



The Feminine ideology in the Chassis of Masculinity: FCDA of “The Queen of the South”

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Abstract

The article aims to analyze the multiplex functioning of power and ideology in discourse, which supports the arranged rank of gender in society. It examines how the current gender ideology is being portrayed in the modern era, with media representing the image of a woman in a masculine approach. This has resulted in an adverse reaction against feminism. The article will provide a theoretical discussion on the N-Series, "The Queen of the South", in the framework of FCDA.

1. Introduction:

Many years back women were being portrayed as submissive and used to be placed in the domestic sphere. They were the family nurtures, always found to be talking about cleaning and household issues. They were not portrayed as leading protagonists but as the mistress or wife of a protagonist, where she used to be portrayed as a victim of oppression and suppression by the patriarchal approach of the society. She is not found to be capable of releasing herself from such clutches of patriarchy. We have clear examples of “Cinderella,” “Snow White” and so many other stories where the woman is always portrayed as submissive, poor torso or a syndrome where she belongs to the lower-social status, falls in love with a wealthy man, and finally gets married to him. In traditional diegesis, the protagonist’s woman has many years of suffering and crying over her fortune but always proves faithful to her partner instead of his act of infidelity. Women as a leading protagonist have been conventionally suppressive since they undertake the adverse occurrences while persisting entirely in love with the leading protagonist. Howbeit, contemporary narratives appear to point out the entire collapse of traditional expectations.

In the last couple of decades, women are starting to be portrayed as strong, in action, and as an avenger. She is starting to be portrayed as a dominant force, decision-maker, and action protagonist. And the negative characteristic of patriarchy where men enjoy violent and psychologically dominant control over women is starting to consider outdated. The modern woman protagonist is not required to be submissive and virtuous. This approach finds its strands in the 2nd wave of feminism in the last century. Hence the movement talks about the gender inequalities in society. The second wave widens the canvass of issues regarding women’s rights: productivity rights, domesticity, sexuality, and the workplace. With the tendency to empower women in society, the media and fiction started to

portray women as strong as men used to be in society. Instead of empowering a woman as being a woman and making her strong in her domain, she is shown as follows the masculine idiosyncrasies.

A similar narrative can be seen in a Netflix series of “The Queen of the South”, the series premiered on the 23rd of June 2016 and come to an end on the 9th of June 2021, with five seasons and sixty-two episodes. It’s a remodeling of the Spanish novel “La Reina del Sur” authored by Arturo Perez-Reverte. The female protagonist of “The Queen of the South”, Teresa Mendoza squares up to the powerful men from the drug trafficking globe and the law. This series combines the patriarchal approach of the old days in society and the woman empowerment of the contemporary world, it portrays the resistance of the male patriarchal approach for the woman who is rising as a sparkling star on equal status man. She is condemned for building her own identity by following manly ways and in one place it is shown that she (Camilla) overlooks her domestic duties to achieve equal status to men. Neither Camilla nor Mendoza follows the traditional feminine role so far both of them confront challenges that are accompanied by a feminine entity. Most of the time viewers find it difficult to decide whether a woman’s role is being portrayed as empowering or oppressive by following the manly traits. The portrayal of women is assorted from cultural genesis, situations, sexual orientation, recognition, and socioeconomic context. In this respect, the diegesis is deviating from the cultural aspect and while empowering women it starts to follow the track of masculinity to which it has already declared oppressor. The plot of the narrative is portraying women in two ways, the first powerful woman Camilla Epifanio is carrying oppressive massages, about women, whereas the second powerful torso of a woman, Mendoza, conveys a message of empowerment for women. But both of them somehow follow the traits of man and manly thinking in the attaining process of power.

2. Statement of problem:

A few years back, the woman feels insecure about living a life on morally designed parameters of womanhood by masculinity in society. With awareness of her rights, she feels the need to be strong for a happy life. So consequently, she starts to follow manly ways to be empowered in society.

3. Research objectives:

To observe the role of FCDA in changing the depiction of the female protagonist in contemporary telenovelas.

4. Researcher Question:

The main question of this research is

R Q. How do the media portray women's empowerment in contemporary fictional series?

And the subsidiary questions are

- Why does the contemporary female protagonist reject the stereotypical role?
- Why does a female protagonist opt for manly thinking and traits after getting empowered?

To answer these questions researcher followed Feminist Critical Discourse Analysis by Michelle M. Lazar.

5. Significance of the study:

FCDA is directed at a target of ordering and rebuilding the gender role in society by erasing the stereotype expectation, built by culture and society. The significance of the present research is to reveal the existing hierarchal gender order in society and the necessity to change it for building a healthy society. This research will permute gender equality and awareness regarding the ethical roles of gender in society.

