

## **The (Sexist and Racist) Image of Isabel Preysler in the Spanish Media Coverage of Her Romantic Relationships**

**Pedro Vázquez-Miraz**

**Luis Sampayo**

Universidad Tecnológica de Bolívar

### **ABSTRACT**

The following research reviews articles in the press related to Isabel Preysler, a celebrity of Filipino origin in Spain, who was often covered by the Spanish media because of her romantic relationships: marrying the singer Julio Iglesias in the 1970s, remarrying twice in the following decade (to Hispanic aristocrat, Carlos Falcó, in 1980, and then to the politician Miguel Boyer in 1988), and starting a new relationship with the novelist Mario Vargas Llosa after becoming a widow in 2014. Through an analysis of issues related to racism and sexism in different press releases, the objective of this paper is to determine whether significant temporal and historical changes affected the way the articles about this celebrity were framed. The conclusions indicate that although there was an improvement in the news from the seventies and eighties (i.e., Preysler's first marriages), the journalistic articles during the years of Preysler's relationship with Vargas Llosa presented misogynist biases by characterizing Preysler as an attractive exotic woman because she is Asian.

*Keywords:* media, journalism, racism, sexism, Isabel Preysler

## Isabel Preysler in Spanish Society

María Isabel Preysler Arrastia, a Filipino celebrity living in Spain, can be considered the queen of the Spanish tabloids for half a century (from the late twentieth to the early twenty-first centuries). Together with other Spanish jet-setting personalities, she appeared in numerous magazine covers, since her respective romantic relationships perpetually linked her to the world of arts (through her marriage to singer Julio Iglesias in 1971 and their subsequent divorce in 1978), the aristocracy (through her marriage to Carlos Falcó, fifth Marquis of Griñón, in 1980, and their separation in 1985), politics (as the wife of former socialist minister of economy Miguel Boyer from 1988 until his death in 2014), and literature (when she started a relationship with the Nobel Prize winner Mario Vargas Llosa in 2015).

For decades in Spain, Preysler personified sophistication as a media personality. She was the sponsor of multiple commercial brands, such as the ceramic company Porcelanosa (Álvarez-Rodríguez 148) and the chocolate brand Ferrero Rocher, since it was typical for brands to evoke beauty and elegance to sell their products (Rey 137). More specific to the second case (Gordón-Peral and Ruhstaller 28), associating the consumption of chocolate with women as a comfort food was a common theme in advertising. These ads transcended their commercial purpose and became popular social icons that have remained in the collective memory of several generations of Spaniards, reflecting positive values of high status (e.g., glamor and excellence) as well as its negative aspects (e.g., vanity and frivolity). Born in Manila in 1951 to a wealthy family, Isabel Preysler's parents were Carlos Preysler Pérez de Tagle and Beatriz Arrastia Reinares. At the age of 17, she was sent to study in Spain to keep her away from a boyfriend they did not consider appropriate for their daughter. In Spain, she continued to involve herself in activities related to Philippine culture as she has always been proud of her nation. Preysler was married in Spain to the young Spanish singer Julio Iglesias in the early seventies. The pair made national news, which allowed her, as a socialite, to start a long-term commercial relationship with the Spanish gossip magazine *¡Hola!*. In any case, this marriage would be a cultural shock for the young woman, since she was a young immigrant who married a musician with a reputation for being a seducer. By 1968, Iglesias had already composed and performed his first hit, "*La vida sigue igual*" ("Life Continues the Same") and was known for his artistic productions on the theme of love and romantic heartbreak (Guillén-Berrendero 175).

This marriage can be considered a symbol of future Spanish modernity due to the intrinsic characteristics of the contracting parties since at the beginning of that era, the country was still under the dictatorship of General Francisco Franco, which resulted in the so-called late Francoism (1969 to 1975). This period saw Spain

overcoming the economic underdevelopment of the harsh postwar years, which led to the technological dynamism and cultural movements of the sixties, and then accelerated once the Franco dictatorship ended in 1975 (Sánchez-Biosca 107).

The Spain of the late seventies and the eighties was transformed into a new society, a country which had emerged from a long dictatorship with rigid Christian moral values and then evolved into a young democracy. In short, this was a time of constant political and social change, marked by the first free elections (1976), the development of a democratic constitution (1978), the legalization of divorce (1981), the entry of Spain into the European Economic Community (1986), and the prevalence of recreational drugs throughout Europe in the 1980s (De la Fuente et al. 506). Different cultural movements, such as the well-known “*movida madrileña*” or “Madrid movement” would give rise to new configurations of ideas. These factors characterized the entire decade, such beliefs being much closer to those of the rest of Europe than to those of the last dictatorship (Souza-Rocha 84). All these events gave a new direction to the social, cultural, and political imaginary of life in Spain, but on many occasions, this new liberal and cosmopolitan perspective would collide with the entrenched moral values of Francoism (1939 to 1975), conflicts that would become increasingly rare in the following decades when the country was modernized along with its neighboring nations (Delgado et al. 42).

