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The Representation of Women in Short Stories Used in an EFL Material

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Resumen. El presente estudio adopta la perspectiva teórica del análisis del discurso situado (Fairclough, 1989, 1993, 1995; van Dijk, 2000a&b; Martin & Rose, 2007) para examinar las representaciones de mujeres en tres textos literarios. La recopilación está compuesta por tres cuentos, *Madame Zilensky and the King of Finland* por Carson McCullers, *The Order Meister* por E. L. Albán y *A Pair of Silk Stockings* por Kate Chopin, los cuales están incluidos en un material de lectura utilizado para enseñar inglés como lengua extranjera en un profesorado de la ciudad de Villa María, Córdoba. Estudios previos han revelado diferentes maneras en que el sesgo de género se manifiesta en textos de la literatura (Rizvi, Shaikh & Khan, 2014; Rashidi, Khormaei & Zarei, 2014; Sunderland et al., 2002) y también en textos correspondientes a otros géneros discursivos (e.g., Machnicki & Martínez Ramacciotti, 2003). La metodología consiste en primeramente analizar las características lingüísticas y otros tipos de recursos textuales usados en la representación de las acciones, estados y cualidades atribuidos a los personajes femeninos. Luego de identificar patrones de uso, la siguiente etapa involucra la interpretación de los resultados y la obtención de conclusiones relacionadas a las representaciones de mujeres en los textos. El análisis y la interpretación de la recopilación seleccionada evidencia la reproducción de ideas patriarcales que modelan los roles femeninos. Sin embargo, mostramos como tales representaciones textuales finalmente funcionan como una crítica de los roles subordinados de las mujeres en la sociedad. Una posible contribución de esta investigación se encuentra en la identificación de fuentes de sesgo de género en textos literarios utilizados para enseñar inglés como lengua extranjera y la sensibilización de los peligros que puede conllevar si los textos no son leídos críticamente.

Palabras clave: análisis del discurso – representación – sistema de valoración – género social

Abstract. The present study adopts the theoretical perspective of Situated Discourse Analysis (Fairclough, 1989, 1993, 1995; van Dijk, 2000a&b; Martin & Rose, 2007) in order to examine the representation of women in 3 literary texts. The corpus is made up of 3 short stories, *Madame Zilensky and the King of Finland* by Carson McCullers, *The Order Meister* by E. L. Albán and *A Pair of Silk Stockings* by Kate Chopin, which are included in the reading material used to teach English as a Foreign Language at a teacher-training college in the city of Villa María, Córdoba. Previous studies have revealed ways in which gender bias is manifested in literary texts (Rizvi, Shaikh & Khan, 2014; Rashidi, Khormaei & Zarei, 2014; Sunderland et al., 2002) and also in texts belonging to other discursive genres (e.g., Machnicki & Martínez Ramacciotti, 2003). The methodology consists in first analyzing the linguistic features and other types of textual resources used in the representation of female characters' actions, states and qualities attributed to them. After identifying patterns of use, the next stage involves interpreting the findings and deriving conclusions regarding the representation of women in the texts. The analysis and interpretation of the selected literary corpus evidences the reproduction of patriarchal ideas which model female roles. However, we show how such textual representations ultimately function as a critique of women's subordinated roles in society. A potential contribution of this research lies in identifying sources of gender bias in literary texts used for teaching English as a foreign language and raising awareness of the dangers this may have if texts are not read critically.

Keywords: Discourse analysis - Representation - Appraisal - Social gender

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CHAPTER I: INTRODUCTION

1.1. Problem statement

As professionals in the field of education, we are aware of the potential impact of classroom discourse on our students. Regardless of teachers' focus upon language, for example, on grammatical structures and vocabulary, we consider of extreme importance to pay attention to how social minorities are represented in English as a Foreign Language (EFL) teaching material. If detrimental representations are recurrent and never become contested, they may eventually become naturalized. Bearing this in mind, we intend to unravel the representation of female characters in three short stories included in the reading section of a fourth year language booklet used in an English Teaching - Training Course in the city of Villa María, province of Córdoba, Argentina.

1.2. Justification of the chosen corpus

As EFL teachers, we are aware of the fact that the material selected to develop the curricula may bear an ideological imprint that is realized in discourse. Therefore, teachers -regardless of whether they are aware of this or not- might help to endorse or subvert those aspects of culture that might contribute to (in)equity among people. Thereupon lays the importance and social relevance of identifying and studying the discursive strategies that help to construct certain representations of women. In our study, we carry out an analysis of short stories, since they are texts that belong to a genre that has a powerful cultural influence as “they both entertain and also instruct the reader about valued ways of behaving” (Rothery & Stenglin, 1997, pp. 244-245). In this

research, we are not interested in analyzing what teachers do with the readings during a lesson or the ways in which students react upon these short stories, but in texts themselves and how the female characters are represented in them. We examine the behaviors and ways of being assigned to female characters. Our intention is to contribute to raising awareness among students and teachers regarding gender representations in material used in an educational institution.

1.3. Objectives and research questions

General Objectives

- To contribute to the field of discourse analysis by revealing aspects of the representation of women in literary texts;
- To raise awareness about the need to approach texts critically in the EFL classroom.

Specific Objectives

- To determine how the textual resources used in the three short stories reproduce or subvert stereotypical representations of women.
- To identify which aspects of women's identity get evaluated in the texts that make up the analyzed corpus.
- To detect the sources of evaluations targeted at women in the texts that make up the analyzed corpus.