6. Methodology:

The present study strives to account for skewed gender dynamic roles across their track in contemporary fiction and investigate why the modern female protagonists in contemporary fiction or telenovelas, are adopting manly ways of leading a successful individuality in society. The study subsumed Lazar's model of FCDA and occurred around a qualitative mode of inquiry with the consideration of the discursive analysis of selected scenes and speeches. Research is narrowed down to characters' dialogues and speeches. The dialogues and speeches are closely analyzed and used to better investigate the ideologies constructed in the culture and society of old times and the modern world. Both men and women characters are being focused on getting the answers to questions.

7. Literature Review:

Feminism delineates the predicament of women in attaining equal status to men in political, social, and economic fields. In the past, it has experienced transitions all the time. The first wave of feminism, which took place in the late 19th century to early 20th century, demands women's suffrage. According to John Stuart Mill and Harriet Taylor Mill, women's suffrage is required to attain equal status to men, for a woman in society. Along with the 1st wave of feminism, the abolitionist movement also started. White men were not interested to link the rights of women and the rights of men. The abolitionist movement was about the equal rights of male slaves. Despite the fact, that the women's suffrage movement was censorious in supporting women's utterances to be recognized in the political and social spectrums, it did not incorporate all women of the world, especially women of color.

The 2nd wave of feminism came about during the period of the prior 1960s across the late 1980s. During the mid-1960s liberal feminist formed two groups, one was the National Women's Political Caucus (NWPC) and the other was Women's Equity Action League (WEAL). The third group was the National Organization for Women (NOW) incorporated women of color. NOW was the first to take hold of a stance against sex bigotry. Whereas, the other feminist groups laid their interest in the spectrum of social, political, economic, and personal diversities among women. The 2nd wave addressed the issues regarding productivity rights, legal equalities, and equal treatment in the workplace.

The 3rd wave of feminism that took place from the 1990s to right now is generally affiliated with young women. One specific distinction which splits up the 2nd and 3rd wave of feminism is the credence that "third wave feminists have emphasized the importance of individuality and diverse personal experiences when defining their own politics." (Mahoney, 2016, p. 1006). It criticized 2nd wave of feminism, for not considering the assorted women's experiences. This wave of feminism is more concerned about the diversities among women and about their different personal and political issues. Some of overlapping points of oppression are also found there. It is the third wave that awakened the senses in woman to build their own powerful individuality instead of relying upon the support of masculinity in society. But this is not a new concept that a woman wants to build her own powerful identity in the society. Many years ago, in the 12th century, Elite women use manly minds and attributes in order of self-representation and remembrance in history. It is explicitly visible in the coins and seals, those were being used in medieval times, that how women in power use manly style of representation on them rather than of portraying the traditional passive picture of woman status in old times. It was women's inclusion in the inception and fabrication that framed these artifacts as the expression of their rule. Queen Urraca of Leon-Castilla (r.1109-1126), Empress Matilda of England (r.1135-1154), and Duchess Bertha of Lorraine (r.1176-1194/95) they all correspondingly manifest their assembled visual image of their rule by assimilating the traits that medieval society appraised to be masculine and feminine. The coins and seals of their ruling era are pronouncements and reminders of women's aristocratic powers, asserting that "manly minds in female bodies" were affirmatively not a rarity in the Central Middle Ages. Urraca and Matilda, both were the announced lawful successor of their fathers and therefore, dwelled as kings instead of queens. The Duchess of Bertha performed her duties to underscore as those high-ranking noble

women were equally familiar that by using seals to craft their visual images, they would succeed to maintain their memory, even though they were not rulers in their rights. They foregrounded the inception of their assertion to power with the resolution of being assumed and recalled as a rightful ruler. To magnify the statue of their ruling authority, they all appended new facets to their coins and seals that helped them to protrude. Urraca portrayed herself as a king on the coins of her era as she was the first ruler in Iberia to be portrayed as seated on a throne, on seals, whereas Matilda in her turn was the first woman ruler delineated as enthroned on seals in the Anglo-Norman domain. Until it continued to exist undetermined whether coins' partial legends were deliberately ambiguous, both of them use masculine illustrations to craft their identities. Similarly, not as a queen, Bertha appended her image of an aristocratic woman, by being illustrated as riding astride on horseback. These women used the language of male aristocrats and kings, to exercise their power. Coins and seals were used to depict sex, authority, status, and ambitions. They were never considered to be neutral expressions of power. Deriving straightly from the power of aristocratic women or men, they provide the details that how the ruler tried to represent themselves and how they desired to be remembered. Thinking in binary antagonisms of medieval men and women doesn't inevitably depict the actualities they dealt with, whether it is about crafting on coins and seals, ascending a horse, or male conventions. (Jasperse, 2018, p. 317).