Preysler’s second and third marriages to an aristocrat and a politician definitely secured her celebrity status in the world of entertainment. She was considered by Spanish society as the archetype of the contemptuously called “beautiful people” (Heywood 727), the business and political elite of Spain in the 1980s who boasted of their economic power and rapid enrichment. Her popularity would increase with the media attacks against her by the businessman José María Ruiz-Mateos, whose hostile attitudes towards her continued until the end of the twentieth century (Vázquez-Miraz 287). Ruiz-Mateos had ties to the Opus Dei and was a controversial businessman. He was considered the richest man in the State by the end of the dictatorship, but his social holding company, Rumasa, expropriated him in 1983 (Vázquez-Miraz 282) while Preysler’s husband, Minister Boyer was part of the cabinet of Spanish President Felipe González (from 1982 to 1985).

After the death of Boyer in 2014 due to a long illness, Preysler began a new romantic relationship with Mario Vargas Llosa, who divorced his wife, Patricia Llosa, after fifty years of marriage to initiate this new love affair. The news was published worldwide, since Vargas Llosa was also a celebrity and the subject of gossip journalism (Boisard 55). Another Peruvian writer, Jaime Bayly, affirmed that Vargas Llosa became what he had criticized so much in his own book *La civilización del espectáculo* (*Spectacle and Society*), where he stated that we live in an age of banality, and journalism is based on gossip and frivolity (García-Calle 49).

It is for all the above that in this study, we pose the question about how the Spanish media portrayed Preysler based on her different romantic relationships and their temporal evolution.

## **Methodology**

This study was carried out using a hermeneutical approach from the interpretative focus of news items in general press releases and specialized celebrity tabloids from 1971, the year of the Preysler-Iglesias marriage to the current times, characterized by the Preysler-Vargas Llosa love affair. This research also builds on the understanding that the media are a subjective extension of human beings themselves (Puerta 65). In order to achieve the broadest possible corpus, we analyzed, in an exploratory manner, prestigious tabloids (*¡Hola!*, *Lecturas*, *Vanity Fair*, *Vanitatis*) and political magazines (*Tiempo*), as well as satirical publications (*Noticias del Mundo*) of great social impact in Spain.

Television ads and programs directly or indirectly starring Preysler were also used as objects of study, assuming the idea that commercials of this type create modes of conscious knowledge of the world around us (Pinto-Lobo 69). In this particular case, we wanted to know whether the image of this public figure could be linked to racism and sexism. Although Preysler has been recognized in Spain and in other parts of the world as a media star due to her private life, we believe that her physical traits (Asian roots) and gender have in some way generated more critical press, as if she were a mere exotic symbol of an erotic nature, than if she were a white person and/or male.

Explaining the terms used in this study is fundamental to any research. Racism has therefore been understood as the “ideological system that legitimizes the subordination, exploitation, and rejection of certain people and social groups on the basis of the inferiority of these social categories in biological, genetic, or cultural terms” (Páez et al. 801-02). We deploy the concept of machismo based on Mexican psychotherapist Marina Castañeda’s classic definition: the “beliefs, attitudes, and behaviors that manifest the superiority of men over women in areas considered important to men” (Díaz et al. 35).

From our research hypothesis, this review of audiovisual and print media has sought to identify alleged chauvinistic, sexist, and racist patterns directed against Preysler, which are presented through images of a negative valence and are based on sociodemographic variables such as gender (woman) and geographic origin (Philippine Islands). This, in turn, allows us to analyze their temporal evolution. Two well-differentiated categories of media messages were studied: 1) news from the

general press and entertainment industry (magazines and television programs) and 2) news from TV commercials. Additionally, legal aspects related to media practices that affected this personality and her immediate family were also reviewed.

Preysler could be a clear example of the discrimination immigrant women of high status were subjected to in Spanish society and how widespread thinking about people from ethnic minorities was reflected in television and in the press. This problem is much less studied than the machismo or racism present in the general media of Spain, which frequently aim these biases at groups of immigrants and ethnic minorities from generally middle and low economic status (Moldes-Anaya et al. 110).

## **Results and Conclusions**

Our search in the newspaper archive showed that Preysler was attacked by certain Spanish journalists and the media which specialized not only in the world of entertainment but also in politics and the economy, basically on two counts: first, social issues and public relations because she is a celebrity, which brought about her continued presence in gossip magazines and in television commercials; and second, political issues as a form of personal attack.

