

Grammar rules speak about gender roles: a feminist discourse analysis of grammar examples

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**This work is dedicated to women**

To our Grandmothers, Mothers and Sisters who somehow in the past and still today cannot have access to education, autonomy and freedom.

To our thesis director, Zulma Rueda, a dedicated scholar who helped us in this process and guided us throughout every single phase of this work, reading our paper and providing us with comments. We also held very thought-provoking conversations throughout the lectures she gave to us in the course of these five years at university.

Throughout our course in this career, it was women who academically inspired and guided us: Zulma Rueda, Silvia Tarazona and Heidy Guitierrez. They are characterized for their sound analysis of many social, political and economic matters.

Lastly, to all those Amazons that still today are the strongest bastion held against brutality and harm towards women. To them, we give our most authentic appreciation.

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### Abstract

**Title:** Grammar rules speak about gender roles: a feminist discourse analysis of grammar examples<sup>1</sup>

**Authors:** Angie Melissa Rueda Flórez and Luis Edgar Luna Cortés.<sup>2</sup>

**Keywords:** Women's representation, gender stereotypes, grammar examples, textbooks.

#### Description:

English textbooks are the second most important factor in the second/foreign language classroom after the teacher. Rather than *just* curricular materials, textbooks are also *cultural artifacts* that have representational practices that may help *naturalize*, *reinforce* and *reproduce* dominant paradigms in society. Given both their pervasive nature in English classrooms and our own experience as English students', we ask how the grammar examples from Cutting Edge course books may reinforce or resist gender stereotypes. Our study uses Corpus construction and analysis through the lens of Discourse Analysis (DA) and the analytical framework of Systemic Functional Grammar (SFG). Findings show that these textbooks' grammar examples are gender-stereotyped because of women's representation in the *Occupational Field*, *Emotional States*, *Social Roles* and *Hobbies*. They also extended the thematic structure of previous studies in terms of *Interpersonal Relationships*, *Physical appearance*, *Polemic topics*, *Peripheral Roles and Physical Capacity*. Findings provided elements that bring insights on how these representations are correlated and how the representational practices can also be instruments to dissent gender-stereotyping. Further research can focus on more elements such as teacher and students' use of these materials in class and how certain aspects such as women's age, geography and sexuality articulate with women's representations.

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## Resumen

**Título:** Grammar rules speak about gender roles: a feminist discourse analysis of grammar examples<sup>3</sup>

**Autores:** Angie Melissa Rueda Flórez y Luis Edgar Luna Cortés.<sup>4</sup>

**Palabras clave:** Representación de mujeres, estereotipos de género, ejemplos gramaticales, libros de texto.

### **Descripción:**

Los libros de texto de inglés son el segundo factor más importante en el salón de clases de segunda o lengua extranjera después del profesor. No solo materiales curriculares, los libros de texto también son *artefactos culturales* que tienen prácticas representacionales que ayudan a *naturalizar, reforzar y reproducir* paradigmas dominantes en la sociedad. Teniendo en cuenta su predominancia en los salones de clase de inglés y nuestra propia experiencia como estudiantes de esta licenciatura, nos preguntamos cómo los ejemplos de gramática de los libros del curso Cutting Edge podrían reforzar o resistir estereotipos de género. Nuestro estudio usa construcción de Corpus y análisis a través de Análisis del discurso y el marco de la Gramática Sistémico Funcional. Los resultados muestran que los ejemplos de estos libros de texto tienen estereotipos de género por su representación de las mujeres en el *campo ocupacional, estados emocionales, roles sociales y pasatiempos*. También se extendió la estructura temática de estudios previos en términos de *relaciones interpersonales, apariencia física, temas polémicos, roles periféricos y capacidad física*. Los resultados brindaron elementos que traen perspectivas sobre cómo estas representaciones están relacionadas y cómo estas prácticas representacionales pueden ser instrumentos para disentir la estereotipación de género. Otros estudios pueden enfocarse en más elementos, tales como el uso de docentes y estudiantes de estos materiales en clase y cómo ciertos aspectos, como la edad de las mujeres, geografía y sexualidad se articulan con las representaciones de ellas.

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### Introduction

The current study is pervaded by two important elements: First, we are part of a *teacher education program*; second, our own experiences and reflections through this education process prompted intriguing doubts about gender inequalities. In the first aspect, it is important to highlight the role teachers play in classrooms: Teachers may transmit values and social practices in the learning environment (Lampthey, Gaidzanwa, Mulugeta, Samra, Shumba, Assie-Lumumba & Kurki, 2015). Acevedo (2011, p. 1) states that “education is a social and historic reality in which discourses, practices and power relationships take place”<sup>5</sup>; therefore, teachers should “recognize these tensions and ideologies in their formative process”.<sup>6</sup> These tensions and ideologies are unfolded not only in the classroom through interaction, but also in the curriculum materials through representational and linguistic practices that portray a certain view of the world. Further on, it is asserted that Teacher Education students must be prompted to recognize gender asymmetries in curricula (Lampthey *et al*, 2015). The purpose is that students become gender-sensitized, so they challenge gender inequalities, change their teaching practices and promote gender fairness in their future classes.

On the second aspect, the fact that we were not challenged to question gender issues throughout the use of our English textbooks, along with a robust research literature insisting on the importance of elucidating this topic (Cameron, 2005; Stubbs, 1994; Starkey & Osler, 2001), as well as many international and national initiatives that recognize the importance of

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<sup>5</sup> The authors translated this passage.

<sup>6</sup> The authors translated this passage.

overcoming gender gaps; are all personal, social, political and institutional realities that put the current study in our agenda.

Gender discrimination is certainly one of the social, political and cultural practices that need to be overthrown. It is defined as any situation in programs, projects and activities that portray or treat people differently according to their sex, particularly in a worse manner regarding the other (Lampsey *et al*, 2015). Gender discrimination is ultimately carried out through gender stereotyping since it assigns rigid roles to both genders, notably one in which women tend to be portrayed as less capable, prestigious and active.

Interests in challenging these practices have focused in many areas, from *administrative*, involving the government's responsibility to adopt the necessary legal, educational and economic actions to promote a change, to *Pedagogical*, exhorting teachers to analyze their teaching and learning practices from a gender-sensitized lense. One important element that has received attention in the latter is curriculum because beyond the planned activities, content and learning experiences, it carries secondary purposes that relate to attitudes, behavior, and relationships that are also learned through it: this is known as the *hidden curriculum*. This has placed the analysis of the content of instructional materials a priority because of their ubiquitous presence in language learning environments and reinforcement of gender stereotypes. Lampsey *et al* (2015, p. 61) state that “all instructional materials, whether textbooks, handouts or workbooks, need to be examined to determine if they are gender-biased” and go further on saying that teacher education curricula “needs to include components that recognize gender equality issues in learning materials”. Lastly, as stated by Blumberg (2015, p. 4), “gender bias in textbooks remains an almost invisible obstacle to females’ equality in education and beyond”. Due to women and

girls' underrepresentation and gender stereotyping which pervades instructional books, girls' academic achievements and adult options are limited. In this aspect, it is questioned the role gender stereotypes play in the socialization of both girls and boys. The fact that textbooks reproduce and reinforce gender asymmetries in society or misrepresent women's and girls' achievements may teach us from very early childhood and even early adolescence what our behaviors, academic interests and attitudes should be. Certainly, concerns on gender stereotypes in instructional materials: their content, their role in the teaching and learning environment, their possible effects on people's lives, is a topic that deserves careful attention and academic research.

### **Research question**

The current study aims to investigate how do the grammar examples from Cutting Edge textbooks represent women and how do these representations resist or reinforce gender stereotypes?

### ***Justification***

McElhinny & Mills (2007, p. 1) argue that research on language and gender has “challenged conventional wisdom about the social uses of language”, since feminist linguistic research challenged, for instance, generic use of man to refer to all human beings, male pronoun (he) whenever the subject was not mentioned (the student knows he is smart), -ess word endings to refer to women (actor as the standard (male), actress as deviation (female)), word ordering (the tendency to say “man and women” and not the contrary) and women being mainly addressed by the marital status (use of Mrs and Miss). Also, Khan, Awan & Hussain (2019, p. 16) argue that research on language and gender should “contribute to the wider struggle against unjust and oppressive gender relations, by revealing and challenging the ideological propositions which

support and naturalise those relations". Therefore, the present study aims to analyze women's representations, examine if these reproduce and reinforce gender stereotypes, in order to (re)consider and challenge possible naturalized perceptions and representations about women.

Furthermore, the relevance of these textbooks resides in the fact that it was a mandatory didactic material in the English classes in our bachelor program, and its placement on the ELT market as distinctive, useful and popular textbooks. These textbooks are highly valued because of their ability to prepare students for further levels, their unit structure, relevance and pertinence in grammar, vocabulary, topics and extensive explanations and exercises at the end of each book, which also may serve as support for the teacher. In Pearson's webpage, such characteristics can be found in their catalogues descriptions.

The Cutting Edge textbooks are also extensively used across the world as it has been sold not only in the UK and Europe but also in several Latin American and Asian countries. Its great adoption may be a result of having been published by the largest education company of the world, Pearson. Pearson is also the former world's largest book publisher that distributed and sold the Cutting Edge textbooks as a distinctive best-seller course in ELT.

## 1. Objectives

### 1.1 General objective

To analyze women's representations in the grammar examples from Cutting Edge textbooks in order to examine whether or not these attributions reproduce and reinforce gender stereotypes

### 1.2 Specific objectives

- To identify the gender-referenced sentences within the corpus
- To determine the thematic structure of the corpus
- To identify and describe the characteristics of the gender-referenced grammar sentences.  
Women's representation throughout the grammar examples.
- To interpret and analyze these representations regarding social roles, personal, interpersonal and intellectual capacities attributed to women

## 2. Body of work

### 2.1 Referential Framework

#### *Previous studies:*

Studies documenting the prevalence of gender stereotypes in EFL curriculum materials have grown in recent years although the first publications can be traced back to the 1970s (Lewandowski, 2014; Lee, 2014; Islam & Asadullah, 2018). The degree and extent of gender

studies vary across countries, with a focus on the quantitative and qualitative representation of women. Each type of representation has its own characteristics, scope and interests.

***Quantitative representation:***

It refers to women's underrepresentation in either images or texts and being clearly outnumbered by their male counterparts throughout the books. Two important and extensive studies reveal that women represented less than 30% of the gender-specific references throughout 483 books (McGrath, 2004; Mirza, 2004). Women are also underrepresented in the professional field and their social, political and economic contributions are not mentioned (Agha *et al*, 2018; Lee, 2019). Nevertheless, there are also studies documenting the increasing level of women's representation (Lewandowski, 2014, Islam & Asadullah, 2018; Lee, 2014). However, the *nature* and *quality* of their representation still needs careful analysis, since women tend to be overrepresented carrying household chores and caring for people (Samadikhah & Shahrokhi, 2015; Lee, 2018; Al Kayed & Al Khawaldah, 2020)

***Qualitative representation:***

This refers to the way women are described and the social roles, occupational interests, financial status, intellectual capacity, personality, habits and hobbies and interrelationships in which they are represented.

**Personality, character traits and emotional states.** Women are represented as modest, helpless, sweet, obedient, submissive and polite (Blumberg, 2015; Pandhiani, Umrani, Qureshi & Farid, 2018). They are represented as overly emotional, sentimental, timid, compulsive eaters (McGrath, 2004; Macaulay & Brice, 1997), physically weak and less adventurous (Lee, 2014;

Lee & Collins, 2009); men, in contrast, are usually portrayed as brave and wise (Agha *et al.*, 2018; Pandhiani, *et al.* 2018).

**Social roles.** Women are predominantly portrayed in the domestic sphere and their housewife roles are emphasized in lessons: They mostly carry out familial roles, take care of people, do the household chores, they are generally raising children and providing services, attentive to cook, clean and usually preoccupied for the welfare of their households (Pandhiani, *et al.* 2018). These are the contexts where women outnumber men (Lee, 2014; Lee & Collins, 2009).

**Intellectual capacity, occupational interest, financial status and hobbies.** Women are represented as less active, uncritical, less knowledgeable and with less intellectual capacity. There is a strong tendency to portray men as thinkers, they get the ideas while women forget and do not know (Islam & Asadullah, 2018; Macaulay & Brice, 1997). Women always require information and men solve these doubts.

Occupational interest and hobbies are also stereotyped since women are attributed professions and activities which traditionally are considered to be for women: fashion designer, pensioner, salesperson or teacher (not professors), nurses, doing craftwork, going shopping and partying (Lee, 2014; Lee & Collins, 2009; Lee, 2019; Samadikhah & Shahrokhi, 2015). Therefore, women tend to be portrayed as having less prestigious jobs and positions (Lewandowski, 2014).

The majority of these works have focused on pictorial and textual characteristics, in which there may be some explicit stereotypes, probably easy to uncover. Here is also where major attention and efforts have been focused on in terms of reforms and changes. Grammar

analysis, on the other hand, may have been spared from this scrutiny, since grammar examples are thought not to be so explicitly thematically connected: these are thought to be chunks of separate topics and not contextualized materials. However, when studied carefully, results showed a clear distinction between social roles, attitudes and intellectual capacities of both genders, particularly a distinction that favored men. Lastly, although there may be some varied improvements regarding the reduction of gender stereotype representations in pictures and texts, grammar sentences may be where gender stereotypes are more stagnant. (Amare, 2007; Macaulay & Brice, 1997, Lewandowski, 2014).

## **2.2 Theoretical basis:**

### ***On gender, stereotypes and gender stereotypes:***

Gender is a historical, social and cultural process that constructs *femininity* and *masculinity*. Through this process, both femininity and masculinity are assigned social roles, attitudes, behavioral traits and physical characteristics. The two genders are also normatively assigned to individuals according to their biological sex (female: femininity) (male: masculinity). This process sets differential power relationships between women and men: The sexes are not only seen as different, sometimes opposite, to each other but as one being inferior and the other superior.<sup>7</sup> (Basow, 1992). Thus, gender *produces* unbalanced and dominant social relationships between women and men.

Stereotypes are *representational practices* that take place in the media, schools, newspapers, books, songs, literature, art and comedies. Given their pervasive nature, they help

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<sup>7</sup> Women are socially attributed vacuity and subordination while men are attributed wisdom and control. Women are considered physically weak while men are strong

*naturalize, reinforce* and *reproduce* dominant paradigms in society. In fact, stereotyping is one practice that promotes the “maintenance of the social and symbolic order” (Talbot, 2008 p. 471). Therefore, gender and gender stereotypes are closely linked in the fact that the latter, as a representational practice, facilitates dominant paradigms to be reinforced and reproduced.