Marianismo fabricates a gender role that delineates the assumptions and standards for women built on a collective worldview "in which interdependence and familial hierarchy are the cultural norms" (Sanchez, et al., 2016, p.396). First, it was the literature and later, telenovelas that developed the concept of marianismo (a virtuous woman is that who is an obedient, caregiver, virgin, and dependent on a man). Consequently, many women refused to be independent or single and willingly picked out the traditional role of woman in their lives. But with the rise of feminist movements, women gradually got an awareness of their importance in society and finally started to claim their equal status to men. And in the scuffle of finding this equality, instead of building her status, unintentionally she started to follow the manly thinking to attain her powerful individuality. This unintentional effort to follow the manly ways to be powerful could be the result of being under influence of men for so many centuries. So, with the change in awareness about rights among women, telenovelas started to change the ideology regarding woman role in society. And it portrayed the strong woman in the shade of masculinity. These telenovelas do not allow womanhood to search for ways to be strong in society by being a woman but to follow the manly traits, as media always enjoys strong power of impact on the innocent minds of people. Contrary to marianismo, woman roles that epitomize manpower have been delineated as ambitious and malevolent, concerning past events. They are clearly described to be contrary to femininity and beauty. So, in the Netflix series, "The Queen of the South" emerges the ideals of marianismo or if the diegesis points out that the narrative of this telenovela is developing gradually and transposing toward a new course for women. If such transposing exists, one also has to acknowledge if they are destructive or empowering towards women.

8. Theoretical Framework:

Today, controversies regarding gender, power, and ideology have become steadily more complex and elusive. A new configuration of blatant sexism as well as the assertion of converse sexism has popped up on account of a post-feminist backlash. The focus of FCDA consequently is to be conspicuous on the complex, elusive, or sometimes crude, procedures in which often taken for granted gendered conjectures and hegemonic power interrelations are digressively constructed, assisted, thrashed out, and confronted in dissimilar milieu and communities. Such an interest is not solely a philosophical deconstruction of subject matter and gives voice to its interest, but advances from an acceptance that the controversies dispensed with (keeping in mind executing social change) have substance and phenomenological outcomes for the categories of female and male in political communities. At one stage, it comes up with language and discourse to investigate a stance enlightened by feminist studies, and on the other side,

it puts forward the functionality of language and discourse studies for the exploration of feminist controversies in gender & woman studies.

Cameron, while writing about feminism in the linguistic theory in 1992, explains one of her intentions that the entire scholarly purpose is the partiality of linguistics and to exhibit how conjectures and practices of linguistics are embroiled in patriarchal ideology and oppression. (1992, p. 16) The demand to set up a feminist stance in language and discourse studies is a slice of what feminism in academia have for numerous years condemned and pursued to change beyond male-stream discipline in the sciences, social sciences, and humanity. (Gordon,1986; Harding,1986; spender, 1981). Social sciences and humanities researchers also add prominence to the consideration of language and discourse. The post-structuralism theory puts forward a critical practical perspective of discourse as a site of the scuffle, where the potency of social reproduction and contestation are developed. FCDA pays particular attention to social justice and the metamorphosis of gender and is a well-timed benefaction to the expanding binary of feminist discourse, and literature, strikingly in the field of gender and language. Whereabouts FCDA has inhabited an unexpectedly marginal position. CDA puts forward a contemplated theorization of the connection between social practices and discourse edifice. Feminist discourse academics can learn ample about the interconnection between the peculiarities of rambling strategies working in various analyses and procedures for social change.

As a political perspective on gender, FCDA dealt with delineating relationships of power, gender, and ideology in discourse, pertinent to the analysis of text and talk justly, whereby, it puts forward a remedial to approaches that recommend one linguistic mode over another (Lazar, 2005a). A multimodal perspective of discourse has considerable value for a holistic feminist critique of the rambling fabrication of gender (Lazar, 1999, 2000). The chief affair of FCDA analysts is an evaluation of discourses that undergo a patriarchal social order--- connection of power that effectively grants privileges to men as a social group, and drawbacks eliminate and disempower women as a social batch.

The power relation between men and women are akin to those between superior and inferior classes and ethnic batches, the typical milieu where these power relations are developed is entirely different. It is not a cultural norm for each blue-collar worker to be prepped up for life with an individual of the middle-income group or for a black individual to be prepped up for life with a white individual. Even though, our conventional gender ideologies recite this sort of association between men and women. (1998, pp.253-254) A feminist political evaluation of gendered social operations and connections lined up eventually at accomplishing social metamorphosis. The social status quo is engaged in the approval of a feminist humanist perception of an impartial society, whereby gender does not pre-establish or intervene in our relationship with others or our awareness of who we are or might be. Analysis of discourse that presents the procedure of power that assist oppression, social fabrications/ connections play a part in the continuing scuffle of contestation and modification via what may be entitled as analytical activism.