### ***Political and Gossip Media and the Image of Isabel Preysler***

Tabloids focused their interest on Preysler's romantic novelties and her daily life, particularly details related to her separations and marital breakdowns. This situation would clash with Preysler's defense of her private life and lead to various legal confrontations.

In the present investigation, it is possible to observe a temporal evolution of how this type of media treated Preysler. If the marriage of Iglesias and Preysler was a great social event in Spain during late Francoism, it is noteworthy that the magazines of the time hid the detail that the bride was pregnant (Piñeiro 6) (she gave birth to her first daughter seven months later), and that this was the situation that forced her to marry the singer. An unwanted pregnancy was taboo in Franco's society since it promoted a pro-natalist policy against planned parenthood and contraceptive measures (Rodríguez-Ocaña et al. 467). Gossip journalists no longer hid this detail when censorship was abolished in the democratic era and freedom of expression was consolidated. It should be remembered that the main focus of the tabloids was always the private and intimate life of celebrities and traditionally feminine/female issues (beauty, home, cooking, and raising children) (Gómez-Mompart 49).

Preysler's most polemic and controversial romantic relationship was the one that began in the eighties (fig. 1) with the politician Boyer. The relationship was somewhat furtive since both of them were married, she to the Marquis of Griñón. The press, in spreading the rumor (which was actually true) of their unfaithful behavior, focused on Preysler and not on Boyer. The press insinuated that Preysler was a "roba-maridos" (husband-stealer), a typical label used to refer to migrant women motivated by spurious interests. As indicated by Verónica Hernández and Mariluz Domínguez in reference to Colombia (a country with strong Catholic roots, such as the Philippines and Spain), this gender differentiation is based on the following:

The opinions issued by men reinforce stereotypes that infidelity is inherent in the male nature, but that women understand and tolerate this behavior. Women are the "weak sex" and perhaps that is why they want more and more to easily forgive the mistakes of men. Men are the "strong sex" and that is why they are intolerant, they must defend their honor, and view the woman as a possession. (99)



Fig. 1. Covers of *¡HOLA!* no. 1379 (1971) [bit.ly/3roOfpU](http://bit.ly/3roOfpU), *Tiempo*, no. 166 (1985) [bit.ly/3fDaFRX](http://bit.ly/3fDaFRX), and no. 3712 (2015) [bit.ly/3CpQC2d](http://bit.ly/3CpQC2d)

Although at the beginning of her romantic relationship with the Marquis of Griñón, Preysler was attacked due to her status as a divorced woman—something frowned upon in Spanish society in the 80's— her preferred version as a woman affected by the gossip was also published by the media. Her second husband, the Marquis of Griñón, even starred in a magazine cover in which he denied the supposed extramarital affair of his wife and insisted on the falsehood of the rumor, even though he was already aware of its truth.

The depiction of an exotic sensual woman who seduces men (Tardío-Gastón 89) became rampant in the 1980s with malicious gossip, which is one of the reasons why Preysler's "conquering" of Boyer was identified as the "Filipino reel," a sexual strategy consisting of tying a string of fine thread to the base of the penis and firmly tightening the string to lengthen the time of erection. This gossip, which we assume to be false, given how sexual behaviors are intimate and the rumor involves high-status people who presumably would never want to be harmed by a sexual comment, was even discussed in 1989 in the public television program *Derecho a discrepar* (*Right to disagree*) by the gossip journalist Jesús Mariñas. Immediately afterwards, due to the political influences of the Preysler-Boyer couple, the television broadcast was withdrawn from the air due to "having transgressed the norms of respect for privacy" according to the general director of Spanish Radio Television at the time, Luis Solana (Gutiérrez-Lozano 6).

Preysler would have even less control over media coverage of her personal life during her romantic relationship to Boyer, as she was now being attacked as a way of undermining the politician. The socialist minister maintained strong animosity towards Vice President José Luis Guerra (1982 to 1991) and the current socialist party (defender of left-wing populism) due to its liberalizing reforms and its enormous power in the first cabinet of Felipe González. This was in addition to having adversaries in the economic world such as the aforementioned businessman Ruiz-Mateos and the conservative-leaning opposition media politicians who attacked the common residence of the marriage by baptizing the property with degrading names (Marín-Arce 55).

The outcome of this struggle between the two politicians of the same party would end in 1985 with a partial victory of Guerra when Boyer resigned (although his successor, Carlos Solchaga, would maintain the economic guidelines of his predecessor). The political magazine *Tiempo* (*Time*), headed by Julián Lago, would use the romance of this politician to explain his resignation (fig. 1) through a play on words in which he contemptuously referred to Preysler's Asian origin by using the Spanish expression "*tocarle la china a alguien*," which means "by chance something unfortunate happens."