Research Questions

In this research, we aim at answering the following questions: (a) What are the recurrent representations of women in the corpus? (b) Are these representations of women positive or negative? (c) What discursive strategies are used in the portrayal of women? (d) What attitudes about gender roles are manifested in the chosen corpus? and (e) Who are the ones evaluating female characters?

1.4. Theoretical framework

This study combines the perspective of Systemic-Functional Linguistics as proposed by Martin and Rose (2007) and Situated Discourse Analysis as proposed by Fairclough (1989, 1995).

By taking “Appraisal” as a framework, we describe and interpret the evaluations that female characters are subject to in order to reveal the attitude towards women. From Fairclough’s Critical Discourse Analysis (CDA) approach, we apply the analytical category of “process” in order to explore the textual representation of actions, events and states of affairs and relationships realized by the textual participants in the selected corpus. The main concern of our study is to explore the social representations of women by paying attention to discourse strategies deployed to represent female characters in the selected literary texts. We make use of the concept of “text” as proposed by Fairclough (1995) which is conceived of as the product of social interactions that take place in “social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world” (p. 6). To understand what a social

representation is, it is important to understand how people interpret their world. For this purpose, we adopt Jodelet's (1984) conceptualization of "social representations", which constitute modes of practical knowledge oriented to communication, comprehension and domain of the social, material and ideal environment. Thus, following this author, it can be said that the way people interpret and talk about events and states is a form of social knowledge. The social sphere is manifested in discourse and intervenes through the concrete context where people are situated (Jodelet, 1984, pp. 474-475).

In this research study, we understand the concept of "discourse" as the process of text production, reception and circulation which is conceived of as social action (Fairclough, 1995). In turn, the concept "discourses" can be used in the sense of "perspective", that is, "a way of signifying experiences from a particular point of view" (Fairclough, 1995, p. 135). The knowledge that is incorporated because of experiences and what is transmitted from tradition, education and social communication forms what is known as "common sense". This results in socially elaborated and shared knowledge that dominates the environment in which communities coexist. Common sense situates people facing daily acts and facts and helps them to turn a notion into practical knowledge. When the representation of certain events and states of affairs "become habitual and repeated, this knowledge is taken to be reality itself and takes part in the social construction of their [people's] daily life" (Jodelet, 1984, p. 473). From the point of view of discourse analysis, Fairclough (1989) and van Dijk (2000a) propose that social representations are reflected in texts. Consequently, texts which involve gender issues -a topic to which our study is related- transcend not only the individual, but also

the different dimensions of society. Therefore, to talk about gender may also mean to talk about interpersonal relations as well as economic and sociopolitical structures and power relations among different gender groups. Considering our main objectives, it is necessary to bear in mind that, whenever a female character is included in or excluded from a story, given voice or silenced, attributed a main role or secondary one, or she is portrayed as performing minor or major social roles, it can be considered as bearing social relevance since that reflects and may help perpetuate ideas about the position of women in society.

Gender ideologies founding nowadays societies are the result of repeated representations of women and men that mainly those in power impose. Such representations concern women's and men's roles, their rights, and the social and economic status they are expected to reach (Schöllhammer, 2001). According to Fairclough (1989), people learn to think and behave influenced by the structures molding their societies across time. They impact on what people know, think, say and how they act. Consequently, the concepts of "social representation", "common sense", and "gender ideology" understood as a set of beliefs, attitudes and ideas related to each gender group, guide us in the analysis of the selected texts and in the detection of the discourses they may manifest.

Furthermore, van Dijk (2000a&b) considers that the ideologies manifested in discourse and power relations are not evident to most people and can become natural or part of their common sense. That is to say, discourse can be considered biased and a powerful tool of domination which shapes reality. A sexist discourse, then, is enacted in

particular texts. Therefore, focusing on the textual resources used to represent gender groups can shed light on the social meanings that orient people's reasoning and ways of talking about women and men.

Biased discourse can be institutionalized by being ideologically sustained and reproduced by textbooks (van Dijk, 1993). As we positively know that educational practices may be a very good example of how ideologies end up being institutionalized and naturalized, this study aims at showing the possible usefulness of our analytical categories to identify a sexist discourse or an emancipatory discourse. We intend to unveil if the strategies found in the selected texts work to naturalise unequal relations or not. According to Fairclough (1995, p. 30), “[to] ‘denaturalise’ [inequality] is the objective of a discourse analysis which adopts ‘critical’ goals [because] (...) denaturalization involves showing how social structures determine properties of discourse, and how discourse in turn determines social structures.”

We consider that Martin and Rose's framework on Appraisal (2007) is suitable to reveal the interpersonal meanings of the short stories being analyzed, that is, the types of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and text-receivers, aligned (p. 25). The analysis of attitudes is helpful to specify the short story writers' evaluation of the female characters' relationships and life-styles, their personalities and feelings. Apart from this, short story writers' representation of attitude towards women can be revealed by analyzing the expressions which denote feelings. Adjectives, adverbs, quantifiers, modals, comparatives, and any other resource used to express attitude can turn the tone up or

down. Regarding the sources of the attitudes expressed, Appraisal allows us to specify whether the voices are multiple (“heteroglossia”) or just come from no other than the narrator’s (“monoglossia”). By identifying these resources, we unveil what the attitudes towards events, actions, states of affairs, and characters are. Moreover, we are able to show how writers approve and disapprove, enthuse and abhor, applaud and criticize women, and how they position the text-receivers to do likewise. Our analysis is concerned with the discursive mechanisms for the sharing of emotions, tastes and (normative) assessments. The attitudinal evaluations are of interest not only because they can reveal the writers’ assumptions but also because their expression can be related to the writers’ status or authority as construed by the text. Furthermore, attitudinal evaluations operate rhetorically to construct relations of alignment and rapport between the writers and actual or potential text-receivers. They provide text-receivers with the means to present themselves as recognizing, answering, ignoring, challenging, rejecting, fending off, anticipating or accommodating to actual or potential interlocutors and the value positions they represent.