From a critical point of view, ideologies are constituted by practices established from peculiar stances in the favor of maintaining asymmetrical power connections and dominance. Such stance regarding ideology was fabricated in Marxist versions, particularly in the label of class relations; the idea currently has extensive currency and encloses other relations of domination, comprising gender. From a feminist point of view, the current genesis of gender is considered an ideological edifice and split people into two batches, men and women, built on a hierarchical connection of superiority and inferiority, respectively. This kind of edifice is built on sexual distinction, the gender formation inflicts a social division of labor and human attributes on women and men, the stuff of which differs according to time and place. Feminists have condemned the facile mapping of physiological sex onto social gender, also the casualness of sex itself, delineating that this too is socially fabricated. Proceeding hostile to gender assumptions in several settings could develop in augmentation, instead of the elimination of the current gender structure. Different studies have proved that in thrashing out a suitable style of 'doing' power in the workplace, women executives, mostly maneuver apart from feminine speech manners and go for comparatively authoritative

speech manners analogous to men. In the delineation of parenthood, some shreds of evidence of converse practices are found, men instead of being fathers depicted as mothers due to their sensitive nature, in the new age, fathers are the signifiers and conventionally connected with the term motherhood. Such masculinization of the speech delivered by women of power, and the feminization of the guise of masculinity at home, at one stage; redefine traditional gender roles for women and men in specific communities. At another stage; these gender junction signals (and keep going) the fundamental dualism of gender fabrication----- the departments of masculine women and feminine man gains read as opposed to the anticipated departmental standards of the 'other'.

Power connections are a scuffle over interests, which are practiced, considered, and supported countered via a diversity of paradigms, stretches, and degrees of placidity. Open configuration of gender asymmetry, conventionally, has comprised exclusionary gatekeeping social procedures, physical brutality against women, and sexual harassment and defamation of women. Such open representations of power (or the threats of it) endure an actuality for women in many societies, even where there is a codification against flagrant gender inequity. Simultaneously, the extensive and subtle in contemporary modern society is the operation of a precise and seemingly inoffensive form of power that is significantly rambling. This form of power is implanted and scattered all around the grid of relations, is self-arguing, this form of power is implanted and scattered all around the grid of relations, is self-arguing, and constructs the subject matter in two senses of a word. From a feminist point of view, it is obligatory to jot, although that power may be present all-around gendered subjects are influenced by it in various systems. Arising out of critical discourse analytic stance, too, it is favorable to accompany the concept of contemporary power relations as dominance. This is what we call hegemony. Modern power and hegemony are productive because it is for the most part cognitive, developed on the personalization of gendered standards, and performed routinely in the text of daily life. It develops invisible powers, misrecognized, in that capacity recognized in the place of entirely legalized and natural. The function of FCDA is to scrutinize, in what manners the power and dominance are ramblingly developed and counter resisted in the diversity of manners via textual representations of gendered social execution and mutual strategies of talk. FCDA suggests a stance that is comparative instead of universalizing and attentive to rambling features of the type of oppression and intrigues along with a united batch of women. The engross of FCDA rest in how gender ideology and gender connections of power acquire reproduction, discussion, and contestation in the depiction of social practices, in the social connection between people, and people's secret and social identification in the text conversations. Fundamentally, a Feminist analysis of discourse in these facets is the postulate of gender rationality which may be either obvious or inferred at work. Another issue that required clarity is the term 'emancipation', for FCDA, the consequent target is a revolutionary social metamorphosis to be developed on social justice that becomes more communicative in unlimited possibilities for both sexes as human beings.

In the current study, the researcher tried to analyze all the above-discussed features regarding the empowerment of women and gender roles in society.

9. Analysis of Conversations:

Few conversations are selected from an N series "The Queen of the South" for analysis regarding woman empowerment, the ways a telenovela has portrayed social and political perspectives, and how do they affect the ideologies of people?

In conversations 1 & 4, Camilla and Epifanio find to argue regarding the ownership of their business. The conversation gives the impression as Camilla had a valuable share in making the business successful, but Epifanio is not ready to accept her efforts and continually suppresses her individuality to satisfy his misogynist ego. He needs her full support for his election to be the Governor of Sinaloa, ordering her to support him and leave the business, where she puts her best efforts in life to make that successful. He wants to transfer the whole business to one of his friends, even without taking her consent. The conversation here shows the mindset of the patriarchal setup where

society never accepts the woman's individuality and man considers them superior and women are the inferior creatures. The same discussion proceeds in the conversation when Epifanio raids Camilla's meeting with her subordinates, and asks them to leave, trying to convince them that his wife is a liar and a manipulator. Camilla responds like a strong woman and never gives up her individuality. In conversation 10, Epifanio offered her divorce in substitution for all the business; he says he will not interfere in her life if she will abjure herself of the whole business. He dislikes her claims of the ownership of the business. He praises her just to remind her that she is the torso of the objectified class, an ideology of a patriarchal mindset. But she denies being the victim of such objectification anymore. By kissing him and selecting the option of a war she proves herself more powerful than a man of patriarchy.

In conversation 2, Camilla is teaching the rules of being empowered in society by being a woman. She says that no mercy is required on the part of the woman if she wants to be powerful in this misogynist patriarchal society.