According to Cameron (2014), These representations happen to be social resources from which our identities and acts are produced. These representations may help us build *a cultural understanding of the world*. To scrutinize gender stereotypes is then to scrutinize the cultural resources that have shaped our understanding and to be reflexive on those aspects that may be taken for granted.

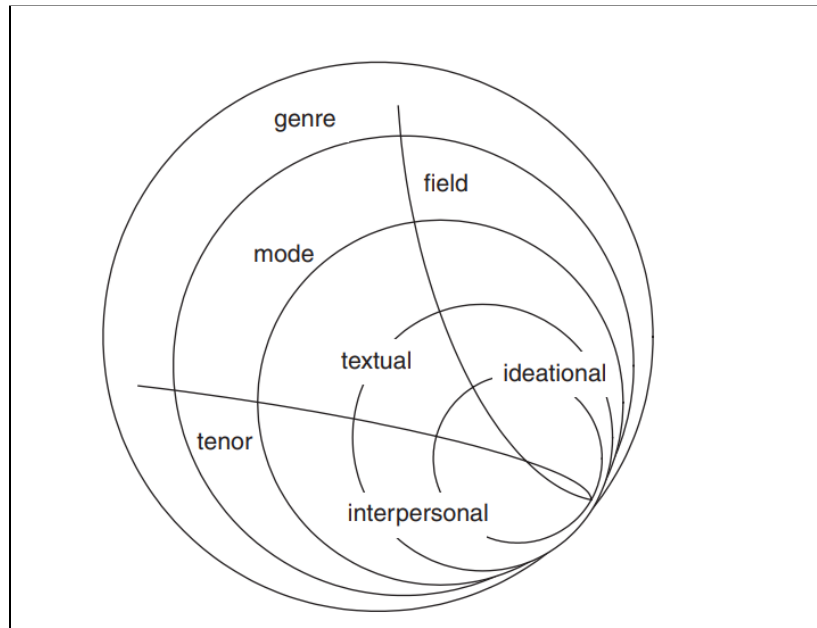
***On English textbooks:***

English textbooks are deeply embedded in the language learning classrooms and are considered a ubiquitous component of ELT teaching (Thornbury, 2013; Hutchinson & Torres, 1994). They are “the next important factor in the second/foreign language classroom after the teacher” (Ebadi & Hasan, 2016, p. 2). Textbooks are the most predominant curricular material used in language learning with a worldwide spread and adaptation, hence the importance of analyzing the content included in them: Textbooks not only are curricular artifacts but also **cultural artifacts**, which may influence classrooms and students in ways more than just learning a language (Gray, 2010). Textbooks are contributors to the canons of what society considers as true and legitimate. They help reproduce views for what knowledge, culture, belief and morality are (Apple & Christian-Smith, 1991). Content in textbooks is not neutral facts, as they are produced in a political, economic, and cultural environment. Therefore, textbooks are restrained by these environments as they are commercial commodities trying to be sold and appropriateness

is a factor in their selection process. Thus, purposely or not textbooks transmit specific cultural ideologies. This is the case of grammar explanations and exercises that present specific worldviews (i Solé, 2013).

***On language and culture:***

Culture can be understood from a sociolinguistic point of view as the amalgamation of meanings. These are constructed and transmitted through many means from which *language is one*. They are specific understandings or shared experiences about the social context we are placed in. (Halliday, 2003). This *phenomenon* can also be understood as a *system of choices of meaning* individuals have to interact with each other. As the system of choices implies, individuals make use of them, display, modify, and exchange them whenever interaction takes place. This process places *language* in a central position since it is through it we can exchange, display, and modify such meanings available to us. Thus language is seen as a resource we have available to interact in our environment (Halliday, 2009). Investigating language and the meanings that it displays may shed light on how certain social factors are transmitted through it. *Figure 1* (see below) illustrates the interdependent process language use displays: through the social process *Genre*, also understood as the *cultural context*, there are configurations of Field, Mode and Tenor; then the *proportions* in the graphic represent the *orientation* and *correlation* of these configurations of *Genre* with Ideational, Textual and Interpersonal meanings respectively. Each strata helps us understand specific processes going on in the communicative situation.

**Figure 1***Language stratification*

*Note:* Taken from Martin, J. R., & White, P. R. (2005). *The language of evaluation*. Palgrave Macmillan.

### **2.2.1 Methodology:**

**Type of research.** The current study uses Discourse Analysis (DA) through the analytical framework of Systemic Functional Grammar (SFG). This fusion is appropriate since SFG features are qualified to carry out a scrupulous study of the English language and meanings transmitted through texts and DA is concerned with the study of social relations and structures related to discourse. SFG is useful in inquiries about society and language in use and contributes greatly to DA with the addition of metafunctions and functional analysis necessary for interpretations at various levels of discourse. Also, both DA and SFG are convenient because

they prompt the study of whole and real texts, instead of artificially constructed instances. (Bartlett & O'Grady, 2017)

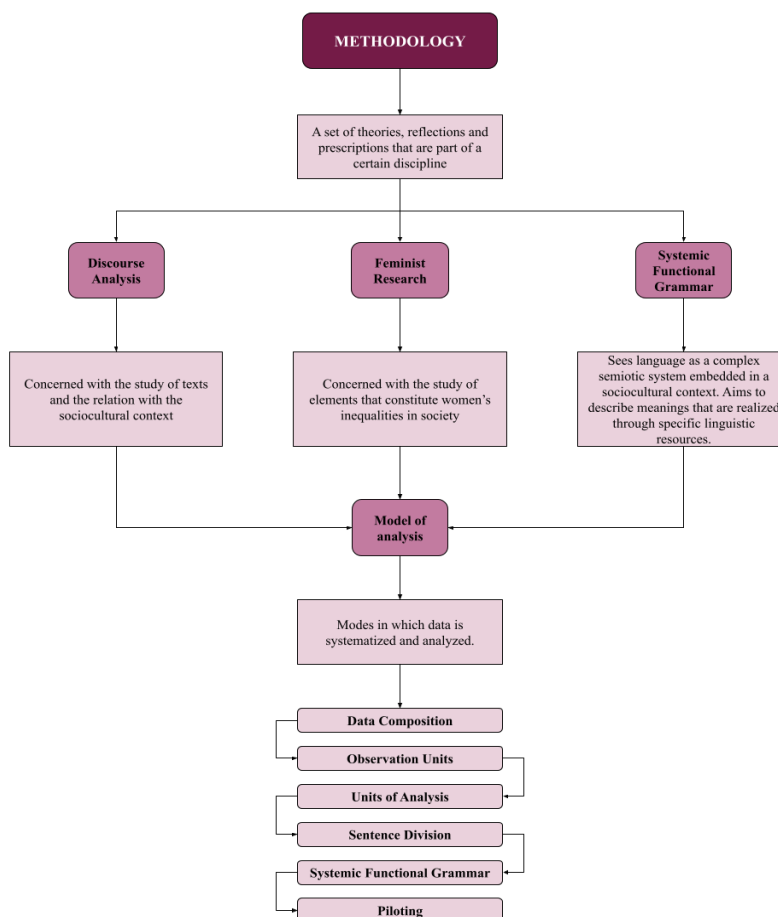
DA is appropriate for our study as it examines the meanings in texts concerning the points of view of the people who produced them. One way in which this can be done is by looking for specific *keywords* (such as woman, girl, wife, etc.); analyze the statements in which they are related, how they are described, what are the features assigned to them, in what constructions they are used. DA takes elements from SFG about the principle that language is a system of choice influenced by the social context. DA sees discourse as embedded in power relations, ideologies, identities and knowledge construction. This approach enables the analysis of how discourse might influence people into taking certain representations as legitimate or usual. Due to the usefulness of these elements of DA on research, it is used to assess and advise the creation of materials to raise awareness of sexist language (Arnoux, 2019).

This study also aligns with the agenda of **feminist research**, since it allows for the recognition and analysis of structural gender relations and inequalities that constitute our social system. It questions the notions of objectivity that might be attributed to grammar exercises in textbooks, it is also committed to exposing essential processes and persistent elements of women's oppression that are present and predominantly spread in the educational, public, private, political and domestic spheres. In addition, feminist research focuses on the social, cultural and political elements that maintain and reinforce sexual inequality and it advocates qualitative critical approaches and research techniques that help to study these inequalities. The feminist research agenda endorses the use of linguistic techniques in research like conversation analysis and textual analysis (Cohen, Manion & Morrison, 2008).

The feminist research agenda focuses on recognizing and breaking up social and political systems that discriminate and undervalue women and the dynamics that support them. In line with this focus, feminist research is also attentive to power struggles, therefore having as a principle critical awareness of them in any sort of context. Feminist research is intended to be deep and thorough, producing critical views on the social and political spheres that influence how the economy, social practices and political structures are established and reproduce discriminations that women experience. Also, it intends to question knowledge and its reproduction, scrutinizing knowledge that disregards women. (Leung, Miedema, Warner, Homan & Fulu, 2019)

The feminist agenda relates the organizations of gender relations to the source of discrimination towards women. Clearly, this agenda has the purpose of unveiling and studying the stereotypes established in society and their reflection in knowledge reproduction. (Parry, 2020)

*Figure 2* (see below) carefully describes the methodology of this study.

**Figure 2***Methodological process*

**Model of analysis.** The purpose of this study is to analyze women's representations in the grammar examples from Cutting Edge textbooks and examine how these may reproduce, reinforce or resist gender stereotypes. To achieve that, the present study is based on corpus construction and analysis. According to Sayago (2019), it is data *construction*, rather than data *collection* because the researchers decide to take specific social discourses as language samples and to analyze them from a different angle. In the same vein, a corpus is defined as “a collection

of pieces of language that are selected and ordered according to explicit linguistic criteria in order to be used as a sample of the language” (Bartlett & O'Grady, 2017 p. 533). We gathered manually in an Excel document all the grammar examples that are used in specific sections of Cutting Edge books: Grammar sections. The books are Pre-Intermediate, Intermediate, Upper-Intermediate and Advanced. Each book is organized in such a manner that in each unit there is always a section in which grammar is exemplified through the use of sentences since these generally illustrate the tense focus, verb conjugation, modals use, or any other grammar foci of the unit. Besides these, this study gathered the grammar sentences that are part of the grammar explanations at the end of the books. When these were all collected, we narrowed the number of sentences to those that make reference to women or are gender-referenced: That describe women alone, that talk about female characters alone, those that talk about women in relation to someone else (as it is also possible to refer to women using wife, housewife, girlfriend; these were also taken into account: e.g. “When I saw his girlfriend I knew we had met before”); finally, those that use the female pronoun (she) and those that use the possessive pronoun (her). These sentences were categorized according to the topic they refer to, analyzed according to the categories that are proposed from gender studies, and Systemic functional grammar theoretical approach to language and meaning.

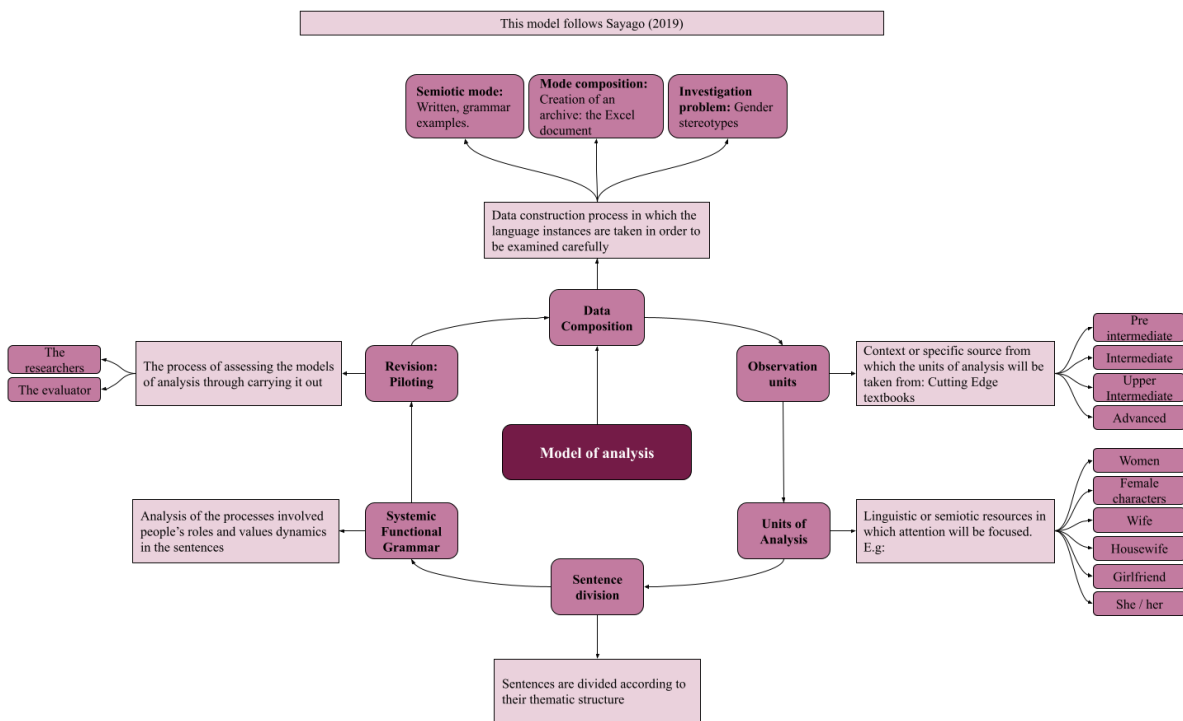
Regarding gender stereotypes categories, these helped researchers approach such an issue and examine whether or not curricular materials are gender-stereotyped. These are personality, character traits, emotional states, social roles, intellectual capacity, occupational interest, financial status and hobbies in which women are either portrayed or attributed certain characteristics (Lewandowski, 2014). These categories are important to understand the presence

of gender stereotypes since it is generally in these in which women are portrayed in an inferior position compared to men.

Regarding Systemic functional grammar, it provided an insightful analytical and theoretical model that will allow us to investigate in depth the grammar examples: It helps to analyze how reality is constructed, what are the relationships, roles and values involved concerning the linguistic choices that are made to produce these sentences. *Figure 3 (see below)* illustrates these processes step by step.

**Figure 3**

*Model of analysis*



### **2.2.2 Results**

**Identify the gender-referenced sentences within the corpus.** The grammar sentences used to build our corpus were taken from the grammar explanations sections within and throughout the units and from the end of the textbooks where there were also grammar explanations and follow-up grammar exercises to put these in practice.