1.5. Previous relevant studies

For many years, scholars and educators have studied gender representations of women in EFL material. In the available literature, we can find previous studies which focus on the analysis of texts and carry out both quantitative and qualitative analyses of written texts (Porreca, 1984; Johansson & Bachelder, 2005; Mineshima, 2008; Hamdan, 2009, Machnicki & Martínez Ramacciotti, 2003), and of

visual texts (Thomson, 2002; Ansary & Babaii, 2003; Lee & Collins, 2006; Mukundan & Nimehchisalem, 2008; Ruddick, 2010; Kim, 2012; Gharbavi & Mousavi, 2012; Amini & Birjandi, 2012). We have noticed that these studies have developed categories of analysis for describing gender imbalance in texts such as omission, visibility, firstness, masculine generic uses (for example the use of “he” or “man” with generic meaning), semantic roles, stereotyped words and roles. These categories were helpful for developing the bases towards a more complex understanding of the discursive strategies used in gender biased texts. Furthermore, Sunderland et al. (2002) went beyond mere content and textual analysis and carried out a discursive study related to the pedagogical use of the language for teaching EFL in which they took into account the textbook characters’ discourse (who speaks, when, how, how much, about what and who listens) so as to see if these issues reflected some of the traditional stereotypical female behaviour patterns. They concluded that the focus of the teachers and the use they make of the material was what transforms a text into a biased one or into a gender-balanced one. Moreover, the study of Sunderland et al. (2002) showed that we can start with a description of textual resources and then move forward to a more complex and interpretive stage. Porreca (1984) arrived at a similar conclusion: “Language itself is essentially a neutral vehicle of communication which can be used to convey a wide range of attitudes and values (...) however (...) those with enough power, authority and influence can standardize usage (...)” (p. 705).

The revision of the bibliography concerning the study of a sexist discourse in narratives reveals that those investigations to which we have had access were mostly

located in eastern cultures, where English is a second language. In that part of the globe, the construction of gender identities can be quite different from the one in western cultures. However, it is important to mention these previous studies for the purpose of revising the methodology adopted in them. In Iran, Rashidi, Khormaei and Zarei (2014) carried out a critical analysis on the representation of women and men in Bozorg Alavi's short stories. Their aim was to look for evidence about how the use of language in literature reflects reality. They examined how women and men are portrayed through discourse. They performed a syntagmatic analysis and reached the conclusion that "(...) men have higher status than women do" (2014, p. 126) in the stories examined. By means of their methodological approach, they analyzed the structure of texts and compared actional and relational features. Moreover, the Pakistani researchers Rizvi, Shaikh and Khan (2014) carried out a discourse analysis of two short stories. Their objective was to analyze the construction of female and male genders in Indo-Pakistani families living in a western society and how those texts support and help to maintain their system of identities. The methodology selected helps the authors to "establish a link between discourse as a social practice and construction of gender identities" (p. 156).

We have not been able to find previous research about gender biased material used to train teachers-to-be especially in the field of EFL literature in Argentina and more specifically in Villa María. We aim at describing the social representations of women in short stories to determine how subversive or reproductive of the hegemonic belief that women are inferior to men the material used is. This results of interest because

teachers are potential agents of change and should ask themselves about the sort of assumptions they help to perpetuate.

1.6. Methodological framework

The methodology selected for the analysis of the corpus is qualitative. We performed a descriptive and interpretive analysis of the textual resources used in the stories. The analytical stage involved, first, the identification and categorization of the textual resources that realize the system of transitivity and those that enact the categories of Affect and Engagement as proposed in Appraisal theory. During the second stage, we interpreted the results previously obtained. Finally, we derived conclusions and implications of the study.

1.6.1. Constitution of the Corpus

We selected the booklet used in the course Language IV offered in a teaching training course located in Villa María city, province of Córdoba. This booklet was designed for adult students who had an upper intermediate to advanced level of proficiency in English. It was compiled to develop students' writing and reading skills. The booklet is divided into four sections: "Language use and practice", "Written production", "Reading activities" and "Practice Activities". The third section, "Reading activities", contains six short stories. Three of them were chosen as the corpus to be analyzed, namely, *Madame Zilensky and the King of Finland* by Carson McCullers, *The*

Order Meister by E. L. Albán and *A Pair of Silk Stockings* by Kate Chopin. The rest of the stories which are part of the third section of the booklet were not included in the corpus because they do not contain female characters. Moreover, the other sections comprising the booklet were also left out because they consist of isolated and decontextualized sentences from which only a linguistic and quantitative analysis can be performed.

