narrative, modalization, cognitive maps, convocation, segmented magazines

Communicative contract

To think over the communication contract established in a given text demands putting into question a communicative action in which a discourse is settled or resettled: what kind of world is opened to this new discourse, socially placed in front of and on the side of other previously settled ones? Which *dispositives* are necessary in order to build and open room to the world it creates? Charaudeau tells us about a *frame of reference*: the “communication situation constitutes in a frame of reference to which individuals in a given community report when communication is started” (2006:67)

The differences between *frame* and *world* lead us to think that a new discourse not only divides the world according a certain frame, but also replaces the position of the actors, reestablishes ways of seeing and listening, of producing body gestures, of realizing its dynamics, in sum reestablishes the ways of all that is sensible and understandable (cf. Prado, 2007). A new discourse reconfigures the world to the actors, and they build themselves in new ways within its frontiers. It is about framing the world.

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The concept of framing, indicated for the analysis of political texts, tries to respond to such reality beyond the agenda setting theory:

Goffman defines framing as the organization principles that drive social events and our involvement on such events. According to the author, we tend to understand events and situations according to framings that allow us to respond to the question: “What is going on here?” According to this perspective, framings are understood as more generic interpretative marks socially build that allow people to make sense out of the events and social situations (Porto, 2004: 78).

The contract is settled in the textual narrative (be it verboaudiovisual, only verbal etc) materializing an exchange between enunciator and enunciatee according to specific framings *in* and *from* the text (Machado, 2008). Taking the text into account it would be possible to infer an author-function, that of the institutional enunciator, and in the case of texts from the media, that would be the origin of the text-message directed to the enunciatee, the destinator of the message, structurally build in the very text. Well, such exchange is not a dialogue in act, nor a text really signed by two people that commit to an explicit agreement. At last, the enunciator-reader relationship can only get started after the purchasing and the reading of the text or, in the case of periodicals, after the purchase and the reading reestablished month by month, or still, in the case of television shows, after and during each exhibition by measurement of audience rates.

Why do people buy *texts*, mainly from magazines or television? The wrong answer would be *to be informed*, and the right one: to fit in, while being informed, to be situated, to acquire narratives of how to be framed in the world, to know which is *my* world, how does it work, how can *I* belong better to this world which is already *mine*. What reality is this to which I belong and must belong as the being in *devir* that I am? How can I improve myself to be better this being I want to be? How can I better understand the world? Such questioning implicates modalizations of being, knowing, making, empowering, that are not shaped only by the bare data in the journalistic information, but according to regimes of visibility and attention, anchored in strong passioning strategies, that is, in the passionate appeal to capture the reader’s attention (Prado, 2008 and 2006). Information in segmented magazines, that are to be analyzed here, are only part of the text, which is in fact modulated by broader consumption values than those merely informative. Such is the present course of the media and not that of information as crude data (cf. Motta, 2004). As Charaudeau tells us (2006: 63), “to inform is to be in posses-

sion of knowledge towards which the other is oblivious, to have the ability to pass it on to the other, to gain legitimacy during such transmission”. Nonetheless, the enunciator’s activity nowadays demands convoking the reader to a process of learning, anchored in consumption values, of which information is only one of the levels. As the reader is convoked he is started in a process of learning about consumption values, that are available in the world for one to become *more oneself*, a *você S/A* entrepreneur of oneself.

Charaudeau establishes the communication contract based on a frame of reference to which communicators report in order to speak about a situation being discussed. When A turns to B seeking for understanding about something in the world, and that way giving rise to a communicative situation, he aspires to validity, as Habermas puts it (1981), related to some state of things in the social world. The discursive exchange puts face to face interlocutors seeking for mutual understanding:

The necessary realization of the situation limits by the partners involved in the language exchange leads us to think that they are bonded by a sort of previous agreement on the data of this frame of reference. They are found in a situation where they must subscribe, before any intention of a personal strategy, to a contract of recognition of the terms so the language exchange in which they are involved can occur: *a communication contract* (Charaudeau, 2006: 68).