In conversations 3 & 5, she becomes the victim of physical violence twice by the gate, and both times she shoots him, once in the cheek when she was being raped by him and the second time in the eye. By rejecting the traditional portrayal of poor feminism, she presents the picture of a powered woman. And in conversation 6, she denies serving Camila, as her subordinate and prefers to be the partner. In conversation 9, it looks like she changes the gender role which is being portrayed in fiction a long time ago; she saves James King by taking action, holding a gun on James. She manages the situation instead of James. In conversation 11, Teresa denies being the symbol of poor femininity and declares that she will fight as a strong person till her death; she will not run out of fear. In conversation 12, Teresa offers herself to El Santo's knife, not in a way to sacrifice to save her both masculine friends rather it gives an impression that she is stronger than the image of masculinity. In conversation 13, she is not afraid of being cheated, defeated, and dead. She has learned all the ways to rule. She is a strong nerved woman of the contemporary era. She is not running for survival anymore, but stands and fights. In no 14, Teresa is completed following the body language of masculine heroes in the old fiction. Riding a bike, fighting, shooting enemies, and attending parties, she gives an impression of powerful Don. In no 15, Teresa is chasing the weaker torso of her character and kills her. The scene is indicating that she destroys the poor image of feminism and becomes a strong woman. Her trousers stain blood at the foot ends indicating that the whole journey was not an easy road. She injures herself badly in this journey of being powerful and she travels the whole path barefooted. In the final scene, she again declares that she chose life indicating her denial to be prisoned in the chains of patriarchy but to selecting life as a strong woman. In conversation 16, Kelly Awns announces that she will keep fighting instead of hiding like a feared torso of the subjugated character of femininity.

10. Findings & Conclusion:

Let's find the answers to subsidiary questions, first.

- Why does the contemporary female protagonist reject the stereotypical role?

This series addresses both men and women viewers, even so; the picture of a woman's torso in particular proves to be entirely perilous to the feminine version. The "Queen of the South" contained scenes where woman characters were subjugated via rape, abuse, coerced whoredom, and constrained sex. "Culture produces meaning, vital cultural products; telenovelas participate in the production of meaning about gender" (Beard, 2003, p. 87). The series portrays how the culture and society swallow the subjugation of women. Legitimately a woman can be treated in socially constructed boundaries, those are not considered violated and fulfill the masculine sexual interest and requirements. In the very beginning Mendoza, later the leading protagonist undergoes a brutal rape. In Spain, she starts to work at a bar and brothel, where women are forced to wear scanty clothes and serve as sex workers to fulfill their everyday needs. Soon after, Mendoza is encased and forced to have sex with a drug dealer in sequence to be set

free from prison and circumvent expulsion to Mexico. Besides it, there are many other scenes where women are being objectified by serving in a strip bar while dressed in a salacious way. There is an ample proportion of literature that pinpoints the manners, how the woman is discerned, is set on by society and culture. The “Queen of the South” may epitomize the pre-determined objectification of women in culture and society. And the social and culturally constructed parameters of sexuality and misogyny lead to the oppression of women. That is why the contemporary female protagonist rejects the stereotypical role in modern fiction. And this rejection of stereotypical roles starts to build new ideologies in viewers as well as readers.

- Why does a female protagonist opt for manly thinking and traits after getting empowered?

All this oppression of women that is portrayed in the series, further leads to the empowerment of women, in the case of Mendoza. She takes many risks in her life to be a strong woman. And finally, she attains the status of a cartel lord, but by following the male ways of thinking and taking action. She continues to gain more and more states under her control to be more powerful because, in her opinion, she could be untouchable by others if she would be having the control of many states under her authority. She has so many males working under her. Her lust for gaining power increases with every success like a man instead of thinking to be limited like a woman. She builds her identity in the way a man does. Nobody is allowed to suggest and touch her without her permission, not even James. She knows that he loves her truly but she rejects his love because she has a fear that it could weaken her authority. She wants to keep him around her because she knows he is loyal to her. Here, she seems to follow the same masculine ways of thinking which are found in a patriarchal society, the ways men treat women. In the beginning, she starts to get power to survive, but finally, she starts to attack to gain more power. While gaining power, she is following a woman's track of life in society, but she switches to the male track when she starts to attack to fulfilling her lust for power. Similarly, in the case of Camilla, she considers herself responsible for the success of Epifanio, but she finds that she is not given the credit by her husband, and in public; she switches her track and starts to compete with her husband. But in the meanwhile, she forgets about her domestic duties even her child and tries to make a commodity even her daughter. Camilla knows that her husband loves her, he wants to live with her like a happy family, but he wants his dominance in the same way as a patriarchal man enjoys. Camilla rejects his love to gain the same dominance over him and wants to be a more powerful character than him. She wants to prove her individuality in front of her husband, whereas, but he does his efforts best to crush her individuality and tries to bring her under his control, despite the fact, that he loves her. So, it can be assumed that woman's adoption of manly ways in life could be the reaction to the oppression imposed on her by society and culture.