1.6.2. The short stories and their authors

1.6.2.1. *Madame Zilensky and the King of Finland*

Carson McCullers was born in Columbus, Georgia, as Lula Carson Smith, in 1917. At the age of thirteen she discarded the name “Lula” and demanded to be called “Carson”. She is considered a representative of the southern gothic literary movement. The term “gothic” suggests the fearsome, the macabre, but the author’s center of interest is spiritual loneliness and alienation. Despite her professional success, her personal life was quite sorrowful as she had to overcome many illnesses and emotional issues. Her devastating struggle reached rock bottom in 1947 when the left side of her body became paralyzed. This may have influenced the characters she created: individuals who are usually emotionally crippled or physically handicapped as well as her writings, which “emanates pain, dissatisfaction and death”. (www.Biography.com Editors).

Madame Zilensky and the King of Finland was first published in *The New Yorker* in 1941. Around that time, the position of women in society started to change radically: women were no longer expected to just stay at home, be good wives and make babies;

their lives were expanding to other spheres. Women and men were at war and the latter also had to step up and take the place of men in the workplace. They also became the center of attention in the entertainment business and started occupying intensive jobs. In this context, Eleanor Roosevelt was elected U.S. delegate for the United Nations.

Women started having a voice and, like McCullers, they had the chance to be heard (The War Years: A Timeline of the 1940's, 2018).

Since the physical limitations of McCullers' characters symbolize her spiritual isolation, it can be said that Madame Zilensky is a character that matches McCullers' affliction. Madame Zilensky somehow symbolizes the pain of exclusion. Her imagination is a mixture of memories and introspection related to her bodily experience, and how this affects the protagonist and her connection with the world of others (Kakutani, 1987).

1.6.2.2. *The Order Meister*

Eddie L. Albán is an American writer and published poet born in Ecuador. His works are often biographical and easy-reading. *The Order Meister* is a short story that appears in his first book "*Stories that Words Told Me*", published in 2007 by AuthorHouse Publishing house. The book approaches the complexity and richness of language. Alban's stories often take place inside the human brain where some words are repressed or perhaps forgotten. This story deals with the inherent inaccuracy of idiomatic expressions and the drastic changes in meaning that the context might provoke.

By the time this short story was published, in the first decade of the XXI century,

it can be said that women's roles and social positions had already changed in the US. Women have worked long and hard to get to where they are. Back in the 1900's, women were only expected to become nurses and teachers but as time passed by, they had been able to attain more rights. Women throughout time struggled not to be considered as the "weak sex". As a result, women of the XXI century are more independent and willing to fight for what they want in today's constantly changing societies. Women in the US seem more determined compared to women in some other cultures where they still happen to be waiting hand and foot for their husbands and are looked down upon if they do not comply with the cultural standards of the society they live (Lerner, 2005).

It has to be noted that, in this document, whenever we make reference to a narrator, we opt for the use of generic "they" and "their" in order to avoid gender biased language. Having said this, and taking into account that E. Albán is a bilingual speaker of Spanish and English, we believe the author of *The order Meister* intentionally chose the feminine pronoun "she" to refer to "word" - in Spanish *La palabra*- even when in English this distinction is not grammatically marked. Albán makes use of a feminine pronoun or adjective to refer to the term "word" on purpose and in order to show the effects of the use of specific grammatical gender marks.

1.6.2.3. *A Pair of Silk Stockings*

Kate Chopin's *A Pair of Silk Stockings* was published in 1897. Her works mostly explore themes related to the role of women in society. The author was a descendant of Irish and French immigrants who grew up in an upper-class household during the

American Civil War. She married a local businessman, Oscar Chopin. After her husband's death in 1883, Chopin moved back to St. Louis. There, she started her writing career and used her own life as a source of inspiration to explore issues like sexuality, race, freedom, marriage, autonomy and the human mind. Her texts center on the psychology of the desires of her protagonists, who are usually women. Kate Chopin was inspired by the experiences and settings of her own life in the south of the United States and created the worlds where the characters reside (Clark, n.d.). She was a pioneer feminist writer called "a rebel" in her time. The XIX century was a patriarchal century in which women without a strong rebelling voice longed for independence but nevertheless typically accepted the harsh pressure of a traditionally patriarchal world. Chopin's stories feature social inequality and self-assertion and frequently present characters that find themselves in conflict with the societal norms. (Wang in Ahmad, 2018).

In her writings, Chopin frequently examines sensitive social and moral issues, often criticizing the values of her society and anticipating the feminist movement of the last half of the XX century. The author never condemns her heroines' ultimate choices, and such is the case of Mrs. Sommers, the protagonist, who decides to "indulge her cravings". Chopin does not seem to judge her protagonist directly; instead, she focuses on the private dramas of this woman who lives a stereotypical life and finds herself in difficult situations. In Chopin's time, race was the most important issue directly tied to

class in the American South. At that time, women's status was subordinated to their husbands' or fathers', that is, they were almost exclusively defined as second-class citizens, and rarely lived as independent social actors. Not even white women had the right to vote or manage their own property in the United States. Chopin mostly writes about the psychological effects of the war; however, the story analyzed here also hints at the changes in society in the decades after the war. Mrs. Sommers faces rather modern problems such as wealth as a social boundary and consumerism. She wishes to be freed from social norms and other aspects of human condition. Chopin's work is not merely limited to her time; themes such as love, fear, self-deception and self-knowledge, transcend particular settings and speak to every generation of readers (Public Broadcasting Service, 2017).

The analyzed story was written in April, 1896 and published in *Vogue* on September 16, 1897. It seems curious and paradoxical for a high fashion magazine to publish a story dealing with people struggling to pay bills but still tempted by clever marketing to spend the little money they have on luxury goods they cannot afford. This is in part what makes the story controversial and interesting to be analyzed.