The criteria to include the sentences in our corpus was the following:

- 1) Sentences that constitute the grammar examples provided to explain the topic of a lesson.
- 2) Sentences in completion activities where the grammar explanation is to be applied and the answers are provided in a box.
- 3) Sentences in completion activities where the grammar explanation is to be applied, with an indication of how to complete it, e.g. with auxiliary verbs, adjectives, proper verb conjugation.
- 4) Sentences in completion activities where the answers are provided, e.g. "choose the correct verb, adjective, activities"
- 5) Matching activities, e.g. coherently matching the sentences.

The main characteristic is that all of these were one-correct-answer exercises.

Sentences characteristics:

- Declarative and interrogative sentences.
- Length: No more than 3 consecutive sentences.

Sentences were written manually in an Excel document. Each researcher had to write the sentences from two textbooks in four different sheets from the aforementioned document. Each time researchers finished a book, they would gather and check that these sentences from the

document shared the criteria and also the textbook itself to see whether or not other sentences were left out.

After this process, the number of sentences was the following (see chart 1 below):

### Chart 1

*Number of sentences*

Book	Number of sentences
Pre-intermediate	996
Intermediate	885
Upper Intermediate	870
Advanced	666

Following Sayago (2019), in the data composition process, it is necessary to establish the units of analysis, since these constitute the semiotic resources towards which the analysis would be focused on. As it is stated in the model of analysis that words such as women, wife, housewife, girlfriend, she and her would allow us to look for sentences that talked about women in the corpus. In the process of selection of these research terms, it was necessary:

- 1) To document over the Internet the 200 most common nouns in English
- 2) To filter these manually to the nouns that could be used for both genders (e.g. human, people) and to the others that referred to women only
- 3) To document all the family members in English, since in the first documentation process roles as family members such as *mother* and *sister* were identified
- 4) To filter these family members to the nouns that refer only to women

- 5) To document personal pronouns and possessive pronouns that referred to women
- 6) To take into account variations in number: nouns in singular were turned into plural also
- 7) Take into account variations in register: nouns that in some cases could be written both in the formal and informal register (e.g. mother and mum)

After this documentation, the search terms summed up to 95 words (*see chart 2 below*).

Although at the beginning we thought that words such as *mother* and *wife* would lead us to bias, since these roles were in fact documented to be reinforced in the materials analyzed by researchers in the previous studies, we decided to include them because the purpose was to analyze any context and its characteristics in which women happened to be involved.

## Chart 2

### *Search terms*

Search terms
<i>Adult, lady, baby, madam, ma'am, miss, mistress, mrs, stepdaughter, fiancé, person, she, her, hers, human, individual, mom, mum, mummy, mommy, woman, women, female, wife, housewife, girlfriend, sister in law, sister, daughter, girl, grandmother, grandma, cousin, goddaughter, godmother, aunt, child, sibling, parent, mother, mother in law, friend, bride, acquaintance, relative, niece, grandchild, granddaughter, adults ladies, babies, madams, mistresses, stepdaughters, people, humans, individuals, moms, mums, mummies, mommies, females, wives, housewives, girlfriends, sister in law, sisters, daughters, girls, grandmothers, grandmas, cousins, goddaughters, godmothers, aunts ,children, siblings, parents, mothers, mothers in law, friends, brides, acquaintances, relatives, nieces, grandchildren, granddaughters.</i>

Following the first approach to the data composition process and the selection of the search terms, the sentences were then kept in a *.text* document format (the notepad element in laptops)

in four different documents. This was because the software that we used only received this type of format. These documents were then imported separately in a free-download software called *AntConc 3.5.9*.

This software allowed us to do four steps:

- 1) Import the four documents with the sentences
- 2) Insert the keywords or search terms
- 3) Locate the specific *search term* within the sentences
- 4) Read the context of the search terms: a complete sentence or two.
- 5) Save these sentences with the search terms

The sentences were narrowed to those that had the search terms. However, as the software didn't identify the sentences that happen to have two or more nouns at the same time, e.g. *as (she) was getting some money out of (her) bag, (she) dropped her phone*, some appeared three times in the corpus; therefore, we decided to check manually each document and delete the repeated sentences and leave just one of those that happened to be three or more times.

Finally, the following chart presents all the gender-referenced sentences in our corpus

### Chart 3

*Gender-referenced sentences without repetition*

Book	Number of sentences imported	Number of gender-referenced sentences, without repetition	Others	Total of sentences
Pre-intermediate	996	114	38	76
Intermediate	885	67	17	80

Upper Intermediate	870	113	19	94
Advanced	666	50	15	35

**Determine the thematic structure of the corpus.** This refers to the written, discussed, or pointed subjects within the corpus. To determine these subjects was pivotal because grammar sentences are thought not to be thematically connected: they are thought to be chunks of separate and not contextualized topics. By identifying in broad terms what were the thematic categories of the corpus we would follow up to make a general characterization of each category and see how each sentence within them summed up and contributed to build the more or less global meaning of each category.

These written or discussed subjects were also used as categories in the instrument of analysis. Within the *Field* category, which in SFG is defined as the *domain*, the *subject matter* or the *topic* of any situation, it was possible to include the thematic structures identified throughout the previous studies as *Type of representation* (Halliday & Matthiessen, 2014).

#### Figure 4

*Thematic structures*

CLAUSES	WOMEN CHARACTERISTICS	
	FIELD	
	Topic / Type of representation	Description of the activity taking place
She become famous when she was still a teenager - How did she achieve fame?.	Occupational interest	Two speakers probably or a single one is talking about a woman who achieved being famous early.
She added that she wanted to thank her supporters.	Occupational interest	A speaker is saying what this woman who is probably famous wants to do
If Catriona had done better in the interview she could have got the job.	Occupational interest	A speaker saying why she didn't get the job.
She's the best person for the job.	Occupational interest	A speaker is saying that this woman is the most competent.

*Description:* Chart 4 shows the organization of the first section of the instrument of analysis. The clauses were listed in the left, *Topic/Type of representation* included the possible thematic structures identified in the previous studies and then a description of the activity taking place.

These topics or types of representations were *Personality, Character traits and Emotional states, Social roles, Intellectual capacity, Occupational interest, Financial status and Hobbies.*

To determine whether or not these were also the possible thematic structures of the corpus we carried out piloting.<sup>8</sup> This consisted of the analysis of three aleatorily selected sentences of each book (12 sentences in total) using the instrument of analysis that was designed. After this process, we decided to join *Personality and character traits* in a single category and add another one called *Others*, since some sentences did not refer to any of these topics and were not analyzed in this study (see chart number 3). Other thematic structures were identified and included during the analysis process itself. These were *Interpersonal Relationships* because

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<sup>8</sup> Piloting was only carried out by the researchers. Evaluators were not included since the national strike was taking place and academic activities within the university were ceased.

within the instrument of analysis there was a category called *Tenor*, which included at the same time two subsections called *People that are taking place in the situation* and *Roles* (see chart 5) that in SFG are defined as the people that are taking place in the situation and the power relationships and roles within it are the central concern (Halliday & Matthiessen, 2014); *Physical appearance*, *Polemic*, *Peripheral Roles* and *Physical Capacity*. Finally, during the analysis process itself the category *Personality Traits and character traits* was deleted because it tended to overlap with *Social Roles* and this latter category would cover all the sentences that were part of the former.

**Identify and describe the characteristics of the gender-referenced grammar sentences. Women's representation throughout the grammar examples.** To identify and describe the context in which women were implicated, we designed an instrument of analysis that allowed us to focus on relevant elements to this research. Chart 5 shows an example of the instrument of analysis.

**Figure 5**

Instrument of analysis

CLASSES	CONTEXT													
	WOMEN CHARACTERISTICS					MEN					LEXICAL ELEMENTS THAT EXPRESS IT			
	TYPE / TYPE of representation	DESCRIPTION OF THE SITUATION / SITUATION	SEXUALITY	STATUS	VALUES	RELATIONAL	EDUCATIONAL	PROFESSIONAL	EMOTIONAL	POLEMIC				
She becomes stronger than her boss' manager. How does she feel about it?	Occupational relationship	She speaks probably at a meeting with her boss' manager.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
She added that she wanted to thank her employees.	Occupational relationship	A speaker is talking about her employees.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
If Carmen had done better in her interview she could have got the job.	Occupational relationship	A speaker is talking about her interview.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
She's the best person for the job.	Occupational relationship	A speaker is talking about her job.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
Others have been working on her presentation all day. She must be really finished now.	Occupational relationship	A speaker is talking about her presentation.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
Her case looks a bit better.	Occupational relationship	A speaker is talking about her case.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
These might have brought a lot of new clients, as she was expected to join them in her new job.	Occupational relationship	A speaker is talking about her new job.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
It's easy to see why she's been so successful.	Occupational relationship	A speaker is talking about her success.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
The company said that she was to work on the research. But she was given a task that she didn't like.	Occupational relationship	A speaker is talking about her research.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
My boss is really good at his job. He's always got his hands on the right things.	Occupational relationship	A speaker is talking about his boss.	Male	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
We usually go to work. I mean we have a good idea of what we're doing. It's not like some people who just go to work and don't know what they're doing.	Occupational relationship	A speaker is talking about his work.	Male	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
My friend didn't know one of the guests at her own wedding.	Occupational relationship	A speaker is talking about her wedding.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
My friend didn't know one of the guests at her own wedding.	Occupational relationship	A speaker is talking about her wedding.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
She refused to answer any questions about her equipment.	Occupational relationship	A speaker is talking about her equipment.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.
All her guests agreed that Linda looked stunning in her wedding dress.	Occupational relationship	A speaker is talking about her wedding dress.	Female	Equal	Neutral	Positive	Negative	Informative	Didactic	Emphatic	Polemical	Emotional	Polemical	Occupational. Not mentioned in the text.

It contained a total of two broad sections called Clauses and Context; within the first section there would be the sentences in a sort of list; within the second section, there would be the three subsections that, according to SFG, constitute “the general categories of context” of any situation (Halliday & Matthiessen, 2014). These were Field, Tenor and Mode. Since Field corresponds to the topic or the subject matter talked about in any situation, it was equated with Women characteristics, which at the same time cover the thematic structures. These subsections had also a category called Description of the activity taking place. Then it is the Tenor subsection that is intended to analyze the people taking part in the situation, their relationships and the power relationships between them. This subsection has the categories Roles and Values, each one with subcategories, respectively: Institutional type and Status in the first one (with two options Equal or Unequal) and Values in the second one (with three options Neutral, Positive, Negative). Here, the researchers used color-coding: green when the sentence had that element and orange when it did not.

The third subsection is Mode. This refers to the elements displayed through language and other semiotic systems that contribute to constituting the meaning of the situation. We decided to include in this subcategory the Rhetorical mode because of two reasons. The first one was that theoretically its categories (Informative, Didactic, Explicatory, Persuasive, Exhortatory, and Polemic) shed light on the contribution that any type of text does to any situation and their correlation or orientation towards Field or Tenor. (e.g. the category explicatory tends to be more oriented to Field and the persuasive category more to Tenor, and this because normally explanations are about a *topic or subject matter* and persuasive texts involve using engaging elements to start a conversation or to guide a person to do something, therefore involving the

rapport or interaction between two or more people). The second reason was that the other categories that are part of this language theory, within our research, were already established. For instance, we did not include *Channel* because this included graphic and phonic means that constitute the communication situation and we already knew we would just analyze written materials: grammar sentences. Lastly, we added *Lexical elements that express it*, to add what were those elements within the sentences that helped us build a certain analysis of the situation.

The sentences were listed in the instrument of analysis and the researchers carried out the analysis sentence by sentence. The researchers worked separately in the analysis of sentences and then explained their analysis to each other; in this process, there were also discussions on the appropriateness of certain analyses, whether or not an analysis of a situation would be seen from different lenses.

It was throughout this process that some categories were deleted and others added. Within the deleted it was *Personality and character traits*; within the added, there were *Physical appearance, Polemic, Peripheral Roles and Physical Capacity*.

The final process was to organize in tables (see figures 4 and 5 below) the sentences per thematic structure in one single document.

**Figure 6**

*Charts organization 1*

<b>Occupational interest:</b>	
<b>Identify: write the occupational role</b>	<b>Describe: what are the characteristics attributed to it.</b>
<b><u>Teacher</u></b>	Not earning as much as other occupations, however, not mentioned: [INTER-45,]
<b><u>English teacher</u></b>	Long-term: over 20 years. [IN-60]
<b><u>Teacher</u></b>	Very nice [PREIN-109]
<b><u>Teacher</u></b>	Responsible for student's learning [AD-125]
<b><u>Doctor</u></b>	Long-term job (40 years) [PREINTER-95]
<b><u>Fame</u></b>	No profession is mentioned. [UP, 10,11]  Receiving lots of awards, achieving fame since teenager, having supporters. [IN-46]

**Figure 7**

*Charts organization 2*

<b>Interpersonal Relationships</b>	
<b>Identify: write the relationship role</b>	<b>Describe: what are the characteristics attributed to it.</b>
<b><u>Wife / Marriage</u></b>	Her relationship is in question [UI-21] She has rows with her husband [UI-23] Is getting divorced [IN-30] She is impulsive [IN-31] She moved because of her husband [IN 32] Unstable in relationships [IN 33] Is mentioned only because of her husband [IN 36] Is mentioned with her husband [AD-39] Explicitly making reference to this institution; pronouncing them man and wife, not husband and wife. [AD-37]  Explicitly making reference to this

After the corpus analysis process, these were the results:

***On occupational interest.***

1. *Meltem's mother's been an English teacher for over 20 years. Last year she got a promotion to deputy head and since then she's been working very long hours.*
2. *One of the teacher's main responsibilities is to make sure her students are learning.*
3. *I had a fantastic music teacher at school, we all found her really inspiring.*
4. *She would become a teacher.*
5. *If she becomes a teacher, she won't earn as much.*
6. *She's been working as a doctor for 40 years.*
7. *She should become a lawyer*
8. *She looks like a businesswoman*
9. *Her new book is absolutely brilliant!.*
10. *She became famous when she was still a teenager - How did she achieve fame?.*
11. *She added that she wanted to thank her supporters.*
12. *She wants to become famous by designing clothes for rich people.*
13. *Lucy says she's going to be a ballet dancer one day.*
14. *If Catriona had done better in the interview she could have got the job.*
15. *She's the best person for the job.*
16. *Gwen have been working on her presentation all day, she must be nearly finished now.*
17. *It's easy to see why she's been so successful.*
18. *Did you invite her to speak at the conference?.*
19. *She's very hard-working, so I'm sure she'll be successful.*

20. *Sheila is clever, ambitious and, what's more, she really wants the job.*
21. *She works in Berlin.*
22. *She is working in Berlin.*
23. *My sister travelled a lot for work.*
24. *After her promotion, she started earning a huge salary.*
25. *Eva is a fantastic musician, she plays the piano, the guitar and the violin.*
26. *If Debra hadn't had this experience, she wouldn't be a successful motivational speaker.*

This refers to women's professions or skills. Women are predominantly teachers and other sentences give the impression this is a low-income profession (sentences 1,2,3,4, and 5). Other ways in which women are portrayed to a lesser degree are as famous people, skillful writers, fantastic musicians, successful motivational speakers, lifelong doctors, lawyers, businesswomen, former nurses (sentences 6, 7, 8, 9, 10, 11, 12, 25). However, it is even more constant not to mention women's profession and make allusive comments about their skills. In this representation, they are competent, incompetent, dedicated, skillful, successful, knowledgeable, hard-working, clever, ambitious; they travel a lot, work abroad, get promotions, are invited to speak in conferences, they work very long hours (sentences 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 ). Lastly, within aspirational interest, women want to be cloth designers and ballet dancers (sentences 12, 13).