Such contract depends on external and internal data. As external data, the author includes:

- *Identity* of the partners – who turns to whom? Which is the social, economic, cultural *status* of the ones involved in the contract? What are their identity traces? From our point of view, which enunciator and which enunciatee does the text brings out?
- *Finality* – the speech act or text objective: what are we here to say? There are three possible perspectives: *prescriptive*, to lead someone to act in a certain way, to make do; *informative*, to make know; *initiative*, to make believe; of the *pathos*, to make feel. The text on segmented magazines, that interest us here, use all of these perspectives on its narratives.
- *Purpose* – communication act is build on the ground of a knowledge domain, a “way of dividing the world in thematized discursive universes” (I-ibid.:69); the definition of themes and figures is a fundamental step in order to understand the contract proposed.

- And at last, the dispositive – the act is build according to the material circumstances in which it is developed: in which environment is the communication act included, which transmission channel is used: (Ibid.:70). On written texts: how does the text develops figures, with which colors, letters, verbo-visual relationships etc?

As for the internal data, they are properly the discursive ones: locution aspects (why did the speaker started talking at all? How does the enunciator exhibited his knowledge?), relationship aspects (relationships are established while speaking, of strength, alliance, exclusion or inclusion) and thematization aspects (where the knowledge domain is organized). On thematization, Charaudeau states:

The speaker should not only assume a position in relation to the theme imposed by the contract (accepting it, rejecting it, shifting it or proposing another one), choosing a way of intervening (directive, by recovery, continuity etc), but also choose a particular way of discursive organization (descriptive, narrative, argumentative) to this thematic field according to, as we have mentioned before, the instructions within the limitations of the situations” (Ibid.:71).

Dispositives

Regarding the *media*, segmented magazines in particular, which interest us here, communicative acts establish a relationship between the production instance and the reception one: the first has a “double role: providing information, as it must make know, and stimulating the desire to acquire information itself, as it must gather its audience” (Ibid.:72). But, according to Charaudeau, it is not only about providing information, but about building a certain knowledge about the world, as we have seen before.

On one hand, the idea of contract is interesting because it incorporates the double movement of text production towards its reception and relative acceptance and understanding of the whole process from the perspective of the functioning of cognitive maps modal narratives, which try to include the reader into modalities so that he joins certain place-worlds. On the other hand, it does not provide us with the temporality of these movements in all its power. In fact, if we suspend for a while the idea of contract and start working on this ongoing text creation movement by the perspective of the *dispositive*, the media scenery is changed.

What, from the perspective of the contract appears as *exchange* turns out to be, if seen through the dispositives, as a convoking to the capturing of attention and to the

joining in the proposed modalization. The *answer* comes afterwards, the contract is always done later when compared to the disposition of the convoking. Let us say that it is only after the text is in the newspapers stands, or on the air, that the receiver can say *yes* or *no* to it. There is, in the convoking, a nodal point and a word of order that try to make an end from a communication process that is closer to the dialogue, but that is in fact only a simulacrum of it. The dispositive tries to grab the attention, encourage fidelity, the consumer's active response with the strength of being a listener, of being someone that follows consumption values, of replying, of being a consumer. The enunciator, in order to be heard, develops his text in the sense of its power of appeal, of interpellation, of being a narrative filled with senses related to daily life; in order to be followed, he builds frames according the strength of his authority as a knowledgeable person.

In this sense, not only the institutional enunciators put themselves in the position of discourse convokers, but also individual enunciators that need to show their power to gather attention, from Orkut and blog pages. That is why celebrities have their relevance as paradigmatic characters in the media: they are an example of the spectacle as being noticeable individuals, that show themselves in their visual and identitary power and work as standard attractors to well-succeeded narratives. They were able to incorporate the *surplus* in their lives.