It is fundamental to mention that the contexts in which the authors have written and published their stories help us understand the representations of the female characters and the reasons why the authors could have described women as they did in their narratives. The stories' contexts also contribute to our understanding of the challenges these women had to face.

1.7. Data processing

We resorted to tables in order to categorize the identified textual resources.

TABLE 1: Processes

Line/s	Clause/ Discourse realization	Mental Process	Behavioral process	Verbal process	Material process	Relational process	Role of female participants : ED/ER

The analysis of experiential meanings realized through the System of Process Types (or Transitivity System) is based on Halliday's (2002) proposal. The experiential meaning is the representation of reality in the linguistic system. It answers the question "What is going on?". The system of Transitivity includes different process types, participants and circumstances. In English, there are six process types: material process, behaviour process, mental process, verbal process, relational process, and existential process. The **Material process** is the process related to doing things; it represents the action that an entity -the actor- carries out, which may be done to some other entity. The **Behavioural process** is associated with physiological and psychological behaviour. Some examples are "breathing", "crying" and "drinking". The **Mental process** represents kinds of activities happening in people's minds and they generally require conscious participants. Examples of this type of process are "thinking", "loving", "wanting, and "hearing". The **Verbal process** represents verbal actions, for example,

“saying”, “telling”, “speaking”, “asking”, “declaring”, and “talking”. The **Relational process** establishes a relation between an attribute or identity and an entity. Realizations of this type of process include verbs such as “being”, “having” and “being” (Fairclough, 1989; Butt et al., 1995).

We take these processes as a resource to analyse how women behave (what they say and do). We can establish what kind of participants they are: if they are sensors, behavers, sayers, actors, goals, carriers, attributions, possessions or phenomena. We regard them as Participants ED (patient) or ER (agent). Therefore, we try to establish the ideological possibilities made available by the choice of process types representing women, because “[s]uch choices to highlight or background agency may be consistent, automatic or commonsensical, and therefore ideological (...)” (Fairclough, 1989, p.122).

TABLE 2: Appraisal

Line/s	Sample line	Affect	Judgment	Appreciation
-	-	Positive/Negative	Admire/Praise - Criticize/Condemn	Positive/Negative

Martin and White (2005) claim that Appraisal has to do with “the subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate” (p. 1). Appraisal encompasses three broad categories: i) Attitude, the central conception in Appraisal Theory that includes “three regions of feelings” (p. 35): Affect, Judgment and Appreciation; ii) Engagement, the “resources of intersubjective stance” (p. 97) comprising Monoglossia and

Heteroglossia; and iii) Graduation, the “upscaling” and “downscaling” (p. 153) of attitudes amplified by Focus and Force as complementary dimensions of this system (Martin & Rose, 2007). For our analysis we concentrate on the first and second broad categories.

We begin with the analysis of Affect, which is concerned with registering positive and negative feelings. The sub-categories of Affect we applied in our analysis are: happiness/unhappiness, security/insecurity, satisfaction/dissatisfaction. Happiness “involves the moods of feeling happy and excited or sad and unwilling”; Security “covers our feelings of peace and anxiety in relation to our environments, including of course the people sharing them with us”, and Satisfaction “deals with our feelings of achievement and frustration in relation to the activities in which we are engaged” (Martin & White, 2005, pp. 48-50).

Another subcategory of appraisal considered in the analysis is that of Judgment, which “deals with attitudes towards behaviour” (Martin & White, 2005, p. 42). Martin and Rose (2007) argue that Judgment is divided into (i) Social Esteem (SE) that involves admiration and criticism and has “to do with ‘normality’ (“how unusual someone is”), ‘capacity’ (“how capable they are”) and ‘tenacity’ (“how resolute they are”); and (ii) Social Sanction (SS) that involves praise and condemnation. In turn, SS has “to do with ‘veracity’ (“how truthful someone is”) and ‘propriety’ (“how ethical someone is”)” (Martin & Rose, 2007, p. 68).

Another subcategory we analyzed is Appreciation and it “involves evaluations of semiotic and natural phenomena, according to the ways in which they are valued or

not in a given field” (Martin & White, 2005, p. 43). It comprises three general classes:(i) Reaction: Impact (did it affect me?) and Quality (did I like it?); (ii) Composition: Balance (did it hang together?) and Complexity (was it hard to follow?); and (iii) Valuation (was it worthwhile?).

By means of the categories presented below, we analyzed the textual metafunction. We seek to unveil who says what about women. This is because we pay attention to the sources of evaluation, i.e. who represents the female participants through words and how this is achieved. This analysis aims at revealing the ideological nature bound to those appraisal constituents, including lexical items and rhetorical devices for textual organizations.

Voice Analysis

The general category proposed within Appraisal Theory (Martin & White, 2005) is that of Engagement which “deals with sourcing attitudes and the play of voices around opinions in discourse” (p. 35). Following Martin and Rose (2007) we used the terms “Heterogloss” when the source of attitude is other than the writer, and “Monogloss” (single voice) when the source is simply the author’s” (p. 49). Regarding heteroglossic propositions, the resources a writer uses indicate how they anticipate the audience will view the proposition, as “novel, problematic or contentious, or as one which is likely to be questioned, resisted or rejected” (Martin & White, 2005, p. 93). The team decided to name this category of analysis “**Voice**” because it helped us to answer the question:

“Who are the evaluations coming from?”. Its subcategories are **Projection, Modality and Concession**. Projection includes realizations that “quote or report what people say or think”. Modality is “another way to introduce additional voices into a text” and Concession “is known as counter-expectancy” and has to do with the way narrators “track the reader’s expectations as the story unfolds”. Note that some examples can count for two different categories: “There is no king of Finland” (line 304). It serves as a quotation realization, but also as a negation example (Martin & Rose, 2007, p. 48-59).