***Interpersonal relationships.***

1. *He's had a row with his wife and she has locked him out, so he's sleeping on our sofa tonight*
2. *His girlfriend's phoned about six times today*

3. *She misses him.*
4. *I think you ought to apologise to her. Why should I apologise? I didn't start the trouble.*
5. *Carla and her new boyfriend are seeing each other a lot at the moment.*
6. *My friend didn't know any of the guests at her own wedding*
7. *My friend didn't know some of the guests at her own wedding.*
8. *All her guests agreed that Lucinda looked stunning in her wedding dress.*
9. *When he said he wanted a divorce, she cut holes in all his clothes. She shouldn't have done that*
10. *A widow is a woman whose husband has died.*
11. *He just kept asking her to marry him until, in the end, she said yes*
12. *If he'd stayed at home that day, he wouldn't have met his wife.*
13. *She would never marry someone she's only just met: she's not that stupid*
14. *She refused to answer any questions about her engagement.*
15. *The celebrity said that there was no truth to the rumours that she was getting divorced. She added that their marriage was rock solid.*
16. *Her parents are getting divorced next year.*
17. *She would have forgotten about Nikos if he hadn't followed her home. If she hadn't married Nikos, she might still lived in England.*
18. *My friend has been married three times, and she's only 30!.*
19. *She doesn't approve of couples living together before they're married.*
20. *Before she was engaged to Prince William, Kate Middleton trained to row across the English Channel in an all woman team.*

21. *My brother married a woman who is a lot older than him.*
22. *I pronounce you man and wife.*
23. *Bogart met Bacall, who would later become his fourth wife, in 1944.*
24. *The woman who is standing by the door is my ex-wife.*

This refers to women's relationships with others. The roles women have are defined with a specific behavior: wives and mothers are naggers (sentence 1, 4), girlfriends are weary and troublesome (sentences 1-5), brides are beautiful in their marriage dress and confused (sentences 6-8), widows are impulsive and aggressive (sentences 9-10), fiancées are passive receivers, stupid and, after numerous attempts, permissive (11-12). Women are engaged, married or divorced (13-24).

***Social roles.***

1. *My aunt brought me up*
2. *Tell me why you admire her. Because she does a lot for the poor and the elderly*
3. *Since 1995, Shakira has founded schools for poor children all over Columbia.*
4. *She also has raised many millions of dollars for charity*
5. *She often gives money to charities.*
6. *She always tries to explain grammar rules in a lively way*
7. *I'm sure the children will love her as soon as she walks in the classroom.*
8. *She blamed him for not helping her*
9. *She got married when she was 40, but she didn't have any children*
10. *She's just had her baby.*

11. *If Erin hadn't had a baby, she would have continued working. If she hadn't left her job, she would have spent a lot of time away from her children.*
12. *Gemma's about to have a baby.*
13. *Kay reminded her husband to put the ticket in a safe place.*
14. *What's she like? She's very friendly.*
15. *What's the new teacher like?. She seems very nice.*
16. *She's very good at organising things.*
17. *Why do you admire her? Because she's so courageous.*
18. *If you'd asked Clara, I'm sure she would have helped you.*
19. *She's the nicest person I know.*
20. *She invited us round for a delicious meal.*
21. *If Rachel were here, she'd know what to do.*
22. *Vera's parents were very strict. She wasn't allowed to go out in the evening.*

This refers to activities women do that imply their impact on society. Women are predominantly portrayed providing care and nurturing others, running or giving money to charities and they naturally know what to do in every situation (sentences 1, 2, 3, 4, 5, 6, 7, 13, 21) They are servile, friendly, nice, courageous, good organizers, they explain things in a lively way, they blame men for not helping them with some activities and are protected by their parents (sentences 8, 14, 15, 16, 17, 18, 19, 20). To a lesser extent, women are portrayed as mothers or wives (it is necessary to clarify that this refers to a context in which they are indirectly portrayed in this way, there is no use of words such as “mother” or “wives”) and they have to leave their jobs because of their babies (sentences 9, 10, 11, 12).

***Emotional states.***

1. *Many people regard her as being emotionally unstable*
2. *She'll go off in a corner and sulk*
3. *She was in a bad mood because her manager shouted at her*
4. *Why was Carol so annoyed with you? Because I'd left a big pile of work for her to do.*
5. *Silvana was very upset because she had lost her purse.*
6. *Jo was keen on not letting us see how upset she was*
7. *Abby was very worried because her son hadn't phoned*
8. *The old lady was afraid to cross the busy road, so she asked a man to help her.*
9. *My mother hasn't travelled abroad very much in her life because she is afraid of flying.*
10. *She's happier than she was before in her job.*
11. *She'll be delighted if she gets the job.*
12. *She's one of the happiest children I know.*
13. *When she makes a decision, she will feel happier.*
14. *She's fine. She hasn't got a care in the world.*
15. *Elizabeth sat quietly in the corner. She was smiling.*
16. *She's always laughing.*
17. *I expected her to be absolutely furious at my suggestion, but in fact, she was rather pleased.*
18. *The family would have a lot more money now if she had stayed in her old job, but she wouldn't be happy with the situation.*
19. *Marianne is much more relaxed since her holiday.*

20. *She was bored because there was nothing to do.*

21. *She won't be happy unless she listens to her heart.*

Women tend to have a variety of feelings. They are predominantly portrayed in these situations. They are depicted as happy, delighted, relaxed, pleased and smiling for different reasons, such as quitting a job, getting a job, finally making a decision, being fine, being made suggestions, having a holiday and listening to their hearts, however, they are sometimes bored because they have nothing to do (sentences 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21).

However, some sentences portrayed women as emotionally unstable, sulkers, vulnerable (sentences 1, 2, 3), as someone who bottles up her feelings, gets annoyed and upset (sentences 4, 5, 6). Women are also portrayed as afraid and needing help from a man (sentences 7, 8, 9).

***Physical appearance.***

1. *If you hated your friend's hairstyle and she asked your opinion, would you tell the truth?*

2. *My boyfriend likes my new hairstyle, but my mother doesn't.*

3. *Florence always reminds me of her father.*

4. *Susan is as tall as her mother.*

5. *How tall is your sister? About the same height as me*

6. *Your eyes are similar to your mother's.*

7. *My sister looks very different than me.*

8. *She's not as tall as her sister.*

9. *My daughter is about three centimetres taller than me*

10. *She looks like me.*

11. *Her nose is the same as mine.*

12. *She had dark hair and always wore a lot of make-up.*
13. *My sister had really long hair.*
14. *My sister used to have really long hair.*
15. *She's been growing her hair since 1973.*
16. *What color are her eyes?.*
17. *And what colour are her eyes?. They're brown.*
18. *Is her hair fair or dark?.*
19. *What is her hair like? She's got long black hair.*
20. *What colour is her hair?.*
21. *What does Ana look like?. She's got long dark hair.*
22. *Is she wearing earrings?.*
23. *I didn't recognise her, she's really changed!.*
24. *Has she got nice eyes? Yes, they're beautiful.*
25. *She is naturally very beautiful and doesn't need to wear so much lipstick.*
26. *She's very tall and she's got beautiful, dark skin.*
27. *I think she's more attractive than her sister.*
28. *She was wearing a beautiful bracelet on her arm.*
29. *She didn't hear the doorbell because she dried her hair.*
30. *She got her hair cut yesterday.*
31. *She had her hair cut yesterday.*
32. *She has to be careful in the sun because her skin is very pale.*
33. *My sister got her hair dyed orange recently.*

34. *She had her nose pierced when she was a teenager.*
35. *Katie must have bought a lot of new clothes, she's completely changed her image!.*
36. *She is very keen on sunbathing while she's on holiday.*
37. *This shop sells jewellery, handbags and other accessories for women.*
38. *In my family, I'm most similar to my mother*
39. *I look like my mother*
40. *She's got lovely, blue eyes.*

Women's beauty is overwhelmingly the object of a conversation, the reason to praise them (sentences 13, 14, 15, 16, 17, 18, 19, 20, 21, 24, 26), the object of modifications (drying their hair, dying it, taking care of their skin) (sentences 12, 23, 25, 29, 30, 31, 32, 33, 34, 35, 36) and object of comparison or reference to other women and people (sentences 3, 4, 5, 6, 7, 8, 9, 10, 11, 27, 38, 39)

Sentences related to women's physical appearance depict them as intrinsically interested in accessories: purses, earrings and makeup (sentences 22, 28, 37). Women tend to seek approval of their appearance in friends, mothers and boyfriends (sentences 1, 2).

***Intellectual capacity.***

1. *She's been trying to pass her driving test for years*
2. *She took a test in October last year, but unfortunately she failed, so recently her father's been giving her lessons*
3. *If she passes her exams, I'll be very surprised.*
4. *If she fails her exam again, she'll be really upset.*
5. *She's passed her exams.*

6. *She doesn't know what she's talking about*
7. *She got on the wrong train*
8. *We don't know what happened to Nicola. She may have got lost somewhere.*
9. *I really like her. She's very smart. She speaks highly of you, too*
10. *She speaks several languages*
11. *She can speak fluent German.*
12. *She's able to speak fluent German.*

This refers to women's knowledge or abilities. Women are students that are overwhelmingly unable to pass their exams, have been trying to pass them for years and have to receive help from their fathers (*sentences 1, 2, 3, 4, 5*). They generally do not know what they are talking about, they commit mistakes and get lost (*sentences 6, 7, 8*). To a lesser degree, women are smart (*sentence 9*). Also, women are fluent in speaking several languages (*sentences 10, 11, 12*).

***Polemic.***

1. *Carrie's bound to be late - she always is*
2. *Pippa says she'll be late.*
3. *Claire said that she would probably be a bit late for the meeting this afternoon.*
4. *If Nikol were better organised, her desk might not be so untidy.*
5. *Because she'd been naughty, the teacher made Kate tidy up the classroom before she left*
6. *She was getting more disobedient every day.*
7. *Ingrid Bergman plays a rich woman in the 19th-century Australia who marries, becomes an alcoholic and then falls in love with her cousin*

8. *Woman fined \$500 for speeding on her bicycle.*
9. *She was found guilty of fraud*
10. *She was charged with possession of illegal drugs*
11. *Don't you dare tell Yvette what she can and can't wear - it's not up to you*
12. *Women in the 19th century didn't have many rights*
13. *Women certainly did suffer for the sake of fashion*
14. *My daughter confessed to eating all the biscuits.*
15. *Fortunately, Carmen's father can take care of the baby while she's at work.*

This refers to sentences that are controversial or transgress the thematic structures found in the previous studies. Women are always late to meetings, disorganized and get punished, naughty and disobedient (*sentences 1, 2, 3, 4, 5, 6*). They are also portrayed as an alcoholic, getting fined, committing fraud and are charged with possession of illegal drugs (*sentences 7, 8, 9, 10*). Women cannot be told what to wear, it is acknowledged they have little rights and suffer for the sake of fashion trends (*sentences 11, 12, 13*). They are also portrayed as confessors of a misdeed and as busy mothers that have to rely on their father to take care of their babies (*sentences 14, 15*).

### ***Hobbies.***

1. *Sarah is going on holiday for a week before she starts her exams.*
2. *If Petra were older, she could go with you to the cinema.*
3. *Sue can dance quite well, but she can't sing.*
4. *My friend writes a blog about funny things that happen in her life.*
5. *She goes swimming every day.*

6. *Katrina has played basketball four times so far this week. Yes, she really likes it.*
7. *She's been playing the piano since she was six.*

This refers to women's leisure activities, most of them referring to recurrent hobbies. Women swim, write blogs about anecdotes, go to the cinema, play basketball, play the piano, they go on holidays and dance quite well (*sentences 1, 2, 3, 4, 5, 6, 7*).

***Peripheral roles.***

1. *We are having a party for my daughter's birthday next Saturday*
2. *Sunday's the day when we all go and visit my grandmother*
3. *How long has Fabio been living with his aunt?.*
4. *How is your mother? She's fine, thanks.*
5. *He's been living with his aunt since he came to London.*
6. *I've been living with my aunt since I came to London.*
7. *My brother's staying with my aunt until he finds a flat.*
8. *Mercedes cars come from Germany. They are driven by many rich and famous people.  
The company is named after the owner's daughter.*
9. *Do all your family live near here?. My parents live near here, but my sister doesn't live near here.*
10. *She'll be staying at her sister's house for a few days.*
11. *I used to go to my grandmother's every Sunday.*
12. *I'd love to... ah, but I've just remembered... we're having lunch over at my mum's on Saturday, so it depends on the time.*
13. *He just couldn't face telling his wife that he'd lost his job.*

14. *He said he loved her*
15. *He'll miss her*
16. *Did you forget/remember to phone your sister?.*
17. *I'll be doing my daughter's homework.*
18. *I visit my grandmother as often as I can.*
19. *I'd see her more often.*
20. *He bought her some very expensive, diamond earrings on holiday.*
21. *Her parents weren't strict at all. They never punished her.*
22. *He said he loved her.*
23. *If I'd gone to the party, I would have seen her.*
24. *I don't think David will be happy if Sofia goes travelling. He'll miss her.*
25. *The man on the left, whose wife is wearing a red dress, is my old headmaster!*
26. *Greg is terribly good at maths, he takes after his mother.*
27. *He is really different from her last boyfriend.*
28. *Her husband is a taxi driver so he gets home late.*
29. *That's the woman whose husband had a motorcycle accident.*
30. *My father is older than my mother.*
31. *Everyone says Michael takes after his father, but I think he's more like his mother.*
32. *I have sent five texts but she hasn't replied*
33. *Don't you think it would be better if you talked to her*
34. *I wanted to know what you thought of her.*
35. *I wanted to know what you think of her.*

36. *She reminded you of your sister?.*

37. *I wonder whether she enjoyed the date*

38. *Why don't you go and talk to her? I can't. We're not on speaking terms.*

39. *That's the woman (who) I was talking about.*

40. *Yes actually... well maybe. Stuart and his girlfriend Bella are having this dinner party on Saturday night and he's invited this girl he thinks I'll like.*

41. *Why do you have an obsession with her?*

42. *I'm planning a bit of a surprise for her. Oh, are you?.*

43. *We're going to take her out for a meal*

This refers to sentences in which women usually have no agency. They are mentioned just as part of an action done by someone else, to whom she happens to have family ties in the vast majority of the cases as a sister, aunt, mother, daughter, wife, girlfriend (sentences 1-15), she is mostly the receiver of the action (sentences 16-26), her presence is used to mention something more relevant within the sentence (sentences 25-29), for the sake of comparative purposes (sentences 30-34), they are texted many times and do not respond (sentence 35), they are talked to (sentence 36) and they are the person who others talk about (sentences 37-44), they are the person over whom another has an obsession on (sentence 45), they are the person for whom surprises are planned (sentence 46), they receive meal invitations (sentence 47).