What is a dispositive? According to Agamben (2009), such technical term is decisive in Foucault's thinking, mainly after the mid 70's, when he focuses on governance. The dispositive in Foucault (2007) is a kind of formation "that in a given historical moment has as greatest function respond to a matter of urgency" (Foucault apud Agamben, 2009: 2). It is "a reunion of discourses, institutions, architectural shapes, regulatory decisions, laws, administrative measures, scientific, philosophical, moral and philanthropical propositions" (Idem). The dispositive is the net where all those elements are connected. It can also be understood as a strength relationship given by an strategic-instrumental rationality, by the logic of systems, to recall Habermas (1981). Foucault says in an interview, then quoted by Agamben:

We are talking about a certain kind of manipulation of strength relationships, of a concrete and rational intervention in strength relationships, to block them, neutralize them and to make use of them. That way, the dispositive is inscribed in a game of power, also being always connected to certain limits to knowledge that come from it and, at the same level, condition it. The dispositive is precisely that: a reunion of strength relation-

ship strategies supported by certain types of knowledge (Foucault apud Agamben, 2009:2).

Agamben summarizes the strength of the dispositive in three topics: the dispositive is a heterogenic group, organized in the form of a net including a plural reunion of discourses, institutions, laws, propositions etc. It has a strategic role, in a systemic perspective, established within a power relationship, appearing as the nod between power and knowledge relationships. According to Agamben (2009), such term was assumed before as *positivity*:

While natural religion is related to the immediate and general relationship between human reason and the divine, historical or positive religion involves the group of beliefs, rules and rites that in a given society and in a given historical moment are externally imposed to the individuals (Ibid.:4).

What is shown here is in the core of what will become later the dispositive in the work of Agamben: the relationship between individuals and the historical element. It is in such sense that the dispositive is related to “a group of practices, bodies of knowledge, measures and institutions that try to manage, govern, control and guide – in a hopefully useful way – human behaviors, gestures and thoughts” (Ibid.:12). This way, the media are dispositives that convoke and guide first order actions in contemporary capitalism.

In the convoking dispositive of the media and publicity systems, the goal is to enable the reader in a certain environment and modalize him to be the best, to feel comfortable, well adapted in the world, to become the best lover, the best professional, to be able to do the best in terms of succeeding. So the enunciator maps, using the help of technospecialists, what has to be done to get such *plus*, such extra value, such jouissance extra (lacanian *plus-de-juir*).

In Men’s health July 2009 issue, by the side of the Editor’s Letter, the enunciator summarizes the map in a box: “Quick recapitulation: 5 tactics to avoid bummers while running, at work, in bed, in the mud, in a happy hour”. Each of these announcements leads to a different article; in which one of these narratives the enunciator indicates how can the reader avoid *bummers*. What does *bummer* means? They are situations in which the reader loses the *surplus* to which he is reconducted by the dispositive enunciators. As in *Quacker* oatmeal slogan: “your life with Further Life”, written with capital F and

the second time “life” with the first letter in green (L), while all the others are written in blue. The dispositive convokes all to conquer the *surplus*, called by Lacan “plus-de-jouir”. In this case “plus” is related to the fetish, for it is shown in the narratives as something allowed to the subject from the moment of the spectacular enunciator convoking, as it would be coming from the consumption realm, as the *surplus* was not produced by a collective of social relationships and from the subject-reader history.

Each one of the themes included by the enunciators in segmented narratives is represented by one theme of the research developed by The Research Group in Print Media of the Catholic University of São Paulo: health and well-being; fashion, style and beauty; work, leisure and tourism; sexuality and sociability³.

The dispositives operate with multiple enunciators, since each communication between enunciator and enunciatee demands a different kind of convoking and a different convoking agent. The convoking builds a scene, establishes a framing based in a word of order and a nodal point and so it creates a temporary discursive totalization based on certain consumption values. In *Veja* magazine, when we read about politics, the enunciator is tough, assertive, bad humored, ironic and even sarcastic and when the subject is women’ achievements he is comprehensive, more explanatory. Convoking in the media has a phantasmatic aspect and being so, it is of dissimulation and so is its relationship with the truth of social antagonism. As Žižek (1997) indicates, the person who buys a Land Rover wagon has not necessarily done that for driving in roads filled with mud, but to show off that she or he is a person to lead life under the sign of practicality or of the strength of technology. It is in that sense that ideology has a material existence, in which a fantasy does not only satisfy a desire in an hallucinatory way, but it constitutes the desire itself, give its directions. The spectacle generates fantasies so that the subjects are able to constitute themselves in them and buy their Land Rovers to show themselves as practical people. In summary, the narratives in the media and in publicity state: learn how to be practical, be like that with us, learning from us, buying here your own practicality gadget. Have your practical persona and then build your fantasy of being that persona. A fantasy does not reveal to us the desire of the subject, but of the other, trough whose look the subject constitutes himself. For Žižek (1997) the