1.8. Overview of the remaining chapters

Chapter II, “Analysis and Findings”, offers a description of the results obtained after the data processing phase and a summary of the most salient findings. Chapter III includes the discussion, the conclusions and a final section that deals with the potential contributions of the present study.

CHAPTER II: ANALYSIS AND FINDINGS

2.1. Processes

2.1.1. *Madame Zilensky and the King of Finland* by Carson McCullers

Madame Zilensky and the King of Finland is a third-person narrative which tells the story of a woman named Madame Zilensky who is known in the academic field for her remarkable musical and teaching skills. Mr. Brook, the head of the music department at Ryder College, gets Madame Zilensky on the faculty. As the story unfolds, the narrator soon expresses -by means of foreshadowing- that there is a sort of dichotomy in the protagonist's personality: she is said to have an "impressive reputation as a composer and as a pedagogue" (lines 4-5) but also that "[she] seemed to make no effort to get settled or to furnish the house (...)" (line 98). Apart from this, there are different instances in which Madame Zilensky does things that lead Mr. Brook not to take her seriously when expressing her own individuality. The occasions when she is said to lie exasperates him, who is said to feel not only curious but concerned about the oddness of her words.

The Processes Table (see Appendix Processes 1.1, p. 59) represents the total set of processes found in the story. The majority, 54 in all, are Material Processes. There are also 5 instances of Behavioural Processes, 8 instances of Mental Processes, 31 instances of Verbal Processes, and 20 instances of Relational Processes. From a total of 54 material processes, Madame Zilensky is assigned the participant role of actor in 47 of them and in only 7 she is beneficiary, recipient or goal of Mr. Brook's doings.

Even though Madame Zilensky is represented in most cases as the agent of material processes, the kind of action denoted by most of those processes (for example, “walking”, “sitting”, or “standing”) does not actually move the storyline forward. Those material processes are just used to paint a picture of Madame Zilensky’s personality. Moreover, many of the actions involve a representation of a facet typically associated with women, the display of bodily behavior: “She waved her forefinger from side to side, pendulum fashion” (line 67), “[she] ruffled up her short cropped hair” (line 145), “Madame Zilensky put her head to the back of her head” (line 144), and “she wore her dark, ragged hair pushed back from her forehead” (lines 42-43). Other actions depict her as motionless and absent-minded, for example, “she leaned back wearily in the armchair across from him” (lines 291-292), “she stood rather abstractly in the doorway” (lines 124-125), and “(...) she passed the evening bent over a table in the library” (line 254). Furthermore, there are fragments in which the protagonist’s repeated actions are represented: “she would go along for days without opening her mouth” (lines 183-184), and “she would buttonhole Mr. Brooks” (lines 186-187). These examples illustrate that, even though the protagonist is frequently the actor of material clauses, the actions carried out generally portray a self-absorbed individual performing irrelevant, almost insignificant actions. In other words, the actions performed are related to ways of acting that open up a window into Madame Zilensky’s personality. In general, the actions carried out do not impact on the behaviour of other characters. If a character carries out many actions which do not affect the world around her, that implies that the text-receiver is presented with a catalogue of doings that are a picture of everyday, mundane existence.

This can be interpreted as a manifestation of isolation and alienation; she does not connect with the rest of the world. She reads, studies, eats and even raises her children by herself.

When enacting the roles of beneficiary, goal or recipient of several processes, Madame Zilensky is represented in an unequal relationship in respect of Mr. Brook. Being the head of the music department at Ryder College, Mr. Brook is in a superior position with respect to Madame Zilensky. He is the one who first contacts her, manipulates her by “quiet[ing]” (line 74) her and buying things for her. He also decides to spend time with her when he wants and he is also ready to “trap” (lines 282-283) and stop her when her lies go too far. The Material processes attributed to Mr. Brook show that his doings are decisive to the story. He is a character whose actions directly condition those of the protagonist.

Out of the 8 Mental processes presented in the story, 3 show Madame Zilensky’s lack of social relationships. Lines 152 and 153 evidence Madame Zilensky’s distant relation with her former lovers who are also her children’s fathers. The following extract shows Mr. Brook in his office and the protagonist starting a conversation about a metronome she left with one of her children’s fathers:

“I was only just wondering. You recall the metronome. Do you think perhaps that I might have left it with that French?’ ‘Who?’ asked Mr. Brook.

‘Why, that French I was married to,’ she answered.

‘Frenchman,’ Mr. Brook said mildly. He tried to imagine the husband of Madame Zilensky, but his mind refused. He muttered half to himself, ‘The father of the children.’

'But no,' said Madame Zilensky with decision. 'The father of Sammy.'

Mr. Brook had a swift prescience. His deepest instincts warned him to say nothing further. Still, his respect for order, his conscience, demanded that he ask, 'And the father of the other two?'

Madame Zilensky put her hand to the back of her head and ruffled up her short, cropped hair. Her face was dreamy, and for several moments she did not answer. Then she said gently, 'Boris is of a Pole who played the piccolo.'