***Physical capacity.***

1. *My sister broke her leg while she was skiing*

2. *After my sister fainted, it was about two minutes before she came around*

3. *My sister had to stay in hospital overnight*

4. *My granny has fallen off and broken her arm.*
5. *Almost immediately, the mother fell ill and they had to call the hotel doctor*
6. *The woman who lives next door has gone into hospital*
7. *The doctor said that he couldn't leave Mrs Redwood because she was too ill*
8. *Ruby could walk before she was a year old*
9. *She had been ill for some time before she died*
10. *Fortunately, her illness isn't catching.*
11. *Experts now believe that Mrs Redwood might have brought the plague back from India.*

This refers to women's wellbeing. To the same degree, women are portrayed as sisters, grannies and mothers, they break their legs doing sports, they faint, they have to stay in the hospital, they fall off, break their arms and they fall ill (*sentences 1, 2, 3, 4, 5*). With the role of "women", they go to the hospital, are ill, are skillful and pass away (*sentences 6, 7, 8, 9, 10*).

***Financial status.***

1. *She bought a small flat in Paris in 2010*
2. *She inherited a lot of money from her old aunt when she died*
3. *She would retire if she had enough money*
4. *My aunt and uncle used to own a farm*

This refers to women's economic status. Women are buyers, they inherit a lot of money from their family, they cannot retire because of the lack of money (*sentences 1, 2, 3*). Also, they earned huge salaries and were landowners (*sentences 4, 5*).

**Interpret and analyze these representations regarding social roles, personal, interpersonal and intellectual capacities attributed to women.**

**Occupational Interest.** If they happen to have a profession, being a teacher as well as its subsequent low-income status are predestined events in women's life. They may have different skills but everything guards a correlation to other categories (the discussion is below when women share their interests and in the conclusions chapter).

When women's profession is mentioned, they happen to be teachers (see sentences below):

*(1) Meltem's mother's been an English teacher for over 20 years. Last year she got a promotion to deputy head and since then she's been working very long hours.*

*(4) I had a fantastic music teacher at school, we all found her really inspiring.*

*(5) She would become a teacher.*

*(6) If she becomes a teacher, she won't earn as much.*

This profession is a probability (use of the modal auxiliary would) in their lives or is an expectation people have towards her professional interest, as in sentence (5), it is possible that she has the skills that make this person think or desire she will be a teacher. Their profession is also long-lasting, low-ranked and low-income, in sentence (1) after having been a teacher for so many years, she is promoted to a higher position in which she needs to continue making great efforts in time and in sentence (6) it is said that becoming a teacher has the condition of not earning enough money; being a teacher is therefore contrasted with the idea that there's another profession that is more important, high-ranked or that provides more economic incomes. Sentence (4) has a resonance with sentences (7) and (15) from Social Roles (see Social Roles), since their profession is evaluated on how people happen to approve her or not; therefore, their profession is the subject to people's acceptance or refusal. In contrast to having everyone's

approval, there is sentence (3) where the actual responsibilities from the profession are mentioned.

Then there are the other professions that women perform in a less repetitive manner:

(7) *She should become a lawyer*

(8) *She looks like a businesswoman*

(10) *She became famous when she was still a teenager - How did she achieve fame?.*

(11) *She added that she wanted to thank her supporters.*

(26) *If Debra hadn't had this experience, she wouldn't be a successful motivational speaker.*

Let us focus on sentence (26) where this job is apparently arbitrary; a consequence of an experienced situation, and goes in the line (as seen in social roles) in which women perform activities that help other people, in this case, to feel enthusiastic and determined.

There is also no certainty whether or not they have or will have these professions, for instance, in sentence (7) is not evident if it is likely to happen, a desire one is claiming or a suggestion one is doing to this woman (use of modal *should*). In sentence (8) this reservation towards her professional life is again present since in there she has the appearance of, but is not certain whether she is a businesswoman or not. Uncertainty is commonplace throughout these sentences. In sentences (10 and 11) this happens once again. There she is a public figure but neither her skills or the activities she does are present and there is doubt on how she happens to “obtain” fame. In this sentence, the mental and determined willingness (effort) is once again on the surface, just as in sentence (1). “Achieving” fame is because you may have planned, desired and make efforts to finally “obtain” it, however, in this sentence this woman’s efforts seem rather

doubted, not only because of the interrogative sentence, but because of the youngness of this woman (asserted in the first part of the sentence). If she happens to obtain fame being very young, she actually did not make any efforts, she may have *had* it because someone else close to her was famous and, therefore, she became famous as well.

(3) *One of the teacher's main responsibilities is to make sure her students are learning.*

(6) *She's been working as a doctor for 40 years.*

(9) *Her new book is absolutely brilliant!.*

(25) *Eva is a fantastic musician, she plays the piano, the guitar and the violin.*

In sentence (3), there are commentaries on women's real responsibilities. In sentences (9) and (25) a woman is apparently a skillful writer and has a wide music ability, and in sentence (6) is the only sentence where she happens to have a prestigious long-lasting job. However, the lack of laudable acts, abilities or attitudes attributed to her and the lack of an adjective that denotes her skills or abilities (just as she is a *brilliant* writer and a *fantastic* musician) may highlight the purposeful belittling of prestigious jobs when women happen to perform it.

Following with women's professional interest, in a previous paragraph, we mentioned that uncertainty was commonplace when talking about women's professions, however; it is not all about it. (as seen in sentences 12 and 13)

(12) *She wants to become famous by designing clothes for rich people.*

(13) *Lucy says she's going to be a ballet dancer one day.*

In these sentences, women happen to share their aspirational interests, because they speak up about them. There is certainty in these professions because women happen to share their

thoughts and aspirations. These are actually the only two sentences in which women's interest is highlighted (she *wants*, she *says*) and they happen to choose two gender-stereotyped jobs.

As it was said in the previous part (see objective three, with the description of each category), women's representation was even more common through mentioning their abilities rather than their occupations. These abilities need to be seen in relation to the types of jobs they have, what they want to have and their financial status. See sentences talking about their capacities below

- (14) *If Catriona had done better in the interview she could have got the job.*
- (15) *She's the best person for the job.*
- (16) *Gwen have been working on her presentation all day, she must be nearly finished now.*
- (17) *It's easy to see why she's been so successful.*
- (18) *Did you invite her to speak at the conference?.*
- (19) *She's very hard-working, so I'm sure she'll be successful.*
- (20) *Sheila is clever, ambitious and, what's more, she really wants the job.*
- (21) *She works in Berlin.*
- (22) *She is working in Berlin.*
- (23) *My sister travelled a lot for work.*
- (24) *After her promotion, she started earning a huge salary.*

Women are indeed portrayed as capable, skillful, determined and competent just as in sentences (15, 17, 19 and 20). For instance, in sentence (18) she seems the person who has the required skills to be a participant in or perhaps is the host at a conference. Women are portrayed

as laborious (16) and their efforts seem to have the respective economic reward (24). Although their specific activities and the situation in which they perform well remains unknown, they also work abroad and travel because of their job as illustrated in sentences (21, 22 and 23). In contrast to the evident ability women have and their suitability for these unknown jobs particularly evident in sentences (15, 20) there is sentence (14) where this woman could not reach the expected performance and didn't get the also unknown job.

Because these sentences happen to appeal to women's abilities rather than mentioning their specific occupations, and also because of the lack of relation to the occupations they are assigned, they are purposefully not that relevant within the corpus and reinforce women's misrepresentation in the occupational field. There is a clear intention both to portray and particularly *not to portray* women in different spheres of that of teachers, clothes designers and ballet dancers.

***Interpersonal relationships.*** Women's relationships are defined according to very specific roles they happen to perform within the different "stages of their lives", there is a sequence that indicates how these are a couple of "stages" in a women's life: they are girlfriends, they are engaged, married, have been married many times and are divorced.

Within the girlfriend's role, their relationships with men seem to be intense and portray a deep interest in them (as seen in sentences 4, 2 and 3).

(2) *His girlfriend's phoned about six times today*

(5) *Carla and her new boyfriend are seeing each other a lot at the moment.*

(3) *She misses him.*

In sentence (2) the number of calls and in sentences (5) the fact that Carla and her boyfriend have been meeting very frequently illustrates their strong interest in these romantic relationships (adverbs *six times, a lot, at the moment*). Lastly, sentence (3) reinforces this idea of strong relationships when there is this woman who feels the absence of a man.

Within the engagement, the sentences give the impression that women normally give in (as seen in sentences 17 and 11).

*(11) He just kept asking her to marry him until, in the end, she said yes.*

*(12) If he'd stayed at home that day, he wouldn't have met his wife.*

*(17) She would have forgotten about Nikos if he hadn't followed her home. If she hadn't married Nikos, she might still lived in England.*

In sentence (11) there is a guy who repetitively (adverb *just* implies determination and verb *kept asking* the activity) asked the girl to get married, and her decision is defined as a result of this guy's actions (adverb *in the end*). In sentence (17) there are two situations: In the first, a woman who did not forget about the man because he decided to follow her home; the second, the changes that event triggered in her life. The core resides in a guy who takes the decision to go where she goes; therefore, she does not forget about him, after that, they get married. The sequence of these events is again portrayed as a result of what a guy decided to do, the attitude women happened to have towards it and the changes that meant in her life. In the first one, she decided to finally say yes and in the second sentence she did not forget about this guy. In the second part of sentence (17) are the consecutive events after he decided to go where she went: they got married, which meant changes in her life (she moved places). Sentence (12) goes in line with the act of men carrying out activities and just instantly meeting a woman who would later

become his wife. Just as if marriage resided on men either purposefully acting to “obtain” it or just hanging out.

Within the marriage representation, it is portrayed as a relevant aspect in women’s life (as seen in sentences 13, 14, 15, 16, 19, 20)

*(13) She would never marry someone she's only just met: she's not that stupid*

*(14) She refused to answer any questions about her engagement.*

*(15) The celebrity said that there was no truth to the rumours that she was getting divorced. She added that their marriage was rock solid.*

*(16) Her parents are getting divorced next year.*

*(19) She doesn't approve of couples living together before they're married.*

*(20) Before she was engaged to Prince William, Kate Middleton trained to row across the English Channel in an all-woman team*

In sentence (13) this woman’s judgment is questioned since she may have at least a certain degree of lack of sense (adverb *not that* adjective *stupid*). In sentences (14) there is a woman who is asked about her marriage plans but is reticent while in sentence (15) that woman openly shares and affirms her marriage is strong enough. Both of them portray a woman to whom questions demanding explanations about her life are directed, particularly about their marital status. This is also present in sentence (16) where “relevant” information about a person’s life is shared. In sentence (19) a woman is placed or given a voice as someone who shares her ideas about marriage, and once again when women are given a voice (they want, they say, they think), this appeals to conventional conceptions: in this case about marriage. Therefore, this may serve as an element to reinforce *the status quo*. Sentence (20) has a resonance with sentence (17),

since the topic portrays the changes that marriage or engagement brings in a woman's life. In sentence (17) the changes come as a consequence of getting married and sentence (20) this can be illustrated in the first part of the sentence where her romantic link is mentioned as a prologue to the adventurous and active activities she engaged in before her engagement: adverb *before* she was engaged, she *trained* (verb in past).

Just as part of the careful selection of events in women's interpersonal relationships, just as if these were stages in their lives, the sentences below represent the ceremonial event couples usually organize to celebrate their relationship. These sentences represent women in their ceremonial celebrations and receiving approval (as seen in sentences 5, 6, 7).

*(6) My friend didn't know any of the guests at her own wedding*

*(7) My friend didn't know some of the guests at her own wedding.*

*(8) All her guests agreed that Lucinda looked stunning in her wedding dress.*

Sentences (6) and (7) portray a woman who is not familiar with the people that are at the celebration ceremony. This is particularly unusual if marriage and the subsequent ceremony in which the two people getting officially involved in each other's lives happen to have a choice, an opinion and a real decision. Sentence (8) may portray this scenario (marriage or wedding) as desirable because this woman is receiving everyone's approval because of her looks on the dress. If the three sentences were connected in a global representation of women in this "stage", it would be of a woman that without being aware of the people that are surrounding her in this relevant event in her life (as seen in sentences 13-17, where there are questions triggering her marital life), the valuable thing would be for her to have everyone's approval on how she looks.

Regarding the nature of the relationships among married couples, these are represented as harmful, harsh and women are responsible for this (see sentences 1 and 4).

*(1) He's had a row with his wife and she has locked him out, so he's sleeping on our sofa tonight*

*(4) I think you ought to apologise to her. Why should I apologise? I didn't start the trouble.*

In both sentences, women are portrayed as the perpetrators of these arguments and particularly reticent to solve things talking (they have a row, she locks him out, as a result: he is sleeping on the sofa). In addition to that, the responsibility to solve things resides on them, because their sentimental partner isn't "guilty" to have acted that way, she seems to be the one who needs to see things clearly: the interrogative demanding the reason to apologize, while the next sentence attributing the blame to that woman.

Besides that, women's age and the nature of their marital status is also a relevant topic to discuss. (as seen in sentences 18, 21 and 23)

*(18) My friend has been married three times, and she's only 30!*

*(21) My brother married a woman who is a lot older than him.*

*(23) Bogart met Bacall, who would later become his fourth wife, in 1944.*

In sentence 18 is apparently surprising (the use of exclamation marks and the conjunction "and" that add this information) that this woman has been married a certain number of times at an early age (adverb *only*), but in sentence (23) there is another woman who becomes this man's fourth wife just as if being the wife of a man is a meritorious act, that is why it is not scandalous or surprising (use of the relative clause "who" to add extra information about the woman's

relation to a man, without any surprise mark or adjective). It is not that scandalous also that this man has been married even more times and his age is not relevant either, while in sentence (21) this woman's age is the only relevant information to share.