The main research question is

- How do the media portray women's empowerment in contemporary fictional series?

Findings of subsidiary questions provide an answer to the main question of ideological fabrication of woman empowerment by contemporary media. It creates a different world for its viewers and readers, by introducing different ideologies and their functions regarding power and gender. It suggests if the order of this imbalance of power of gender and morality, and ethical duties starts to be followed properly, then there will be no need required to empower one sex and subjugate the other. Both sexes are necessary to build a strong society, but by following the ethical duties.

Both Teresa and her subconscious character shoot each other in the last season, when Teresa goes upstairs and hides at the top of the roof, her shadow occurs wearing a white suit, injured barefooted, then the shadow and Teresa shot each other. This was the moment when Teresa fully converts herself into the shadow of herself, which was a stronger character than her. In the whole series, Teresa's shadow is always shown wearing a white dress indicating that she runs, fights, and attacks just to bring peace to her life and finally moves towards a family life after being empowered. She does not struggle to change her gender role, but respect, protection, and attain individuality. Camilla, most of the time shown in the red dress, erotic costumes indicate rebels against patriarchy. She loves her daughter but she sacrifices her homely life for the sake of her individuality. She knows that Epifanio loves her but she denies being the victim of his patriarchal mindset. Isabella most of the time is shown following her mother's steps and mentioned by Epifanio as well when she selects to put on red shoes with a black dress and suggests a red tie to her father instead of striped. Kelly Ann, like a strong woman, also decides to keep fighting instead of being the image of a feared patriarchal woman.

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- "The Queen of the South" (2016), an N Series, was on-aired in 2016.

Text "The Queen of the South"

Conversation 1

(Camilla called Epifanio to come upstairs)

[Don Epifanio Speaks indistinctly],

1)[Camilla] No.

2)[Epifanio] Yes.

3)[Camilla] It's my business too! ,I built this empire, And you are willing..., to throw it away,as wash your hand off it.

4)[Don Epifanio] you are going to be my side, on the road to governor, Like you have done 25 years, And you are gonna do this.

5)[Camilla] I'm not,

6)[Don Epifanio] I'm going to be Governor of Sinaloa, And you are gonna help me out there.

7)[Camilla] No,

8)[Don Epifanio] yes, Governor,

9)[Camilla] it's my business too. I help build this Empire, And now you want to wash hands of it? You want me to be a Governor's wife?

10)[Don Epifanio] you can't run the business, And be in Election. I'm talking about legitimacy, People ask questions.

11)Our business will still run, but not with you and I, At the helm, At least not for the foreseeable future,When I'm there, We'll resume, Bigger, better, more power.

12)[Camilla] how long?

13)[Don Epifanio] one year in office may be two.

14)[Camilla] the irony is insane, You are asking me too, Stop doing. The only thing I became good at out of necessity.

15)You forced us into this life. If it was not for me, Getting us out of that mess, Running out business,

16)You'd be back at being the dirt poor farmer that you were.

17)[Epifanio] when you get like this, you say hurtful things.

18)[Camilla] well, if truth hurts, I'm sorry, but that's just the way it is, We're planning, On expanding to Texas.

19)[Don Epifanio] laughs

20)[Camilla] I'll take Texas.

21)[Don Epifanio] -Texas? You take Texas?

22)[Camilla] yes, Away from you, and your elections. And you're gonna provide me with the product I need.

Think of it as alimony. (Season 1, episode 1, scene 5)

23) And in season 1, episode 7 and scene 8&9 Epifanio destroys Camilla's business, in order to satisfy his ego, to let down her confidence and to bring her back to his house as a subjugated woman, to enjoy his masculinity.

Conversation 2

1)[Camilla] Teresa, when life gave you a choice what to do, with the man that stole from us, you choose mercy, that was a wrong choice. Women in this business, we cannot afford to look weak. Don't ever make that mistake again.

(Season 1, episode 3, scene 15)

Conversation 3

(Paty and Gatto entered the room where Teresa was trying to hide and run)

1)[Gatto] what you reading there, this is heavy. Have a seat. All that running around must've made you tired, no.

2)[Teresa] I don't know anything, Gatto,

3)[Gatto] clearly, I see you don't

4)[Teresa] where is her

[Gatto] you hear that, pote?, she is asking about Guero. Ay, Guero. Ay, ay, ay, Guero, Guero, Guero. Well you see your man, thought that he was smart, skimming from Batman with Chinno. Your Man is nowhere because he is dead, (he said so while approaching Teresa with bad intentions) Hmm? What did you say? (While unzipping his pants)

5)[Teresa] sons of bitches, (he slapped Teresa and she fell down)

6)[Pote] you know that -, what are you doing, Gatto. Guero was one of us, callate.