³ Access Ongoing projects (Projetos em andamento) in www.pucsp.br/pos/cos/umdiasetdias

subject's constitutive matter is not: "what I want", but "what do others want from me?". Those *others* in the media-publicity system are spectrally the ideal group of belonging of each subject, the group where the subject would like to fit in, with styles, habits and specific behaviours. The market segmentation corresponds to an equal segmentation of social worlds, each one with its own style, languages and codes.

A fantasy is a primary form of narrative and it is useful to hide some originary path (the *tort* mentioned by Rancière, 1996) while rearranging elements to solve an antagonism (Žižek, 1997). A fantasy presents a missing object that should be recovered, but the paradox is that such object shows up on the exact moment of its loss. Convoking tells the reader: you will only need a program and a map to live well, to find your missing objects, to regain touch with yourself, to meet your partner, to make your partner have pleasure together with you, to have the maximum success in life, at work, in love life. The enunciator is the one who knows, he shows the possible ways to achieve all of that without having to face the fundamental antagonism of language and of life, referred to by Agamben (2009) as the "Open". The enunciator is the queer eye, sharpened to point to the *stud*^d enunciatee (the so called straight guy of the reality show) the ways of know-do-to-be-better. Agamben says:

By means of these dispositives, man tries to inhibit animalesque behaviours, that are now departed from himself, and take profit of the Open as it is, enjoy while being. On the root of each dispositive is a very human desire for happiness. The capturing and desubjectivation of such desire to a separated field constitutes the specific power of dispositives (Agamben, 2009: 17).

Such enunciator, in order to convoke, takes advantage of words of order through which the text is complete in this fantastic narrative. We have developed, in another writing, the Deleuzian concept of "word of order", relating it to the lacanian *point-de-capiton* and also to the "nodal point" by Laclau (Prado, 2005). The "word of order" is the connection point from which a discursive totalization is achieved, it is a partial closure of the field on which a discourse is temporarily supported and where convoking to fantasies are tied to.

Modalizations in segmented magazines

We are going to examine, as follows, how three magazines perform convoking in their narratives. We thematize the ways male-female relationship is presented in *Men's health*, *Woman's health* and *Claudia* (all of them monthly magazines by Abril Publishing), from June to July 2009. It is not an exhaustive approach to the matter, but an exemplar one, in order to illustrate the hypothesis announced so far on the problem of dispositives.

Men's health, on the cover of its June 2009 issue, presents a man holding a woman from the back and grabbing her breasts while she puts down her own panties. Both drive their look to the reader, to whom is left the position of apprentice *voyeur*. The woman puts on a half-way-to-pleasure expression. The man is smiling and has his other hand close to the *female's* waist, to reassure his conquest. His look confirms his power and strength. On the bottom text line the enunciator types an ambiguous message: "Food to be healthy", under the title "Get in shape without leaving home". Become healthy/horny summarizes the convoking. On the left side of the couple there is the saying: "Special issue Life together: 173 tricks to have more sex and less boredom". It is necessary to avoid boredom and bummers, as announced in *MH* and it is necessary turn yourself to the *surplus* fetichized by the enunciator-knower discourse. The number of tricks is never even for there is always that singular specific *surplus* that the reader should learn from the enunciator, that is the reason for the multiplicity of advises from multiple enunciators.

At the magazine index, life together is related to three different titles: "Be the guy"; "Are you being cheated?"; "Getting laid is the medicine". Let us examine such group of articles because on them the magazine develops programs to the male-female encounter.