Women's roles are finally reinforced when they happen to mainly perform these roles and their partners remain as *individuals* (as seen in sentences 22, 23, 24). Their role as wives is reinforced when their partners happen to be just humans while they are wives in sentences 22, 23, 24. Men happen to be men, women happen to be wives or ex-wives. Notice that a couple is pronounced "MAN and WIFE". Nouns: Man (adult male, independent) and wife (a woman that is married to someone, dependent).

*(22) I pronounce you man and wife.*

*(24) The woman who is standing by the door is my ex-wife.*

**Social roles.** Women are predominantly portrayed as benevolent and taking care of people.

Women are naturally distinguished and dispose to do good (as seen in the sentences below):

*(1) My aunt brought me up*

*(2) Tell me why you admire her. Because she does a lot for the poor and the elderly*

*(3) Since 1995, Shakira has founded schools for poor children all over Columbia.*

*(4) She also has raised many millions of dollars for charity*

*(5) She often gives money to charities.*

Sentence (1) (see also peripheral roles) reinforces the idea that women, no matter the degree of familiarity, will be in charge of other human beings (noun: *aunt*). Sentences (2), (3),

(4) and (5) associate women as organized and disposed to do good for other people and this receives other people's approval because it is associated with positive values such as respect. In fact, in sentence (2) the first sentence asks for a reason, then the conjunction "because" starts the second sentence and gives the reason why to admire her. Although sentences (6), (7) and (15) place women as teachers, it is in this category because some characterizations of her personality are mentioned.

*(6) She always tries to explain grammar rules in a lively way*

*(7) I'm sure the children will love her as soon as she walks in the classroom.*

*(13) Kay reminded her husband to put the ticket in a safe place.*

*(15) What's the new teacher like?. She seems very nice.*

*(18) If you'd asked Clara, I'm sure she would have helped you*

*(21) If Rachel were here, she'd know what to do.*

In sentence (6) she continues with the disposition and determination to do things that are socially rewarding (adverb *always* and verb *tries*) and in sentence (7) and (15) her profession is determined by how she happens to be approved by her students (auxiliary *will* + verb *love*, and adverb *very* + adjective *nice*). Sentences (13) and (21) represent very diligent and know-it-all women that tell people what to do and that intrinsically just know what is right (verb *remind* her husband and *know* what to do). Women naturally know what to do, how to behave in a certain situation and portraying them as naturally having the predisposition and determination to do things in a proper manner goes in line with the number of things and activities they have to deal with. There is actually one sentence that confirms this, sentence (18) portrays a woman as the right person to whom assistance and support are expected (the use of the adjective *sure* that

implies certainty). Women are portrayed as naturally disposed to do or know the right, therefore, they are the ones to whom certain activities are assigned.

Within women's attitudes and behavioral characteristics, they continue to perform and have proper manners. (as seen in sentences below):

*(8) She blamed him for not helping her*

*(17) Why do you admire her? Because she's so courageous.*

*(19) She's the nicest person I know.*

In contrast to the natural know-it-all, sentence (8) portrays a woman who isn't able to cope alone with something: she is not able to face responsibility. In sentence (18) the person is not admitting failure nor blaming Clara for not helping them. In sentence (8) there is this idea of her powerlessness towards situations and reinforces women's relation to men (see emotional States).

Women naturally provide help, but when they aren't provided the same, they place the responsibility in other people.

*(14) What's she like? She's very friendly.*

*(16) She's very good at organising things.*

*(20) She invited us round for a delicious meal.*

In sentence (14) women are kind and have goodwill, in sentence (16) they may be good at either arranging a wide variety of activities (the noun "things" can cover many activities) or their ability is minimal (just as seen in occupational interest when highly valuable characteristics "smart, "the best" are mentioned; there is no specification of what exactly she's very good at. Here the noun "things" could be belittling or non-relevant activities). Then sentence (20) may

provide a hint into that ability of hers to *arrange, plan and undergo* activities mentioned in sentence (16) that involve effort and time: she plans the invitation and has these people over.

Women's maternal role and the implications in their professional life are also illustrated as natural and inevitable.

(9) *She got married when she was 40, but she didn't have any children*

(10) *She's just had her baby.*

(11) *If Erin hadn't had a baby, she would have continued working. If she hadn't left her job, she would have spent a lot of time away from her children.*

(12) *Gemma's about to have a baby.*

In sentence (9) this woman apparently breaks out the rule, since she gets married and does not become a mother (the conjunction *but* adds information about the previous statement and implies a contrast with it). There's a close link, in addition, between getting married and becoming a mother. In sentences (10) and (12) her maternal role, but particularly her reproductive capacities are asserted through the exposure of the fact of giving birth (adverbs indicate recentness *just* and *about to*). In sentence (11) the implications of becoming a mother such as leaving aside the professional field are presented as impossible to avoid. Marriage implies becoming a mother and being a woman implies having babies. Being a mother implies unavoidable responsibilities such as leaving work to spend time with the children. Having babies is therefore not only "natural" but social and economical: it implies women letting aside their occupations: hypothetical situation if she *hadn't* had a baby, result: she *would have* continued in her work.

***Emotional states.*** Women tend to react emotionally to different situations in their lives and they happen to be timid, helpless and powerless.

Within the Manichean feelings (good or bad), women experience the ones illustrated in the sentences below

(10) *She's happier than she was before in her job.*

(11) *She'll be delighted if she gets the job.*

(12) *She's one of the happiest children I know.*

(13) *When she makes a decision, she will feel happier.*

(14) *She's fine. She hasn't got a care in the world.*

(15) *Elizabeth sat quietly in the corner. She was smiling.*

(16) *She's always laughing.*

(17) *I expected her to be absolutely furious at my suggestion, but in fact, she was rather pleased.*

(18) *The family would have a lot more money now if she had stayed in her old job, but she wouldn't be happy with the situation.*

(20) *She was bored because there was nothing to do.*

Sentences (12, 15 and 16) represent women as the ones who are the most content, characterized by experiencing enjoyment and having no worries (14), even until the edge of being inactive, unoccupied as in sentence (20): conjunction *because* describes the reason of her boredom. However, in sentences (10, 11, 13, 21) their well-being is conditioned to decisions they need to face and their relation to the professional field, just as any other person would; nonetheless, her occupational life is once again linked to her role as a family member just as

sentence (18) shows. There is a clear link between her occupational life and happiness, but there is also the link between her occupational life and her role as a family member (a mother, sister, grandmothers, etc.). We have seen in Social Roles what are the implications that becoming a mother carries in women's occupational field, in this particular case (sentence 18) her decision is portrayed as intrinsically linked to her family, portraying the economic and social independence a woman loses when is now part of a group of people who have shared interests (just as if there were one, the use of the determiner: *the* family). Here it is not so relevant that she happens to choose a situation that makes her happy (as we have seen in social roles where she leaves her job without particular objection or reaction). The feeling itself may be intended to reduce these important decisions just to pleasure and satisfaction, without proper analysis and consideration we all humans take into account also. Whether or not this seek of pleasure and satisfaction are her ultimate proposes remains a mystery, but we do have other elements that receive more attention and relevance due to the number of times women are portrayed as linked to other people (in their marriage, their interpersonal relationships just with men, their role as a family member only, see the later in Peripheral Roles)

*(19) Marianne is much more relaxed since her holiday.*

*(21) She won't be happy unless she listens to her heart.*

How stressful or tensing these decision-taking or job-related situations can be is illustrated in sentence (19) when she appears at ease after a couple of days off. In these situations where her well-being is conditioned, she apparently also needs to connect more with her emotions and her intuition (21). This once again reduces situations where careful consideration and analysis are required to a mysterious act of knowing, without actually having a complete

process and recognition of it. It recommends women base their decisions on gained conviction, rather on analysis and consideration.

While telling women to connect more with their feelings and intuition, (probably as a cause of consequence of not being emotionally “connected”) they are also portrayed experiencing vulnerability, emotional alteration and liability to change.

*(1) Many people regard her as being emotionally unstable*

*(2) She'll go off in a corner and sulk*

*(3) She was in a bad mood because her manager shouted at her*

In sentence (1) she is widely known (adverb *many*, noun *people*) as someone who exhibits rapid changes in her emotional well-being and in sentence (2) she is once again (just as portrayed in interpersonal relationships) unable to face things through talking; she rather stays offended, bad-humored in silence and holds everything to herself. This is again portrayed in sentence (6) where she is determined not to let people know what she is going through (verb *keen on* implies an interest in doing something and regularity). In sentence (3) she is experiencing these negative emotions because someone treated her unfairly, but once again going through the process of enduring this negativity towards her. This is also seen in sentence (4) where she is apparently unfairly left a lot of activities to do, but to which she happens to react emotionally only. Finally, in sentence (5) she has a negative and emotional reaction to this disgrace that happened to her. The overall representation is of someone who is powerless and helpless that has no other choice than to hold things to herself and endure quietly the disgrace, negativity and unfairness towards her.

*(4) Why was Carol so annoyed with you? Because I'd left a big pile of work for her to do.*

(5) *Silvana was very upset because she had lost her purse.*

(6) *Jo was keen on not letting us see how upset she was*

Women's representation as powerless, helpless and vulnerable is again asserted. In sentence (7) there is a situation in which she happens to react emotionally, rather than doing something either to cease her worry or to solve the situation and in addition, her role as a mother (without the word "mother") is reinforced. In sentences (8) and (9) this helplessness is solved through a man's support, therefore, portraying not just old ladies, but women's dependency on men in general because there is a consistency in women's portrayal as timid, vulnerable and helpless.

(7) *Abby was very worried because her son hadn't phoned*

(8) *The old lady was afraid to cross the busy road, so she asked a man to help her.*

(9) *My mother hasn't travelled abroad very much in her life because she is afraid of flying.*

The act of reducing women's life situations to her *emotional reactions* is present in the fact whether they are happy or sad towards her occupational field, they are not acting to solve situations, but only going through them and they are also remembered they need to connect more with their feelings.

***Intellectual capacity.*** Women's cognitive capacities are either not enough or stereotyped. (See sentences 1, 2 and 3 below)

(1) *She's been trying to pass her driving test for years*

(2) *She took a test in October last year, but unfortunately she failed, so recently her father's been giving her lessons*

(3) *If she passes her exams, I'll be very surprised.*

(4) *If she fails her exam again, she'll be really upset.*

(5) *She's passed her exams.*

In resonance with findings in Occupational Interest, in which women were portrayed to a lesser degree as capable, clever and skillful, as students (therefore, when *a role* characterized by *a noun* is clearly assigned to them) they just do not have enough knowledge, skills, or intelligence to pass an exam. In sentence (1) she has tried for a long time (adverb *for years*), in sentence (4) she already failed and there's the possibility she does that again, in sentence (3) she is known for failing and doing the contrary would be so unexpected (the speaker uses the conditional to put a hypothetical situation and its reaction in them: adverb *very* adjective *surprised*). Finally, in sentence (2) she also fails, but there is a man who, apparently in contrast to her, does know and is the leading authority on whichever topic that is. The use of the conjunction *so* as *consequently*, implies that *because* she failed, her father intervened. This is not the first time women are portrayed as not able to deal with a situation (sentence 8 from Social Roles and also the same number but from Emotional States).

There is a pattern: there is a man who seems to be naturally good at or just stated as a fact: men happen to solve (some) aspects in women's lives and bring support to them in certain situations no matter women's age (an old woman asking his help and probably a young woman as students having his father to help her) they happen to be just the right person. There is sentence (5) that contrary to portraying her as actually capable, may indicate just new or deviant behaviors because there is a vast majority just representing quite the opposite.

Following the representation in which women do not know, we have the sentences below:

*(6) She doesn't know what she's talking about*

*(7) She got on the wrong train*

*(8) We don't know what happened to Nicola. She may have got lost somewhere.*

*(9) I really like her. She's very smart. She speaks highly of you, too*

In the above sentences, they did not have enough knowledge or skills, therefore, sentences (7) and (8) portrays them as exhibiting a lack of minimal capacity or common sense and committing silly mistakes; sentence (6) just actually confirms that she indeed does not have direct cognition of anything. Lastly, there is sentence (9) in which she is recognized as showing or having a high degree of intellectual capacity, but she first receives someone's approval (which is not new also, women receiving approval on their professions as teachers, as naturally benevolent and looking at a certain way in their marriage dress) and the person who happens to judge her capacity as high or sound is also given a comment that expresses her respect and admiration towards them; therefore, positioning these sentence rather at a friendship or cordial interpersonal relationship between that woman and whoever happens to be that other person.

There are finally three sentences in this category that portray women as knowledgeable, but they stay in stereotypical scenarios also (see sentences 10, 11, 12 below)

*(10) She speaks several languages*

*(11) She can speak fluent German.*

*(12) She's able to speak fluent German.*

Women tend to be portrayed as very good at languages in all of these sentences just as they happen to be very good at being *language* teachers (see sentences 1 in Occupational Interest and sentence 6 in Social Roles).

**Polemic.** Women are portrayed with atypical behaviors and this needs to be fixed.

(1) *Carrie's bound to be late - she always is*

(2) *Pippa says she'll be late.*

(3) *Claire said that she would probably be a bit late for the meeting this afternoon.*

(4) *If Nikol were better organised, her desk might not be so untidy.*

(5) *Because she'd been naughty, the teacher made Kate tidy up the classroom before she left*

(6) *She was getting more disobedient every day.*

Women are portrayed in a higher degree as being intrinsically late as in sentences (1,2, 3), untidy (4), this woman (or girl, probably) misbehaves in sentence (5) and there is a social authority in the situation that gives her a task to amend her errors or faults, in sentence (6) there's a woman that is consistently (through adverb *every day*) refusing to follow rules or perhaps familial guidance.

In the sentences below the portrayal as troublesome and problematic continues to be commonplace (see sentences below)

(7) *Ingrid Bergman plays a rich woman in the 19th-century Australia who marries, becomes an alcoholic and then falls in love with her cousin*

(8) *Woman fined \$500 for speeding on her bicycle.*

(9) *She was found guilty of fraud*

(10) *She was charged with possession of illegal drugs*

(14) *My daughter confessed to eating all the biscuits.*

In sentence (7) there is this woman that apparently goes against the predominant representation both within the previous studies and in this corpus' section Social Roles, however, the scenario has resonance with Interpersonal Relationships where she happens to be in the commonplace of marriage and with Emotional States where she experiences alteration of her feelings. What is commonplace throughout sentences (5, 8, 9, 10 and 14) is *fault* and *punishment*. It can be self-admitted, social, or judicially recognized.