7)[Gatto] she is gonna die anyway. It would be such a waste, don't you think, mamacita? Huh, [while taking Teresa pants off] [raped her] I got you a present, mamita, hold still,

[Teresa talks to her subconscious shadow, wearing white in front of her when you think your life is over, and you really hit the bottom, and some people say they have a vision of Jesus or the virgin. But for me, all I saw was myself, {shadow speaks, A moment like this defines your future. Go on, honey, you know what to do} Teresa took the gun from the bag placed nearby and fire at Gatto]. (Season 1, episode 1, scene 10)

Conversation 4

(Camilla is doing a meeting with her subordinates, when Epifanio raids them there and asks them to leave, that it is his business, not hers.) Epifanio enters.

1)[Camilla] sweetheart, welcome, please have a seat, we're discussing a new business

2)[Epifanio] Get out; I want to talk to my wife.

3)[Camilla] No, they don't take orders from you anymore. They work for me now.

4)[Epifanio] I don't know what my wife told any of you, but let's put an end to this nonsense now. You work for me. She is not, nor will she ever be, running this business. So leave go home now. All of you. (While members do not move) what do you think you are doing.

5)[Camilla] (smiles wearing an erotic dress) this is my business, I built it, and you took it away from me, so I just took it back.

[Epifanio] you are gonna regret this. You are not getting away with this, you think, I am just gonna stand by and say nothing.

6)[Camilla] actually yes, that's exactly what I think. Because if you make a move against me, everything I know about you and your past will come out. What do you think that will do to your political career? So, yes my love, you are gonna do nothing. And I'm afraid; you are not welcome here anymore. It's time for you to leave.

7)[Epifanio] where is my daughter?

8)[Camilla] she's home] with me, where she belongs.

9)[Epifanio] you really think I'm gonna let you keep her away from me?

10)[Camilla] probably not, but it won't matter, she'll choose, she knows who you are, I'm done protecting you. (Season 1, episode 13, scene 8)

Conversation 5

[Gatto] I bet you 2000, there are no copies, she gave that book to no one right, mamacita? In fact, I bet that book is under a mattress. (Teresa hits him with her foot in his groin and runs into the room) as they reach the door of the room, Teresa hits him with a lever at the mouth of Gatto, he drops his gun, and she picks,) you gonna shoot? You are not gonna shoot. You don't have it in you, Pote, (Teresa shoots him in the eye and escapes the situation). (Season 1, episode 13, scene 9)

Conversation 6

(In season 1, episode 13, scene 16, {Camilla had to run to escape herself from Epifanio, from Mexico to Dallas} {in scene 18, Teresa started to empower herself by manipulating the information she had.})

1)[Camilla] who's that,

2)[Teresa] my friend, they killed her.

3)[Camilla] I'm sorry; I mean that, the book. We need to negotiate the terms, when do I get it.

4)[Teresa] you are not ordering me around anymore. I don't work for you. I'm not your hostage. There will be my terms. (Season 1, episode 13, scene 19)

Conversation 7

The scene opens as Teresa is having physical interaction with a man; she walks, talks, and behaves as authoritatively as a powerful man does. The shown man is being physically objectified by her and looks passive. She speaks while the scene was being played.

THE QUEEN: there is an old saying about success. There it's lonely at the top. I'm here to tell you that's bullshit. I run an international drug empire and I have everyone and everything that I need. On the way up, even your worst enemies can become your best friends. And your best friends, collateral damage. And the five stars hotels, I stay in now, they are a hell of a lot better than the filthy bed I slept on as a drug mule and couture feels better than flannel.

But if there is one thing live learned in this business it's that 'no se puede tener to do' you cannot have it all. And if you want to succeed in this business. Someday you will have to choose between the survival and you heart. (She shoots the man, she is physically objectifying before) and said, I didn't make these rules. I was taught them. You think you would get easier. And the scary past it does. (season 2, episode 1, scene 1).

Conversation 8

(In season 2, episode 1, scene 2, Teresa is given a gun to shoot at Military, if she wants to be the partner of Camilla)

1)(Epifanio is conversing with his daughter about the selection of his tie)

2)[Epifanio] What do you prefer, the red, or the striped.

3)[Isabella] the red one

4)[Epifanio] your mother prefers the red too, like an angry bull. (Season 2, episode 1, scene 7)

Conversation 9

1)[James] we don't deal with Lunatics.

2)[King] and I don't deal with polliwogs, (putting the knife at James)no. no. no. see you leave when the king says.

(Meanwhile Teresa picks a gun from the boat and shoots)

3)[Teresa] do I have your attention now?

4)[King] I'm all ears.

5)[Teresa] we need to ship cocaine up the coast. You are going to help us.

6)[King] why would I do that?

7)[Teresa] because it's gonna be dangerous, a man who puts holes in his own boat, isn't in this business for the money, he is in for thrill. (Season 2, episode 1, scene 8)

Conversation 10

1)[Camilla] how is Isabella?