'And Sigmund?' he asked. Mr. Brook looked over his orderly desk, with the stack of corrected papers, the three sharpened pencils, the ivory-elephant paperweight. When he glanced up at Madame Zilensky, **she was obviously thinking hard**. She gazed around at the corners of the room, her brows lowered and her jaw moving from side to side. At last she said, 'We were discussing the father of Sigmund?''

Moreover, she seems not to bond with any other person in her life such as friends, colleagues or family:

“All her life long Madame Zilensky had worked—at the piano, teaching, and writing those beautiful and immense twelve symphonies. Day and night she had drudged and struggled and **thrown her soul into her work**, and **there was not much of her left over for anything else**. Being human, she suffered from this lack and did what she could to make up for it.” (lines 247-252).

With the remaining 5 Mental processes, Madame Zilensky is represented as Phenomenon, somebody that is thought of and recognized only by Mr. Brook: “No one in Westbridge had known Madame Zilensky before she came. Mr. Brook had seen her pictures in musical journals (...)” (lines 10-11). The Behavioral processes portray her as being in a sort of dreamy state in which she seems immersed. They are a physical response of what is in her mind: “She gazed around at the corners of the room (...)” (lines 153-154), “She would go along for days without opening her mouth (...)” (lines 183-184), “(...) stared retrospectively at a corner of the window sill (...)” (line 300). This also helps to create an image of her as alienated. Regarding the Verbal processes, there are

cases in which Madame Zilensky seems confused and unable to find the words to express her thoughts: “(...) I left my-how do you say? my tick-tick-tick-? (...) You know, my tick-tick-tick-” (lines 63-67). Mr. Brook is said to express the following about her: “she was a pathological liar” (lines 220, 221, 226). Mr. Brook and Madame Zilensky always interact in an academic environment. Apparently, he uses his position of power to demand more information about her personal life. He contests the social conventions when asking her personal questions and she does so too when answering them, even though the information she provides is said not to be true: “(...) he asked, ‘And the father of the other two?’ (lines 142-143), “Then she said gently, ‘Boris is of a Pole who played the piccolo’ (lines 147-148).

The 18 Relational processes are used mainly in the first part of the story to describe Madame Zilensky at work and at home. On the one hand, Madame Zilensky is presented as an “(...) impressive composer (...)” and “(...) pedagogue (...)” (lines 4-5) who “(...) throw[s] her soul into her work” (line 252). On the other hand, when the narrator describes her physical appearance, personality and behaviour, they dilapidate her when she is said to make an “impression of vague elegance” (lines 48-49), and “(...) no effort(...)” (line 98) to take care of her house or her own children. Moreover, she does not have time to have a romantic relationship -taking into consideration that all of her children come from different fathers- or a friendship because she is said to “(...) struggle and fail to manage her social [...] life” (lines 250 - 252).

2.1.2. *The Order Meister* by E.L. Albán

The Order Meister is a first-person narrative which tells the story of a Spanish speaking character who is baffled from the experience of listening to a song in Spanish which contains an ambiguous key-word, “ordenador”, which leads the narrator to picture a completely different plot of the song. The narrator blames words and expresses they are responsible for creating a state of confusion. Moreover, they are described as being “(...) chameleon like” (line 1). The narrator refers to a word by using the pronoun “she” and evaluates that word as being deceitful: “She is a different word sporting the same trappings and spelling of a word you knew” (lines 4-5), and devious: “(...) she suddenly reveals a different connotation that leaves you completely clueless” (lines 34) and “She makes a fool of you and jars you” (line 13).

We can observe that the majority of the processes in the story, 13 in total, are Mental processes. The second most abundant types of process are Relational (9 instances) and Verbal (8 instances) ones. There are only 3 instances of Behavioural Processes and 2 instances of Material processes.

The recurrence of Relational Processes is connected with the fact that the story is mainly about feelings, thoughts, and attributes, rather than actions, and as mentioned in the preceding sections, the plot actually develops in the narrator’s mind.

Being led by their own common sense, the narrator speaks of the female character of the plot as someone “lov[ing] a tyrant” (line 42), “feeling watched (...) [and]

embarrassed by his stares [and also] naked at times” (line 61) and as being “trapped in the conflicts of a reluctant love, caring for an ogre, an order meister” (lines 30-31). This constructs a submissive and compliant female character who pushes the “tyrant” of the song towards “committing suicide” (line 68). The male character is said to be bossy, demanding and abusive. Moreover, the narrator describes the nature of the relationship between the characters, which turns out to be erroneous when understanding that the word “*ordenador*” has a different connotation, unknown at that time to them. The actual meaning of the word is “computer” instead of “order meister”. At that point, the narrator expresses the experience to be “(...) tortuous because it changed the human image so diametrically (...)” (line 76), and “(...) ironic (...)” (line 77): the female character turns out to be “his boss, his queen, Cleopatra” (line 82), who leads the male character, a “poor eunuch” (line 81), to commit suicide.

2.1.3. *A Pair of Silk Stockings* by Kate Chopin

A Pair of Silk Stockings is a third-person narrative which tells the story of Mrs. Sommers, a wife and mother who “one day found herself the unexpected possessor of fifteen dollars” (lines 1-2). Throughout the story the text-receivers have the chance to learn about her thoughts about the money she found and also, about her actions. Through these actions it is possible to have access to the narrator’s representation of a housewife.