The so-called "*Lecturas case*" in 1989 was a long-standing legal dispute between a mass media outlet in the entertainment industry (*Lecturas*) and Preysler for intrusion on her honor and private life. This magazine published a report in the late 1980s under the title "*La cara oculta de Isabel Preysler*" ("The hidden face of Isabel Preysler"), in which Preysler's private life as well as those of her closest relatives were made public by gossip media. The Constitutional Court of Spain would consider the right



to privacy more important than the right to free information, a judgment that the European Court of Strasbourg would later endorse:

...the reading of the reporting published in the magazine *Lecturas* makes it clear that the statements contained therein have illegitimately invaded the sphere of the appellant's personal and family intimacy, by giving the public knowledge of information and circumstances that undoubtedly belong to this sphere. (De Verda and De las Heras 76)

The bad practices of the press towards Preysler would also affect her family, such as her first-born Isabel Iglesias Preysler, known as "Chabeli." These unethical practices against the family were exemplified in the well-known "Preysler Case" of 1995. The situation of Isabel Iglesias Preysler was different from her mother's case, in which the issue in question bordered between being a newsworthy and publishable fact by the media, and respecting the private life of a famous person. The media's argument was that on numerous occasions, the elder Preysler commercialized her private life by offering exclusives to magazines for a hefty compensation, and thus may have limited rights than the rest of society. In the case of Preysler's eldest daughter, in the mid-1990s, the magazine *Noticias del Mundo* (*News of the World*) published a crude montage that merged the body of another person with the face of Chabeli. The courts ruled in favor of the Preysler family, with the Spanish media justifying its actions by claiming that it was simply a burlesque cartoon:

In 2010, the Spanish Constitutional Court pronounced its ruling in the *Preysler Case*, which brought about the ruling that recognized the right to the self-image of Mrs. Isabel Iglesias Preysler by the publication in the humorous magazine *Noticias del Mundo* of a cartoonish report called "*La doble de Chabeli se desnuda*" (Chabeli's double strips naked) and "*Gran exclusiva*" (Big exclusive), in which a photographic composition appeared that, by means of image manipulation techniques, combined the head and face of the appellant with the body of another woman, exposed to the thighs and covered only by a thong at the waist. (Valero 93)

These personal attacks intensified with the death of Boyer in 2014 and the beginning of Preysler's romantic relationship with Vargas Llosa in 2015. The couple was still relevant to the digital press, which used the same vocabulary as *Tiempo* magazine in the eighties (Barrientos 5; Montesinos 1). As if history were repeating itself, the second wife of Vargas Llosa would find out from the covers of tabloids that her husband had considered his marriage over when he began dating the Filipina.



A similar scenario happened to the wife of Carlos Falco, when the aristocrat began dating and later became Preysler's second husband. This re-syndicated the Filipina celebrity with the sexist stereotype "husband-stealer" and the man as a symbol of virility and masculinity (Montesinos 1), thus identifying the woman as a simple sexual claim. A typical view in the Spanish media (Chacón 403) would be enriched by the terrible relations of the children of Boyer's first marriage and the children of Patricia Llosa with Isabel Preysler, a situation that the press would constantly emphasize.

According to Tamara Falcó, daughter of the Marquis de Griñón and Preysler, from the beginning of her mother's professional career, she was a target of racism and xenophobia in the entertainment industry. Preysler was continually called *la Chinita* (little Chinese) because of her Asian origin, and she had to clarify on many occasions that she was from the Philippines and not from China (Europa Press 4). We agree with Falcó's opinion and extend this to all of Preysler's daughters, having considered how media interests were fixated on their physical attractiveness as women of high society, something that would not happen so often with Preysler's male children. Chabeli Iglesias and Tamara Falcó, in particular, were analysed in detail by the media for their physical appearance, often being labeled as frivolous women, while Preysler's sons Enrique and Julio José Iglesias were depicted in relation to their professional activities and as successful men.

### ***The Television Commercials and the Image of Isabel Preysler***

As we have already mentioned in the introduction, the advertisements by Porcelanosa or Ferrero Rocher were linked to Preysler's image as a symbol of elegance and high class. This has been in the collective imagination of the Spanish people, thus demonstrating the success of these commercials.

The advertisements reinforce differences in sexual roles—men are constantly evolving beings while women are immutable. As Preysler affirmed in the famous commercial for chocolates, "...occasions change, but Ferrero Rocher is always at home..." (Guarro 1124). For example, men appeared on television doing traditionally feminine roles such as cleaning the house or feeding the children, but it was still very rare for women to be shown doing "masculine roles" such as operating heavy machinery or high-functioning technology, among other tasks.