2)[Epifanio] Safe, in our home, as she should be. You look lovely as always.

3)[Camilla] I didn't come here to be flattered.

4)[Epifanio] I know, Pote told me, how many of my men are you going to steal like a petty little thief.

5)[Camilla] you can't steel, what's already yours. Everything I have I earned.

6)[Epifanio] you turned my lieutenants against me with bribes and threats.

7)[Camilla] they were grown up men, they made their choices, there is more foot soldiers, where those come from.

[Epifani] oh you are fool if you think that trustworthy men are easy to find.

8)[Camilla] I don't. Here pages from the book, it now in my possession if you insist in coming after me, I will use it against you.

9)[Epifanio] you are in the wilderness with nothing and still you refuse to come home.

10)[Camilla] To play Governor's wife while you run the business I built. Ashes do not scare me, my love. No matter how many times you try to burn me down.

11)[Epifanio] well if you insist on breaking up your family, we should make it official, (while giving her an envelope papers of divorce)

12)[Camilla] Divorce papers?

13)[Epifanio] a piece of treaty. You sign this. You stay out of my business, I'll leave you in peace.

14)[Camilla] you want to end our marriage.

15)[Epifanio] I never ask you to leave. I have always loved you but if you don't back down on the foolish demands regarding my business, you leave me no other option.

16)[Camilla] you think I do not have nerves to sign this.

17)[Epifanio] oh, mi omora, you have the bigger balls than any man, I have ever known. One thing I never doubted was your nerve. Divorce or war, the choice is yours,

(She looks at him, approaches him, kisses him and says)

18)[Camilla] then war it is. (She turns her back and walks in an Erotic way)

Epifanio smiles and leaves. (Season 2, episode 1, scene 8)

Conversation 11

(Camilla gives a passport with fake name and money to Teresa)

1)[Teresa] what's this?

2)[Camilla] passport with a fake name and enough money for you to flee, Epifanio's gonna come after me, if he finds us together, he is gonna kill us both, you are free to leave if you choose.

3)[Teresa] when I was a girl narcos killed my mother. I ran from them, like I ran from Epifanio, when Guero died. I fight till I die. But I'm not running anymore.

4)[Camilla] we can defeat Epifanio. Are you with me?

5)[Teresa] yes I'm with you. (Season 2, episode 1, scene 16)

Conversation 12

1)[Elsanto's representer] who do you give to knife?

2)[Teresa] Me. (Season 2, episode 6, scene 13)

Conversation 13

[Teresa] I'm sure you have heard the sayings, 'the ends justify means' most popular thinks that' cruel, in my case it's another day at the office, lucky for me I have people, who handle the means, and when enemies come there are two choices fight or flee. Or so we think in business deceit is valuable currency. It pays to stay one step ahead, and a well set trap can be the difference between another sip of Tequila and the barrel of gun. Call me crazy but I prefer the Tequila. (Season 3, episode 1, opening scene)

Conversation 14

[Sound appears in background] they say money is the root of all evils. But that's the first place I reads, 'in God we trust' crazy, isn't it? (A song in the background, she is the Queen of all Queens; she is the Queen of Decks")

(While Teresa appears in the white suit, riding on a motorbike, same as action heroes are viewed in the old action movies, just like Dons.

[Teresa] history and human nature have proven time and again, staying on the top is never bloodless.

(The woman who was so kind-hearted has become strong enough to watch people being murdered in front of her and immediately after that, attends a party.) (Season 4, episode 1, opening scene)

Conversation 15

[Teresa] there was a time, when I was always running for my life, being chased barely surviving.

[Teresa] you think you are safe because you are on the top of the world and you are no longer the prey then one day, you realize there is one bigger, badder wolf lurking around the corner. And you will ask yourself will you go back to running? being chased. Barely surviving? (a gunshot) I know my answer what's yours. (Season 5, episode 1, opening scene)

Conversation 16

[Kelly Ann] the first thing you learn, is the war never ends, recovery is an everyday struggle, no matter what you try and do, you are never truly safe, and those demons that you wanna forget. Lock them in a box. They'll keep coming after you; reminding you of everything you wanna forget... everything you've ever failed... all the damage you have caused and the people you've lost. And you'll wanna give in... just take a hit....just have a drink... but it's a choice, and excruciatingly painful. And impossible --- feeling choice but for me today, I'm gonna choose to keep fighting, I'm gonna choose to keep the demons at bay. (Season 5, episode 3, scene 21)

Conversation 17

[Teresa] so what do you think not exactly what do you expected, right, I wasn't lying when I said I would be dead in 30 seconds, that Teresa did die, but she wasn't murdered by an enemy or rival, she was killed by me.

A money changer from Culiacan, who defied all odds to survive. They said that prison or death were my only options. But what do they know? I choose life.