When women are portrayed with apparently *deviant* behaviors and attitudes, there is another element added: the act of severely responding to these by an authority. This guards an especial correlation with how these non-accepted behaviors may be seen: they need amendment. When women happen to perform the *opposite* way to conduct themselves (this means, in contrast to predominant findings in previous studies and this corpus), it needs intervention and punishment. Rather than questioning if being charged with possession of illegal drugs is actually sound or fair, the emphasis is on the fact of having these two elements: *opposite behaviors* and *punishment*.

The following sentences portray a particularly interesting scenario because some of the women's struggles even inside the feminist movement(s) are acknowledged (as seen in sentences below)

(10) *Don't you dare tell Yvette what she can and can't wear - it's not up to you*

(11) *Women in the 19th century didn't have many rights*

(12) *Women certainly did suffer for the sake of fashion*

In sentence (10) there is a person probably opposing to someone's thoughts on women's clothes, sentence (11) recognizes women's lack of power and dignity in the past and sentence

(12) also acknowledges that in the past there were pernicious trends that harm women's health (as we know fashion trends did, such as the corset) or probably portrays women with a lot of preoccupation (metaphorically meaning a lot of concerning) to look trendy. What is common is the fact that they talk as if these situations were just part of a *past*: adverb *in 19th century* (gives the impression too long ago) and verb *did* suffer, which implies emphasis.

In this category, there are superficially acknowledged some facts (but as part of something that happened before and is not that way in the present) and continues in the *present* with women's representation as stereotypical.

The last sentence superficially portrays a very different way to conceive women's responsibilities to take care of others. (See sentence below)

*(15) Fortunately, Carmen's father can take care of the baby while she's at work.*

This sentence is introduced by an adverb (*fortunately*) that portrays the sentence situation as *unexpected* or not foreseen as possible; therefore, placing this situation as particularly beneficial to the woman. It is not *deviant* if it is actually implicitly admitting that she cannot take care of the baby because she works and there is a favorable situation (for her) where her father can take care of it.

***Physical appearance.*** This category was added because we realized there were many sentences that had a thematic structure that we did not include in our instrument of analysis. Before going into careful detail, we need to clarify that there is a complete lesson in the Pre-intermediate English Book dedicated to how to describe and talk about people's appearance. It is not an element intrinsically related to women: when it is about women, people need to talk

about their eyes, their hair, their looks in general. There are rather other elements that these sentences bring about.

When questions are directed to how women's hair or eyes are, there are important characterizations that are taken for granted just as if these were the usual or the basis to start a conversation about women's appearance (see sentences below).

When it is about women's hair, they are clearly characterized (naturalized) to be long.

*(13) My sister had really long hair.*

*(14) My sister used to have really long hair.*

*(15) She's been growing her hair since 1973.*

*(18) Is her hair fair or dark?*

*(19) What is her hair like? She's got long black hair.*

*(20) What colour is her hair?*

*(21) What does Ana look like?. She's got long dark hair.*

Sentences (13, 14, 15, 19, 21) have *long hair* as the remarkable feature of a woman. This definitely appeals to socially constructed images about how a real woman looks: she must have long hair. Sentence (20) asks about a woman's hair color and sentence (21) clarifies what are the only two types of hair a woman may have. Sentences (19) and (21) serve this purpose also because these women happen to have black and dark hair. The adjectives used in this category, definitely provide us with elements that constitute women's appearance.

When people talk about women's eyes, they are either beautiful, blue or brown.

*(24) Has she got nice eyes? Yes, they're beautiful.*

*(26) She's very tall and she's got beautiful, dark skin.*

(16) *What color are her eyes?*

(17) *And what colour are her eyes?. They're brown.*

(40) *She's got lovely, blue eyes.*

Sentence (24) describes this woman's eyes as aesthetic and sentence (17) characterizes them as brown-like. The two possibilities are therefore either likable or brown. In sentence (26) there is the use of the adjective *beautiful* with *dark skin*. This portrays dark skin as aesthetic and there is the absence of adjectives that modify or add more information about people with brown eyes, just the contrast with sentence (40) where there is the convergence of *lovely* and *blue eyes*.

In line with women's hair and eyes characterization, we have another characterization with make-up and accessories (see sentences below)

(12) *She had dark hair and always wore a lot of make-up*

(25) *She is naturally very beautiful and doesn't need to wear so much lipstick*

In sentence (12) and (25) women are portrayed as interested in looking more attractive through the use of these chemical substances in their faces. In sentence (12) she is actually wearing more than enough, which brings about the fact that the use of it needs to guard a proportion. For instance, this sense of proportion is again asserted in sentence (25), when *beauty* and not wearing *so much* lipstick are associated. Here, these substances are also associated with *artificial* beauty: using certain substances to look more attractive in a less manner when you are "naturally" beautiful.

When one is beautiful one does not need to put a lot (in contrast with sentence 12) of substances on one's face. However, what is on the basis is still wearing make-up. It does not

matter whether you are beautiful or not, you will either wear a little or too much make-up. There's a clear association between women, beauty and make-up. Beauty in western terms is extremely determined by the color of your skin, eyes, hair, sexuality, age, place of origin and weight (as we've seen, and will continue to see in this category, the place these aspects represent relevant information to ask about a person's appearance).

Personal adornment is also related to women. (See sentences below)

*(37) This shop sells jewellery, handbags and other accessories for women*

*(28) She was wearing a beautiful bracelet on her arm*

*(22) Is she wearing earrings?*

Sentence (28) portrays a woman that has an ornamental band in her hand and sentence (22) immediately relates a woman with the fact of wearing those ornaments. In sentence (37) this relation is affirmed when such aspects are mentioned one by one and then there is a conjunction that adds extra information to what is just said (*and other ...*), which places jewelry and handbags among things that are women-related.

Women so far have been related to being interested in looking beautiful, more beautiful and having certain ornaments that are fundamentally just for them. The following sentences add other elements (see sentences below):

*(29) She didn't hear the doorbell because she dried her hair.*

*(30) She got her hair cut yesterday.*

*(31) She had her hair cut yesterday.*

*(33) My sister got her hair dyed orange recently.*

*(34) She had her nose pierced when she was a teenager.*

*(35) Katie must have bought a lot of new clothes, she's completely changed her image!*

*(37) I didn't recognise her, she's really changed!*

There are intentional engagements women have with their personal image. In sentences (30) and (31) they place interest in their hair's length, in sentence (33) in modifying their hair color, while in sentence (35) her personal presentation; these changes lead even to the unrecognition of them, as sentence (37) illustrates. These modifications may be placed as part of a woman's lifetime not only because of the explicit association of women with these activities but because in sentence (34) it is stated her age. These may provide hints on the age strata those modifications may either be appropriate or not appropriate. She no longer has her nose pierced as well as she no longer is a teenager: *she had / when she was*: indicated past events, no longer in that way.

In the following sentences the relevant elements are the skin color (see sentences below):

*(32) She has to be careful in the sun because her skin is very pale.*

*(36) She is very keen on sunbathing while she's on holiday.*

As it was stated above, attention to skin color is commonplace in Western cultures. In these two sentences having pale skin is commonplace. Either through taking care of it or exposing it to have it darker.

Some physical aspects are also compared to other people (see sentences below).

*(3) Florence always reminds me of her father.*

*(4) Susan is as tall as her mother.*

*(5) How tall is your sister? About the same height as me*

*(6) Your eyes are similar to your mother's.*

(8) *She's not as tall as her sister.*

(9) *My daughter is about three centimetres taller than me*

(11) *Her nose is the same as mine.*

(38) *In my family, I'm most similar to my mother*

(39) *I look like my mother*

The very commonplace in these sentences are comparisons between how a woman resembles any other family member's physical characteristics (3-39). The element that is predominantly present is the height (4, 5, 8, 9). Although it is not stated which particular height, as it was stated above, beauty in these cultures is related to having a certain height. It is just the same with eyes and nose, again in sentences (6) and (11) these receive attention.

Also commonplace seems to be that one needs to be compared with others. (see sentences below)

(7) *My sister looks very different than me.*

(10) *She looks like me.*

(27) *I think she's more attractive than her sister.*

In sentences (7) and (10) there is one person that is comparing a woman to themselves. In sentence (27) there is a woman that, according to the speaker's judgment, arises more interest or pleasure to see in contrast to her sister. These sentences share the comparative syntactic structure.

Women's interest in their looks has so far been on people who talk about them. How they consider them to be beautiful, more beautiful, how similar, or how beautiful in contrast to other people. The sentences below place women as the ones who speak about these topics.

*(1) If you hated your friend's hairstyle and she asked your opinion, would you tell the truth?*

*(2) My boyfriend likes my new hairstyle, but my mother doesn't.*

The ground topic in both sentences is women being interested in seeking approval on their looks. Sentence (1) presents a hypothetical situation that appeals to probably a close reality, relevant or common practice known to be part of women's behavior. This woman is placed in a setting where she is looking for approval from her friend. Sentence (2) places this woman (we are assuming it is a woman because of what we have seen in Interpersonal Relationships, women are only related to men. Women and men share common interests and romantic relationships); this sentence places this woman speaking about how her new look (in terms of hair modifications and in line with modifications part of women's hair as seen above) seems to be approved or not approved by two people: one being her boyfriend and the other being her mother. It is also very common to have women put in contrast to one another. Mother to daughter, sisters to sisters. (see sentences 2, 4, 8 and 27)

The elements that are placed as relevant when it is about physical appearance are beauty, nose, height, hair, eyes, skin color, age. Women are definitely associated with make-up and it is stated that there are specific objects (handbags and jewelry) that happen to be fundamental for them.

***Peripheral roles.*** We decided to add this category because there were many sentences that had this common ground: women not having any agency, but being talked about or included to a certain degree. As we shall see, some sentences guard a close relation to other categories. This category is added in order to dedicate a full analysis of it.

The sentences below portray a woman to whom certain activities are planned, they all shared actions or plans done for women

*(1) We are having a party for my daughter's birthday next Saturday*

*(42) I'm planning a bit of a surprise for her. Oh, are you?*

*(43) We're going to take her out for a meal*

These sentences illustrate that parties, surprises, outdoor invitations and in-home visits are part of this woman's life (the latter related to sentences above).

When it comes to women at their adult age, performing the role of a grandmother, they are rather settled at places where people normally move to see them.

*(2) Sunday's the day when we all go and visit my grandmother*

*(20) I visit my grandmother as often as I can.*

*(11) I used to go to my grandmother's every Sunday.*

Just as if women in this age couldn't do more activities rather than be visited and seen by others, particularly family members.

As it was stated in *Social Roles*, women are portrayed providing care to other people no matter their degree of familiarity. This reinforces the social idea about women: no matter what, they will be in charge of other people.

*(10) She'll be staying at her sister's house for a few days.*

*(9) Do all your family live near here? My parents live near here, but my sister doesn't live near here.*

*(6) I've been living with my aunt since I came to London.*

*(12) I'd love to... ah, but I've just remembered... we're having lunch over at my mum's on Saturday, so it depends on the time.*

When women have family member roles there are also certain implications in their lives as being part of a *family*. In sentences (3, 5, 6, 7) the aunt is the one who provides hospitality either temporarily or permanently. And in three out of four cases it is a man. This is important because socially women are told to be more mature and independent, just as sentence (9) illustrates this point, where there is a woman that lives away from her family (in contrast with these sentences where the man's age is not mentioned, but it is apparently very common). And also sentence (10) where it is important to add that this woman will stay just *a couple of days* (adverb), but no more. This independence and maturity are attributed to women since little girls precisely contribute to them being the *right* and *proper* person to help others or the person that can handle herself and doesn't need help. Women naturally need to be independent, go out and earn their things, while in men's lifetime there is always the possibility to help them:

*(5) He's been living with his aunt since he came to London.*

*(7) My brother's staying with my aunt until he finds a flat.*

*(3) How long has Fabio been living with his aunt?.*

People also share their thoughts or ask opinions about women (see sentences below):

*(34) I wanted to know what you thought of her.*

*(35) I wanted to know what you think of her.*

*(39) That's the woman (who) I was talking about.*

In sentences (34, 35) there is a person who is either demanding an opinion about a woman and sentence (39) there is a person who is probably near the woman they were talking about. In the three sentences, women happen to be the subject of the conversation.

This is also commonplace for the following sentences:

*(40) Yes actually... well maybe. Stuart and his girlfriend Bella are having this dinner party on Saturday night and he's invited this girl he thinks I'll like.*

*(41) Why do you have an obsession with her?*

*(37) I wonder whether she enjoyed the date*

This sentence guards a resonance with *Interpersonal Relationships*, where women are portrayed in intense relationships (sentence 41); in this case, it is a person (probably a man) that spends a lot of time thinking about a woman. Having women in someone's thoughts appears to be also the case in sentence (37) and in sentence (40) the woman is expected to be liked by a person invited to a dinner party. The whole scenario places women as subjects of either intense or apparently calmed interest from possibly a man (as we have seen before) towards her.

Related to women's portrayal in *Interpersonal Relationships*, in the following sentences they are the recipients

*(14) He said he loved her*

*(15) He'll miss her*

*(24) I don't think David will be happy if Sofia goes travelling. He'll miss her.*

Their absence will be felt by a man (15, 24). In sentence (24) this woman may have the opportunity to go to another place distanced from this man that definitely does not enjoy it (he won't be happy). In sentence (14) women are again someone to whom a man is romantically

attracted. Feminist theorists such as Adrienne Rich have talked about Compulsory Heterosexuality as one of the key bulwarks of the system of social relationships that subjugate women to men. In this corpus, we definitely saw the reinforcement of these relationships.

Women receive (as seen in physical appearance) objects that are fundamentally for them (see sentences below)

*(20) He bought her some very expensive, diamond earrings on holiday.*

*(23) If I'd gone to the party, I would have seen her.*

*(19) I'd see her more often.*

These sentences continue to portray women as recipients. In sentence (20) she receives as a present some objects a man considers either important to her (as an individual) or relevant to give to a woman in general. In sentences (19, 20, 23) there is a person who is interested in spending time with a woman, just as if the act of sharing with her resides only on this person's desire and decision. In fact, all the sentences start with the pronoun I and what this person would or wants to do. We also saw in Interpersonal Relationships that some actions taken by men have implications in women's lives, particularly in terms of marital status.

Following with the recipient role, people tell them things (see the sentences below)

*(33) Don't you think it would be better if you talked to her?*

*(38) Why don't you go and talk to her? I can't. We're not on speaking terms.*

Sentences (33, 38) again portray (as seen in Interpersonal Relationships) women as part of relationships with an absence of dialogue and ability to face communication issues. This representation of women in pernicious social relationships that harm their physical and

physiological well-being is very common in this corpus and how they help naturalize these brings about more questions (as we shall discuss in chapter 3).