More aggressive levels of machismo and sexism against Preysler were evident in two commercials by Ruiz-Mateos's companies. Ruiz-Mateos was an industrialist who in the decades following the expropriation of Rumasa by the socialist government would not hesitate to insult Boyer's wife (among other people) in every possible way, associating Preysler with desire and sexual infidelity as a way of attacking

the socialist politician (Vázquez-Miraz 283). In this study, we focus on two popular ads of *Dhul* (flans) and *Trapa* (chocolates) since the 1990s (fig. 2). *Dhul* and *Trapa* conformed with another company *Nueva Rumasa*, a new holding company that would fail in 2011 due to bad business practices (labeled as criminal) that caused the ruin of many small investors who trusted this particular entrepreneur (Vázquez-Miraz 283).



**Fig. 2.** Scenes from the television commercials of *Dhul* (left, [bit.ly/3e1p7T9](http://bit.ly/3e1p7T9)) and *Trapa* (right, [bit.ly/3E617ch](http://bit.ly/3E617ch)). Ruiz-Mateos appears in the ad.

The *Dhul* commercial uses humor as its key element. In the advertisement, which features a supposed football match of the Rayo Vallecano team (owned by Ruiz-Mateos in those years), the businessman Ruiz-Mateos plays a footballer who has to shoot a penalty, while the goalkeeper of the rival team is a weak and fearful player who looks a lot like Boyer. The commercial ends with Ruiz-Mateos scoring the goal and the goalkeeper sobbing and crying out for Isabel (a reference to Isabel Preysler). The businessman later appears dressed in a suit with an Asian woman called Isabel, as they are shown tasting flans and commenting on the game.

In the ad for *Trapa* chocolate, the humor is more subtle, this time featuring Ruiz-Mateos as a suitor and an Asian woman named Isabel. The commercial aims to associate the food product with temptation, pleasure, and infidelity. Thus, Isabel the character falls in love with Ruiz-Mateos who states, “she has me trapped.” He offers her chocolates in the elegant house of the woman, warns her that Miguel—alluding to Boyer—should not know about their situation. The advertisement, which ends with the slogan “temptation has a name” features a high-end wardrobe and sensual music, complementing the elegance that surrounded the spot of Ferrero Rocher.

Commercials of the Ruiz-Mateos industries would project a negative image of Preysler similar to the one portrayed by the tabloid media. Preysler was the archetype of a sensual and elegant Asian woman who embodied the role of sexual trophy. At the same time, the image of Boyer was also caricatured through the character of the husband who was mocked and deceived by his wife while the role of Ruiz-Mateos was extolled as a male lover.

Although Preysler was subjected to racist and sexist attacks for her romantic relationships, her status as a privileged woman of the Spanish upper class allowed her to fight back. By having the prestigious magazine *¡Hola!* serve as the unofficial spokesperson for her views, the workings behind the image of this socialite shows a series of acts and events that Preysler herself shaped and which the gossip columns endorsed, giving her the image of prestige. It should be emphasized that among the Spanish tabloids, *¡Hola!* is the most prestigious and of the highest quality according to readers. Thus, to speak about discrimination when Preysler herself can easily appear in the magazine's pages is debatable, to say the least.

This privilege did not spare Preysler from being occasionally targeted by attacks related to political or social issues that had no direct relationship with her, such as everything that happened between Ruiz-Mateos and Boyer, or the family disputes of the Vargas Llosa clan, or those which identified Preysler as a commodity related to male infidelity. It is also striking that several current digital media platforms reference embarrassing situations of the 1980s and 1990s with nostalgia (Barrientos 5), as if they were simply funny. Issues such as lack of ethics and professionalism in the Spanish media were hardly considered.

The treatment that Preysler's love affairs received from the media in Spain demonstrates that the media's coverage of this socialite was based on two fundamental aspects. The first is that magazines and televisions took advantage of her life to capture the public's attention without considering the discrimination this might engender (i.e., based on her gender and place of birth and origin).

The second aspect is that the news about this famous woman could be considered normal to the media because she is a celebrity and her relationships with high-profile people are her *modus vivendi*. It must be noted that Preysler needs the popularity and fame that the Spanish media gives her, as she gains significant economic income thanks to the coverage of gossip magazines. This media presence, however, is also constantly sexist and racist and sometimes intrudes into her private life.