The first narrative "Be the guy ... Whatever her moon is..." starts with a naked couple in bed, the woman is driving her look to the reader while the man is sleeping. A small text box, black backcolor over white letters shoots: "Time to discuss Nietzsche or to give some slaps?" Meaning, not much for thinking, not much for thought disturbances, let us get straight to the light violence called sex profiting from vibrators, slaps

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and much more! Forget facing the “Open” without mediatic convoking, no abyss! There is nothing a good laid can't solve, always with healthy/horny bodies, prepared by mediatic-scientific patterns.

The opening sayings of the text are: “The kind of man that women fell like dumping in the second time around. Adapt yourself to him and win the game”. The animal female desire changes every moment and will eat up the poor man who does not listen to his genie-enunciator in the mediatic bottle. Learn from your genius, prepare your body, set up your mind, learn how to change yourself in a world in transformation and enter the show not as a loser, but as a winner, like a man with *surplus*. The objective here is to win the bet, the game. The perspective here is instrumental: what to do, by which means to get to the end of the proposal, the end of the assumption of strength, of sex?

The narrative is born from biology, where the bodies of women make choices orchestrated by effervescent hormones. When they are in their fertile period, they choose the studs. “To worship certain qualities based on what your body and brain feel important at the time is a criteria of evolutionary bargain (...) When hormones are low, she (the woman) undervalues physical aspects and idealizes a partner whose attributes fulfil affective absence”, says the voice of the specialist-psychologist quoted by the enunciator. At this point desire is a servant to biology, to the glands. So, the conclusion of the enunciator, which provides a model to the reader: “With these personas at hand you will always be *the* guy. Include these men into your personality”. Women function orchestrated by glands, while men act responding to the brain. The male reader, by listening to his genie-enunciator becomes the winner of the *surplus*, the further pleasure.

We are in the field of instrumental modalization, in which the enunciator offers adaptation models so that male readers are able to identify with them and then use them according to necessity. The reader plays a certain persona to seduce a blond woman type 1, who desires a male type 1, and plays another one if the goal is to seduce a brunette type 2, who desires a male type 3. The male should have these model personae as in shelves to use them at will according to the behaviour of the female. The basic category here is *behaviour*, not *action*. Entering such biological ground, in which the innards tremble orchestrated by glands and the pulsing of bodily fluids rules. A world of

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thoughts went down the drain and the need for a enunciator-knower discourse went up the stock market of consumption values.

In the sequence, MH points out the many types of men women would dream of finding on the market of partners: the calm tempered, the super-hero, the good catch in potential, the sexy and charming and the quick witted. The *calm genius* persona is intelligent and he impresses “by the nice chatting and the ability for communication”. What “being the guy” means in this case? Our enunciator explains: “read, study, be well informed. Go climb rocks. Or ride a bicycle in a trail. (...) Pick something that you are good at and she isn’t”. The male has to be on top of the situation: it is always about the strength – here it comes from intelligence – giving support to the phallic power that the female is after. 50 years of feminist movement go down the drain just right here.

The *super hero* is the all-time present character in female collective unconscious, according to the technospecialist psychologist from an American university. Be the guy: “forget shaving for a few days”. In this case the persona has to present a prehistorical look, the primitive strength of the bearded male. This is also a phallic figure, the male possesses the female which surrenders to the so powerful, but intelligence is not predominant here.

The *good catch in potential* is the provider. According to the enunciator women are always pondering on men’s ability to be a good provider. Another American technopsychologist says that although there is a liberal discourse on women financial independence in the end what they are really interested in is a man able to provide for them. It is always *on the bottom of it* or *in an unconscious way* that in MH women surrender to their hormones. The enunciator says: “to show off such qualities suggests that you have plenty of resources”. As for the extra resources, let us remember: again the phallic symbol is ruling, inserted on *plenty of*. What exceeds for the male is lacking for the female. The enunciator ignores women intellectual and independence strength and recurrently makes use of a diversity of strengths, reinforcing all the times the modalization of the MH be-over male power in face of which any woman would be seduced and would search for a kind of phallic complement.