In Interpersonal Relationships, we also argue that women were portrayed in intense social or romantic relationships because of the number of times and the frequency expressed in their meetings with other people.

*(32) I have sent five texts but she hasn't replied*

We have also seen before (in Social Roles and in sentences 22 and 25 in this section) that it seems the decision to have contact or share with women in these sentences resides on the person who wants to be or talk to them (see sentence 32 above). This sentence also starts with the pronoun I and what this person has done.

Women can also be part of a situation in order to mention something that is either more relevant and that reinforces their relation to someone else (see below):

*(25) The man on the left, whose wife is wearing a red dress, is my old headmaster!*

*(29) That's the woman whose husband had a motorcycle accident.*

In sentence (25) this woman is distinguished both because she is wearing something and because the relative clause starting with *whose* relates the woman to relevant information about this man. While she is distinguished by a piece of clothing, his occupation is mentioned. In this sentence, men's professionally and socially high-ranked positions are asserted: not only in the portrayal of him in contrast to the woman but also because a person is sharing their low-ranked position towards him.

Sentence (29) mainly relates this woman to a sentimental partner in order to mention what has happened to him.

*(8) Mercedes cars come from Germany. They are driven by many rich and famous people.*

*The company is named after the owner's daughter.*

*(27) He is really different from her last boyfriend.*

*(28) Her husband is a taxi driver so he gets home late.*

Sentence (8) mentions the story about a car's brand name. In relation to sentence (25), these sentences place women in relation to a man (does not matter if it is one's father) that is prestigious or has a high ranked position but they happen to be just part of these men's lives, either as daughters or wives.

Sentences (27, 28) place the attention on man only. Rather than focusing on the color of their dress (just as sentence 25) when mentioned in relation to their roles as sentimental or romantic partners, the activities they do, their occupations (sentence 28) are mentioned or (as in sentence 27) very broad, non-specific characterizations are done about them.

These sentences in peripheral roles happen to portray women *just* as family members. For instance, we will bring sentence (1) from Occupational Interest (see below)

*(1) Meltem's mother's been an English teacher for over 20 years. Last year she got a promotion to deputy head and since then she's been working very long hours.*

In this sentence, we have a *mother* that has more roles assigned (she's a teacher) rather than just performing the role of a family member or settled in an environment where her only relationship is with other family members (see sentences below).

*(26) Greg is terribly good at maths, he takes after his mother*

*(31) Everyone says Michael takes after his father, but I think he's more like his mother.*

*(17) I'll be doing my daughter's homework.*

(21) *Her parents weren't strict at all. They never punished her.*

(30) *My father is older than my mother.*

(4) *How is your mother? She's fine, thanks.*

(13) *He just couldn't face telling his wife that he'd lost his job.*

(36) *She reminded you of your sister?*

When these family words are used, it is very common for women just to perform these just as if being a family member couldn't transcend that same topic. The representation is generally not out of the familial relationships women may share with other people. These sentences also help build the idea about how a family is, with very rigid roles: mother, father, daughter and son.

**Physical capacity.** Women are generally portrayed as suffering, being ill, or not feeling well (see the sentences below).

(1) *My sister broke her leg while she was skiing*

(2) *After my sister fainted, it was about two minutes before she came around*

(3) *My sister had to stay in hospital overnight*

With the role of sisters, women engaged in activities or sports (1), but anyways face physical issues as in sentences (2, 3) (verbs *fell*, *fainted*, hospitalized, verb *broke*, nouns *leg* and *skiing*).

(4) *My granny has fallen off and broken her arm.*

Old women as we have seen in Peripheral Roles may rather be inactive. Sentence (4) portrays women in their adult age as vulnerable and susceptible to harm (verbs *fallen off* and *broken*, noun *arm*).

Within their role as family members or wives, they get sick:

(5) *Almost immediately, the mother fell ill and they had to call the hotel doctor*

(7) *The doctor said that he couldn't leave Mrs Redwood because she was too ill*

(11) *Experts now believe that Mrs Redwood might have brought the plague back from India.*

There is actually sentence (8) where a young woman is portrayed as skillful. However, the context is placed as a sporadic rather than well-thought activity. It is placed as the course of unexpected activities.

(8) *Ruby could walk before she was a year old*

(9) *She had been ill for some time before she died*

(6) *The woman who lives next door has gone into hospital*

(10) *Fortunately, her illness isn't catching.*

What is next is women generally having bad health as in sentences 9 (verbs *ill* and *died*), 6 (verb *gone* and noun *hospital*), and 10 (noun *her illness*) above

**Hobbies.** Activities in which women engage are related to their physical capacity in some way. Rather than portraying women in engaging in more risky and adventurous sports or activities, they are portrayed in harmless and more banal or common activities (see sentences below)

(1) *Sarah is going on holiday for a week before she starts her exams.*

Women are interested in going on holiday, an activity any person would do. It is the usual time people are either out of work or school and are not in charge of responsibilities but rather relax and enjoy their time (verb *going on* and noun *holiday*).

(2) *If Petra were older, she could go with you to the cinema.*

In sentence (2) women are interested in going to the cinema (although they are not able yet)

(3) *Sue can dance quite well, but she can't sing.*

Women have the ability to enjoy music. (Verb *dance, sing*, adverbs *quite, well*)

(4) *My friend writes a blog about funny things that happen in her life.*

Women engaged in activities dedicated to sharing their personal lives

(5) *She goes swimming every day.*

In this sentence women engaged in sports that require resistance and the context gives the sense it is perhaps a dedication or discipline in which this woman is involved because of the frequency (which is implied by the adverb *every day*. There's also the verb *go* and noun *swimming*).

(6) *Katrina has played basketball four times so far this week. Yes, she really likes it.*

In this sentence, women are engaged in another sport (verb *played*, noun *basketball* and adverb *four times*)

(7) *She's been playing the piano since she was six.*

This sentence portrays a woman that started at a very early age to play the piano (verb *playing*, noun *piano*, preposition *since*).

**Financial status.** In this category, we have included sentences that talk about women's economic status. The overall picture is that women are not portrayed as economically independent.

Throughout the corpus, there are sentences such as

(24) *After her promotion, she started earning a huge salary* in Occupational Interest

(7) *Ingrid Bergman plays a rich woman in the 19th-century Australia who marries, becomes an alcoholic and then falls in love with her cousin* in Polemic

(8) *Mercedes cars come from Germany. They are driven by many rich and famous people.*

*The company is named after the owner's daughter* in Peripheral Roles

In which it is implied that, for instance, in sentence (24) she has a lot of economic income (adjective *huge* and noun *salary*), in sentence (7) happens the same with her high economic status but goes on attributing this woman a disorganized romantic life and again portrays her in relation to someone (adjective *rich* and noun *woman*, adjective *alcoholic*, idiom *fall in love* and noun *cousin*). In sentence (8) we can assume this young woman has money because of her family member, but it continues to be portrayed in relation to someone (verb *driven by*, adjectives *rich and famous*, noun *owner's daughter*).

Sentences in this category were the following

(1) *She bought a small flat in Paris in 2010*

(2) *She inherited a lot of money from her old aunt when she died*

(3) *She would retire if she had enough money*

(4) *My aunt and uncle used to own a farm*

Women are landowners as in sentence (1) (verb *bought*, noun *flat*) and in sentence (4) (verb *own*, noun *farm*). However, in the latter, they may be related either to family members with the use of nouns *aunt and uncle* (which continues the portrayal of women with relation to someone else, not independent) or a couple (which continues to portray women in the stereotypical Interpersonal Relationships with men). Sentence (3) has resonance with the

Occupational Interest because in the latter they are stated not to earn enough money (conditional *if*, verb *had*, adverb *enough* and noun *money*). Lastly, in sentence (2) there are two women: the context about the one that died is unknown, how she had that fortune; the context of the second (the niece) is mainly as one whose activities and ambitions are unknown, but rather is the receiver of this fortune (verb *inherited*, adverb *a lot* and noun *money*).

### 3. Conclusions

Findings in this corpus analysis indeed guard a deep resonance with the previous studies on this subject. On *Occupational Interest*, there are similarities and additional elements found in this corpus: on the one hand, when women's profession is mentioned, they are predominantly portrayed in the same profession as in the previous studies (e.g. they happen to be teachers), and within the aspirational jobs, they also want to be clothes designers and ballet dancers; on the other hand, we found women's misrepresentation in the occupational field when there is no correlation of the abilities they are attributed with their job position and occupation.

This misrepresentation is explained through the fact that it was even more prevalent not to mention women's professions but instead mention their skills. In this case, women are attributed Manichean capacities (e.g. competent, incompetent, knowledgeable and clever). There is a lack of correlation between women's abilities and job occupations and this misrepresentation has a correlation with other categories.

On this latter aspect, we contrasted these skills to the abilities attributed to women in the Intellectual Capacity. The predominant idea about women's intellectual capacities is rather of a

person who is overwhelmingly *unknowledgeable* and not able to pass exams, which also aligns with what previous studies have found. We argue that Intellectual Capacities are related to Occupational Interest because of the close relationship between abilities and job occupation within the corpus: women in the former category are portrayed as very good at languages. Women's representation as intrinsically very good at languages is fundamentally related to women's representation as language teachers.

In addition to Occupational Interest and Intellectual Capacities close relation, there is another section related to these: *Financial Status*. We came to this association because of two reasons. First, within previous studies, researchers highlight the fact that women are scarcely portrayed in *prestigious jobs and positions*, which is also the case in our corpus. Second, in our corpus, we found a close relationship between *being a teacher* and *not earning enough money*. Then if we compare this with how women are represented in *Financial Status*, we found that it is once again asserted that they indeed do not earn as much and they are scarcely portrayed as economically independent.

Findings continue to align in many aspects with previous studies such as within *Emotional States* when women are portrayed as timid, helpless and powerless, within the *Social Roles* they indeed are providing care to other people and are particularly portrayed *as naturally benevolent* and *preoccupied for others*. A new element related to this latter category found in our corpus is the fact that there is the reinforcement of women's role as a family member that provides help to people no matter the degree of familiarity. This relates to our social contexts in which women are assigned roles where they help and are in charge of other people throughout their lifetime.

Besides the resonance our corpus had with previous studies, it also extended the thematic structure of these. The additional thematic categories identified were *Interpersonal Relationships*, *Physical appearance*, *Polemic*, *Peripheral Roles* and *Physical Capacity*. Findings show the correlation and sometimes overlapping of these topics (e.g. Women's representation as unable to cope with their feelings, being impulsive in their interpersonal relationships and definitely bringing up the negative part of them). It was usual for women to share relationships with men. Heterosexuality is deeply reinforced throughout this corpus and women's relationships with them are also portrayed as troublesome and problematic.

One could argue that the search words may have led us to have this overrepresentation of women as people related mainly to men because of the words themselves that carry roles within relationships (e.g. wives, girlfriends, brides, widows and fiancées). However, rather than arguing that women are represented mainly as family members, we analyzed those contexts in which they were immersed and focused on the representation of these relationships. In *Interpersonal Relationships*, there is a clear depiction of the nature of the relationships in "different stages" of life: more intense at an early age and rather problematic in marriage. In *Peripheral Roles*, women generally do not perform any other role different than that within the relationships they may have with family members or the family member setting in general.

Within the *Physical appearance* and *Physical Capacity*, the former appeals to predominant conceptions of women's *beauty* and *interest* in accessories; the latter depicts women generally sick. We see a close relationship between women scarcely being portrayed as suffering some incidents or having unfortunate accidents because in *Hobbies*, as well as in previous studies, women do not engage in adventurous or risky activities and sports.

The overwhelming majority of the sentences in these textbooks are gender-stereotyped. They portrayed women in a position that both within the corpus and our social reality affect them social, personal, economic and politically. Although the discussion of whether or not *representational practices* in textbooks should appeal to how a certain society *really* is (e.g. unfair towards women; however, portraying *the real state of things*: women being portrayed to men in society is more than usual because that is actually the predominant sexuality within Western societies) or how *should* be (e.g. portraying a more balanced social and political relationships) may not be over yet, this analysis prompted further considerations. Within the same corpus, there are very few sentences that contextualize and acknowledge women's struggle.

The *Polemic* category, for instance, although still stereotyped, confronted the predominant representation of women to a lesser extent. Letting aside whether or not these representations happen to portray reality or not, they bring up the opportunity to see how representational practices within the textbooks can also be seen as a place for dissensus. In this line, representational practices are not seen as rigid and irrefutable information, but as disputable and debatable.

Understanding these resources also as a place to resist certain predominant representations paves the way to a different scope in which there may be more actors involved. This means, for instance, that the textbook itself may not just reproduce, reinforce and resist these ideas, but questions regarding how the teacher and the students decide to carry out and approach these topics are also important. Future research can focus on ethnographical scopes with non-participant observational methodologies in which the researchers pay attention to how this content is actually enacted, discussed, or possibly omitted through the classroom practices.

This can also be triangulated with student's interviews on how they perceive these representations: if they happen to spot them or whether they agree or disagree.

More research can also focus on the analysis of images and texts present in the textbooks. We decided to group sentences within a general thematic structure but analyzing or relating these findings to the text and visual representations would also add interesting elements to this conversation. It would also be interesting to analyze how these representations may be connected to economic and social systems. *What* type of women is the corpus representing (whether urban, rural, indigenous) and how does this highlight the roles women should have. It is important to bear in mind that just as women's reality is articulated through age, sexuality, geography, ethnicity so it is important to analyze how these representations may also articulate with these.

Another element relevant to approach in further research would be that of comparative analysis. Research can focus on both men's and women's representation and identify the similar or distinctive elements among them, or any other characterizations that appear in these textbooks. For instance, according to Lewandowski (2014), men's representations are also stereotyped. They happen to perform more punitive, alcoholic and violent behaviors. Research on both realities would shed light on how textbooks representations portray both men and women.

From a Systemic Functional Grammar scope, findings in the present study elucidate how language happens to display part of our social understandings of the world and how power and social relationships are also enacted through language in the grammar examples. Rather than neutral teaching and learning elements, grammar examples display women's social status, interpersonal relationships' characteristics and professional life. This study's importance resides

both on the continuation of research and on how this may serve as documentation both teachers and students can use in this bachelor, or any other user using this didactic material, to question information presented in the textbooks and to carry out discussion within the classroom. Didactic materials, as well as cultural artifacts, both in the class and outside, should be seen as places where dissent necessarily needs to occur. English teachers and English Teacher Programs should be aware of these social, political and economical representations in the textbooks given the teacher's predominant role in second/foreign language classrooms and because these are realities that also concern us as human beings.

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