The review of Spanish media related to Preysler and her family has shown that the media image of this celebrity who arrived in Spain at a key moment of social and political change reveals something about the role of women, as the country moved from a long conservative and Catholic dictatorship to a young democracy with a liberal spirit in the seventies. It should be noted that this positive evolution in the circumstances of women retained for decades certain remnants of the past that today could be considered sexist and racist, but were then considered banal and humorous comments, such as the simple naming of Preysler as *la chinita* or the *Dhul* and *Trapa* television commercials. Preysler went from being the mere companion of a famous singer in the seventies and representing the excesses of the social-political eighties, to having the same popularity as her current partner, a renowned writer. All these, as she was receiving misogynistic and racist attacks from the Spanish media. Moreover, although Preysler was a woman from the Filipino elite, the Spanish media perceived her as a mere exotic (and sensual) possession of a famous man.

When we analyze the historical past of Spain and the Philippines, we see the colonial power of the former and its influences on the latter's moral and social values. The unequal power relations make us wonder how Philippine media would have treated a similar issue. What if Preysler were a man or a rich Spanish woman who married (and divorced) several Filipino celebrities? As stated by Filipino critic Marikit Tara Alto Uychocho, the influence of this European country on the Philippines was detrimental to the development of women because the former imposed roles for men and women:

...the women in the Philippines also live in a patriarchal system inherited from Spanish colonization and its accompanying Catholic norms and beliefs. This is seen in hard realities, as the Philippines is the only country that has not legalized divorce. This is seen in the current heated debate on whether Filipinas should have access to reproductive health and education, as espoused by the reproductive health bill, and the Church's impassioned stand against artificial contraception and sex education. Patriarchal norms and beliefs are still alive and well in Philippine society, despite how far women have progressed in this country. (108)

In conclusion, we have observed in the case of Isabel Preysler that the racism and xenophobia to which immigrants were supposedly exposed in the seventies and eighties remains from the end of the twentieth century until today. This is why it is important that Spanish media do not resort to crude advertisement strategies to attract the attention of people, let alone appeal to constructs of sex and/or race. We are aware of the need of today's media to have an audience, and for an

ordinary reader, a sensational headline such as “Isabel Preysler: *la sexy chinita*” will be extremely attractive. But sexism that has long been tolerated in media and other forms of communication can no longer continue.

Preysler’s figure analyzed in this study should not be the basis of generalizations because the specificity and nuances of her circumstances enabled her to gain some recognition and fame in Spanish society, hence allowing her to evade unpleasant situations. The study has shown that the portrayal of Preysler in Spanish mass media was ambivalent as she was given both positive (elegant, beautiful, and stylish) and negative (frivolous and exotic, sensual, husband-stealer) characteristics. Such treatment is hypocritical because similar figures like Preysler’s friend Carmen Martínez-Bordiú, the granddaughter of the dictator Francisco Franco, were not portrayed in the same way. It is about time that Spanish media be more conscious of its racial and gender prejudices.

### **Acknowledgment**

This research was supported by the project entitled “*Estudios de género: economía, comunicación y educación (II)* [*Gender studies: economy, communication and education (II)*],” funded by the Universidad Tecnológica de Bolívar.