The *sexy and charming* is related, according to another American research, to the idealized model where the man seduces and woos without being over. Be the guy:

“cuddle before sex. Massage the least explored parts of her body”. The *surplus* is set directly over the female body, she gives in to the touching and accepts then the victorious male. The *quick witted* is the one who knows how to use the right dose of humour, according to another American specialist.

The enunciator, in all cases then, is talking to a enunciatee that has some kind of difficulty to deal with his female. He shows off knowledge on their behaviour, explaining to the reader how can he easily solve personal interchange problems simply by having the organized instrumental knowledge offered by the magazine self-help. The con-vo-king states: understand the male type her hormones approve of in bottom-unconscious-realities, from the bottom of their biological bodies, and incorporate such type as if you are an actor, interpreting those personae to get there. The male has to present his *plus-de-jouir* to the female, and she gives in for this *surplus*, be it intelligence, charm and seduction, power of providing, humour, being wise in daily activities, etc.

Woman's Health (issue n.8, June 2009) presents three articles in which the enunciator draws possible paths to the woman-reader, including guides on how to be young forever, to be moisturized and being gorgeous, to heat your sex life. The letter of the editor talks about a healthy great grandmother at 94 years old and links it to the article “Young forever – how to extend youth”. “But for that you might have to reconsider some attitudes”, says the editor, exemplifying with the titles to the articles: “Sweet addiction” (plan for sugar detoxification); “Fuel, please” (46 manners to run on a full tank and accelerate weight loss without staying in the middle of the way – in this case the plan is to stop hormones from varying too much during the diet); “Ready for change?”, (proposes an Audit in the reader's life – check what you can do to shake it up and get where you want).

Reconsidering attitudes in life is always on the plan, for if everything was alright there would be no need for modalizing plans nor magazines offering such plans related to such narratives. Change is necessary in order to preserve values of ubiquitous youth, a healthy diet, happiness in consumption that comes with the modalization etc. Narratives are always dealing with the subjects' modalization and these should transform themselves considering the themes related in the magazine's issue:

- a) fitness - (immortality practise – being young forever at 20, 30, 40, 50 with no shame of showing your belly – 8 infallible exercises that will make your abdomen firm as a rock in four weeks);
- b) sex - (on the column *Em Foco* (In Focus) the magazine presents 5 positions to “heat your sex life” and on the article “ready, set, fire”, the enunciator suggests: “change the scenery of your bedroom and heat your sex life”);
- c) food and dieting – another recurrent subject. On this issue, there are articles on the abdomen diet, the need to ingest milk and a map to diminish a voracious appetite.
- d) Fashion, style and beauty – on those subjects we have comments on types of tennis shoes, what to eat to be healthy, beautiful and sexy for decades, fashion for night events and the power of the perfume (to attract men, to help you get better at work and also look thinner).

In this case, the enunciator doesn't make statements on men, as in *MH* articles, which modalize the phallic *plus value* that he should incorporate in order to *win the babe*. In *WH* the modalization falls upon the woman, on the knowledge related to her own body that she should acquire in order to have more pleasure, to be more beautiful not only to attract men but to feel good about herself.

Other articles are close to these subjects. For example, the one on moisturizers encourages the reader to worry about her face complexion for “its skin is more beautiful, soft and sexy when moisturized” and it is “the barrier that protects against foreign invaders and a number of diseases”.

In *Claudia*, the editor questions the common sense idea that men are insensitive, that they are not romantic etc. That is, she defies men, or some of his personae, as build in *MH*. “Could it be that after 50 years of feminist revolution men are still the same? (...) We have invited six incredible men to talk about romantic relationship. And it surprised us”. In this case, the enunciator is concerned in taking into account women's fight, what does not happen on the previous magazines.