## WORKS CITED

- Álvarez-Rodríguez, Ángel. *El imperio Porcelanosa [Porcelanosa's Empire]*. La Esfera de los Libros, 2015.
- Barrientos, Paloma. "Boyer y Preysler o cuando el 'socialista caviar' perdió la cabeza por 'la China'" ["Boyer and Preysler or when the 'caviar socialist' lost his head for 'la China'"]. *El Confidencial*, 30 Sept. 2014, [www.vanitatis.elconfidencial.com/noticias/2014-09-30/cuando-el-socialista-caviar-perdio-la-cabeza-por-la-china\\_219369/](http://www.vanitatis.elconfidencial.com/noticias/2014-09-30/cuando-el-socialista-caviar-perdio-la-cabeza-por-la-china_219369/).
- Boisard, Stéphane. "Mario Vargas Llosa de una autobiografía a la otra (1993-2018): (auto) retrato del artista como un liberal" ["Mario Vargas Llosa from one autobiography to the other (1993-2018): (self)portrait of the artist as a liberal"]. *Contemporánea. Historia y problemas del siglo XX*, vol. 10, no. 11, 2019, pp. 53–70.
- Chacón, Pedro David. "La mujer como objeto sexual en la publicidad" ["The use of women as sex objects in advertising"]. *Comunicar. Revista científica iberoamericana de comunicación y educación*, vol. 31, no. 16, 2008, pp. 403–09, DOI: 10.3916/c31-2008-03-026.
- De la Fuente, Luis, et al. "Más de treinta años de drogas ilegales en España: Una amarga historia con algunos consejos para el futuro" ["More than thirty years of illicit drugs in Spain: a bitter story with some messages for the future"]. *Revista Española de Salud Pública*, vol. 80, no. 5, 2006, pp. 505–20.
- Delgado, Lorenzo, et al. *La apertura internacional de España. Entre el franquismo y la democracia (1953-1986) [The international opening of Spain. Between Francoism and Democracy (1953-1986)]*. Sílex, 2016.
- De Verda, José Ramón and Luis De las Heras. "El resarcimiento del daño moral en España por las intromisiones ilegítimas en la intimidad del otro cónyuge" ["The recovery of non-material damages in Spain for unlawful interferences in the intimacy of the other spouse"]. *Revista del Instituto de Ciencias Jurídicas de Puebla, IUS*, vol. 14, no. 46, 2020, pp. 69–83, DOI: 10.35487/rius.v14i46.2020.578.
- Díaz, Cecilia, et al. "Escala de Machismo Sexual (EMS-Sexismo-12): diseño y análisis de propiedades psicométricas" ["Design and psychometric properties of the Sexual Machism Scale (EMS-Sexism-12)"]. *Summa Psicológica*, vol. 7, no. 2, 2010, pp. 35–44.
- Europa Press. "Tamara Falcó: 'Mi madre también sufrió racismo'" ["Tamara Falcó: 'My mother also suffered racism'"]. *La Gaceta de Salamanca*, 8 Nov. 2019.
- García-Calle, Martín Eduardo. "Antecedentes literarios en la 'niña mala' de Mario Vargas Llosa" ["Literary background in 'Bad Girl' by Mario Vargas Llosa"]. *Rassegna iberistica*, vol. 40, no. 107, 2017, pp. 49–64.
- Gómez-Mompart, Josep Lluís. "Medio siglo de prensa del corazón en España (1940-1990)" ["Half a century of the Spanish gossip press (1940-1990)"]. *Anàlisi: quaderns de comunicació i cultura*, no. 14, 1992, pp. 47–59.
- Gordón-Peral, María Dolores and Stefan Ruhstaller. "El diálogo en el discurso publicitario audiovisual" ["Dialogue in audiovisual advertising discourse"]. *Iberoromania*, no. 44, 1996, pp. 17–38, DOI: 10.1515/iber.1996.1996.44.17.

- Guarro, Beatriu. "La publicidad televisiva como instrumento para el análisis de estereotipos sexistas" ["Television advertising as a method for the analysis of sexist stereotypes]. In *VIII Congreso Sociedad Española de Didáctica de la Lengua y la Literatura*, edited by Alicia Abascal, Idania Villalba, and Ana María González, pp. 1115–28. Sociedad Española de Didáctica de la Lengua y la Literatura and Instituto Superior de Arte de La Habana, 2004.
- Guillén-Berretero, José Antonio. "Momentos: Julio Iglesias y el discurso del vitalismo en el régimen visual contemporáneo" ["Momentos: Julio Iglesias and the vitalistic discourse in the contemporary visual system"]. *Bajo Palabra. Revista de Filosofía*, no. 14, 2017, pp. 171–83, DOI: 10.15366/bp2017.14.
- Gutiérrez-Lozano, Juan Francisco. "La presencia del debate en televisión y su utilidad en la calidad de las programaciones" ["Debates on television schedules and its use like a measure of programmes quality"]. *Comunicar. Revista científica iberoamericana de comunicación y educación*, vol. 25, no. 2, 2005, pp. 1–10.
- Hernández, Verónica, and Mariluz Domínguez. "La mujer puede perdonar hasta dos, el hombre ni una perdona.' Representaciones sobre la infidelidad en el discurso de oyentes de vallenatos" ["The woman can forgive up to two, the man does not forgive even one.' Representations of infidelity in the discourse of vallenato audience"]. *Quórum Académico*, vol. 12, no. 1, 2015, 81–101.
- Heywood, Paul. "Sleaze in Spain." *Parliamentary Affairs*, vol. 48, no. 4, 1995, pp. 726–37, DOI: 10.1093/oxfordjournals.pa.a052568.
- Marín-Arce, José María. "Los socialistas en el poder (1982-1996)" ["Socialists in power (1982-1996)"]. *Historia y Política*, no. 20, 2008, pp. 43–71.
- Moldes-Anaya, Sergio, et al. "Actitudes hacia la inmigración en España a través de la Encuesta Social Europea" ["Attitudes towards immigration in Spain through the European social survey"]. *OBETS. Revista de Ciencias Sociales*, vol. 13, no. 1, 2018, pp. 93–119, DOI: 10.14198/OBETS2018.13.1.04.
- Montesinos, Ana. "Isabel Preysler y Mario Vargas Llosa, el toro de Perú, aumentan la temperatura de su romance" ["Isabel Preysler and Mario Vargas Llosa, Peru's bull, increase the temperature of their romance"]. *Extraconfidencial*, 30 Oct. 2015, [extraconfidencial.com/noticias/isabel-preysler-y-mario-vargas-llosa-el-toro-de-peru-aumentan-la-temperatura-de-su-romance/](http://extraconfidencial.com/noticias/isabel-preysler-y-mario-vargas-llosa-el-toro-de-peru-aumentan-la-temperatura-de-su-romance/).
- Páez, Darío, et al. *Psicología Social, Cultura y Educación [Social Psychology, Culture and Education]*. Madrid: Pearson Educación, 2004.
- Pinto-Lobo, María Rosa. "El discurso narrativo en televisión" ["Narrative discourse in television"]. *CIC. Cuadernos de Información y Comunicación*, no. 1, 1995, pp. 69–77.
- Piñeiro, Raquel. "El día que nació el fenómeno Isabel Preysler: el de su boda (de penalti) con Julio Iglesias" ["The day the Isabel Preysler phenomenon was born: the day of her (penalty) wedding to Julio Iglesias"]. *Vanity Fair*, 23 Feb. 2019, [www.revistavanityfair.es/sociedad/articulos/isabel-preysler-boda-de-penalty-con-julio-iglesias-el-dia-que-nacio-el-fenomeno/36567](http://www.revistavanityfair.es/sociedad/articulos/isabel-preysler-boda-de-penalty-con-julio-iglesias-el-dia-que-nacio-el-fenomeno/36567).



- Puerta, Jesús. "Elementos para una hermenéutica de las TIC en el marco de la reconstrucción del materialismo histórico" ["Elements for a hermeneutics of the ICT in the context of the reconstruction of historical materialism"]. *Revista de Estudios Culturales*, no. 5, 2010, pp. 65–88.
- Rey, Juan. "Publicidad y cambio alimentario. Estudio de las razones de compra utilizadas en la publicidad de alimentos española" ["Advertising and changes in eating habits. A study of the buying reasons used in Spanish food advertising"]. *Revista doxa.comunicación*, no. 15, 2012, pp. 127–50.
- Rodríguez-Ocaña, Esteban, et al. "Ovulostáticos y anticonceptivos. El conocimiento médico sobre 'la píldora' en España durante el franquismo y la transición democrática (1940-1979)" ["Ovulostatics and contraceptives. Medical knowledge about "the pill" in Spain during Franco's regime and the democratic transition (1940-1979)"]. *Dynamis*, vol. 32, no. 2, 2012, pp. 467–94.
- Sánchez-Biosca, Vicente. "Las culturas del tardofranquismo" ["The cultures of late Francoism"]. *Ayer*, vol. 68, no. 4, 2007, pp. 89–110.
- Souza-Rocha, Mahuro César. "¿Cultura y contracultura en la España postfranquista? La nueva figuración madrileña y 'la movida' como fuentes para la comprensión de un cambio cultural" ["Culture and counterculture in post-Franco Spain? The new Madrid figuration and "la movida" as sources for the understanding of a cultural change"]. *Quirón. Revista de estudiantes de Historia*, vol. 4, no. 7, 2017, pp. 82–104.
- Tardío-Gastón, Francisco Javier. "La mujer fatal" ["Femme fatale"]. *Verba Hispanica*, vol. 19, no. 1, 2011, pp. 89-100, DOI: 10.4312/vh.19.1.89–100.
- Uychoco, Marikit Tara Alto. "Like Water for Chocolate: The Rewriting of the Female Experience and Its Parallels in Philippine History." *Humanities Diliman: A Philippine Journal of Humanities*, vol. 9, no. 1, 2012, pp. 95–110.
- Valero, Ana. "Libertad de expresión y sátira política: un estudio jurisprudencial" ["Freedom of expression and political satire: a case law study"]. *Revista Internacional de Historia de la Comunicación*, no. 2, 2014, pp. 86–96.
- Vázquez-Miraz, Pedro. "Nueva Rumasa y las limitaciones de los viejos roles de género empresariales" ["Nueva Rumasa and the limitations of the old gender roles in business"]. *Nómadas. Revista Crítica de Ciencias Sociales y Jurídicas*, vol. 3, no. 53, 2017, pp. 281–99, DOI: 10.5209/NOMA.56071.

-----

**Pedro Vázquez-Miraz** (pvasquez@utb.edu.co) has a PhD in Social and Behavioral Sciences from the University of A Coruña and a degree in Psychology (specialty in Social Psychology) from the University of Santiago de Compostela. Currently, he is a full-time professor of the Psychology program of Universidad Tecnológica de Bolívar and director of the Development, Health, and Human Performance research group of the same educational institution.

**Luis Sampayo** (lsampayo@utb.edu.co) is a student of the Psychology program at Universidad Tecnológica de Bolívar.