On the cover of the magazine as well as on the article “They teach how to get there” the enunciator presents two main characteristic of the *Claudia* woman: professional success and a happy family, not to mention a healthy body and sexuality, but putting all

of that more into context. In *Claudia*, differently from the other publications, there is not a manual with items but articles, interviews with detailed characters (Tania Khalil, 41, global woman of success, well married and a happy mother), an interviewee who is a musician, author of New Era books and astrologist that speaks on “collective wellness”, an article on only children etc.

Knowledge does not appear in the form of items to be modalized, but on the context of exemplar narratives. The communication contract is then build in a different way when compared to the other magazines. On the articles there is a discussion of pros and cons, as for example, the attitude of the parents of only children who have decided to give *everything possible* to them, but forget some essential aspects as: to leave the child with free time to play, to establish limits and fight against individualism, topics which doesn't seem to be included on the magazines previously discussed. Another character in the article talks about the presence of parents in school; the magazine poses the question: “There are no side effects for parents participation at their children school, an alliance that tends to be winning for everyone involved – specially for the students. If that is a consensus, why so few families make themselves present? Here, explanations and antidotes”.

An important aspect is that schools fear loss of focus with parent's participation “when individual demands are too diverse. In order to avoid that, according to the director (a source), it is important that parents do not put themselves in the position of clients, having the attitude *I pay – I want*, but that they be committed to the collective.” An important topic of discussion in the article: “there is no communitarian tradition in Brazilian schools, lack revealed in the fugacious relationship with institutions. But that has got to change”. This kind of pondering is due to the old reflexive journalism that is still existing in *Claudia*.

The enunciator also approaches the subject of families with debts and that need to organize their personal finances. *Claudia* presents three cases. The money consultant suggests some steps so that the families can be well succeeded in the intent. The magazine even offers a budget plan. The last step is interesting to notice: “Take profit from this period of debts and learn that you are able to live happily without so many material possessions. Quality of life is to get along well with yourself and with the world. Suc-

cess!” In this case, although media consumption values are still preserved there is room to debate the consumption presented in other magazines or even in the other columns of *Claudia*. But, of course, the generic cognitive map directed to consumption is still predominant. Modalization in steps is here as well: steps to improve the waistline. 53 easy and free secrets to fight stress, ways to make “solution sex”, considering that “maintaining a fun and creative sex life isn’t easy”. How to achieve that? The article’s introduction focuses on affection, not on “taking to bed”. The enunciator states: “On daily life that means having a more generous attitude, less defensive and being more cooperative with the other. This way the couple becomes more united, lowers weapons and starts to associate the partner to moments of joy and bliss”.

Other segmented magazines also present modalizing programs. We present some examples as follows without however analysing the specificities of each case. *Nova* (Abril Publishing), issue 432 includes on the article “Opposite couples that work (really!) well” the “inspiring story of Alice and Fernando”, based on which the enunciator proposes: “check out the difficulty of eight love (mis)matches and take notes of undefiable suggestions to make the most discredited romance work”. The nod here is the difference of age, aspect that Alice at 38 and Fernando at 26 have dealt well with. Considering such story the enunciator builds a table in which:

- Each mismatched pair is presented
- With its level of challenge
- With the possible creative solution

This way, it does not reach the fundamental antagonism existing in romantic relationship, but offers instrumental ways of dealing with such difference. *Marie Claire* (Globo Publishing), issue 219, June 2009, analyses male response when a woman asks her husband to share the bed with a vibrator. *Boa Forma* (Abril Publishing) June 2009 issue tells stories of couples that have lost weight together. *Trip* (Trip Publishing), number 178, June 2009 issue presents an article on another type of partnership men and women: in surf, or even better, in tow-in.

In all mentioned cases, in spite of their differences, the functioning of the dispositive is always ruled by the instrumental establishment set to provide modalizations in a way that readers can search for values related to dieting, beauty achieved through product

application, individual success etc, blended with self-help narratives that indicate how to face sexual differences. The convoking dispositive, beyond the idea of contract, gives rise to the realm in which the spectacle visibility regime rules, based on complementary fantasies (*that's what is missing, practice with us!*), shadowing broad sectors of daily life, with its models of identification and lifestyles that are not driven exclusively by consumption.

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