Of the total of 154 processes used in the story, the majority, that is 73, are Material. Mrs. Sommers is the actor of 63 of them, from which only 4 are related to the household and her social roles as mother and housewife, for instance: “She would get caps for the boys and sailor-caps for the girls” (lines 19-20); “(...) getting the children fed and the place righted, and preparing herself for the shopping bout” (lines 38-39). The rest of the processes depict Mrs. Sommer’s behaviour: prepar[ing] herself” (lines 38, 39), “(...) found (...)” (line 1), “(...) walked (...)” (line 6), “(...) lay awake (...)” (line 9), “(...) intended (...)” (line 15), “(...) hold (...)” and “(...) stick (...)” (line 33), “(...) swallowed (...)” (line 36), “(...) rested (...)” (line 44), “(...) wore (...)” (line 44), “(...) selected (...)” (line 61), “(...) handed (...)” and “(...) waited (...)” (line 65) , “(...) move (...)” (line 68) , “(...) took (...)” and “(...) carried (...)” (line 69), “(...) exchanged (...)” (line 71), “(...) bought (...)” (line 72), “(...) replaced (...)” and “(...) rolled (...)” (line 80), “(...) thrust (...)” (line 81), “(...) turned (...)” (line 86), “(...) glanced (...)” (line 87), “(...) smoothed down (...)” (line 99), “(...) lifted (...)” (line 107), “(...) entered (...)” (line 120), “(...) removed (...)” and “(...) laid (...)” (line 127), “(...) picked up (...)” (line 130), “(...) cut[ting] (...)” (line 131), “(...) was ushered (...)” (line 145), “(...) tasted (...)” (line 136), “(...) sipped (...)” (line 128), “(...) wiggled (...)” (line 135), “(...) counted (...)” and “(...) left (...)” (line 137), “(...) went (...)”(line 155) and “(...) waited (...)” (line 156). We can observe that the processes used to portray the protagonist are connected with kinds of actions that are typically carried out in the household. Ten times she is represented as the goal of Material processes whose participants are elegant people, waiters, stewards and drivers which “(...) indulge (...)” (line 25) her whims: “(...) carried (...)” (line 106),

“(…) fitted (…)” (line 93), “(…) drew (…)” (line 98), “(…) worked marvels (…)” (line 108), “(…) approached to take her order(…)” (line 122), “(…) passed (…) a box of candy” (line 153) and “(…) go on and on with her forever” (line 161). All these actions do not have a major impact on the life of other characters outside the scope of the household. Material processes in this story mainly describe ordinary daily actions. Moreover, she does not interact with others unless it is to demand goods or services.

Regarding the second most frequent type of process, Mental processes are used 51 times. In 39 instances, such Mental processes are to do with the protagonist’s desires and contradictory feelings regarding her obligations, as in: “She did not wish to act hastily, to do anything she might afterwards regret” (lines 7-8); “She was not going through any mental acute process or reasoning with herself nor was she striving to explain to her satisfaction the motive of her action. She was not thinking at all. She seemed for the time to be taking a rest from the laborious and fatiguing function and to have abandoned herself to some mechanical impulse that directed her actions and freed her of responsibility (…)” (lines 72-77); and “But the impulse that was guiding her would not suffer her to entertain any such thought” (lines 114-115).

2.2. Appraisal

2.2.1. *Madame Zilensky and the King of Finland* by Carson McCullers

Under the category of Attitude, the Affect sub-category Happiness includes 4

realizations: “eagerness” (lines 188-189), “brightened” (line 301), “severe” (line 262), “dark”, “weary” (line 263) (see Appendix: Table 2.1, p. 77). The first two elements imply positive emotions and they represent new opportunities for Madame Zilensky to continue lying and living in her dreamy world but this leads to Mr. Brook’s exasperation. The last two items are negative and evoke sadness, tiredness and depression as well as impotence and anger that Mr. Brook provokes in Madame Zilensky when he tries to force her to face reality. The Security category includes 4 instances: “locked” (line 185), “reckless” (line 188), “deadly pale” (line 339), “doomed” (line 341). They are all expressions that constitute negative examples which show how disquiet and unable to act Madame Zilensky is when her world of peace and illusion is broken when Mr. Brook confronts her. The Satisfaction column has 1 element “vague and jaded”, which is a resource the narrator uses to portray Madame Zilensky’s dissatisfaction and frustration with her life.

There are 9 instances of Judgment in the story: 2 items have to do with Normality: “vehemently” (line 66) and “dignified and final” (lines 159-160). As to Capacity, there is one element: “impressive” (line 4). Regarding Tenacity, there is one item: “insistence” (line 104), and with respect to Propriety, we found 2 elements: “indignant” and “globe trotter”. As regards Veracity, there is an item which is repeated: “liar” (lines 221, 226). Of all these elements, only two of them are interpreted as positive. They have to do with Madame Zilensky’s professional capacity and tenacity as a composer and pedagogue. The rest of the evaluations are negative and related to how unusual her interactions with Mr. Brook are and the lies she said to him alongside with

the social sanctions the narrator makes about her immoral personal life and her, sometimes, unethical way of teaching.

By paying a look at the Appraisal table (see Appendix 2.1, p.77), undoubtedly, the majority of the realizations of evaluations are related to Appreciation. Out of a total of 17, the items that realize Quality are 12. Positive ones are 7 as in “(...) clear and square (...)” (line 16), “(...) large and delicate (...)” (line 43), “(...) noble and abstract (...)” (line 45), “(...) elegance (...)” (line 49) “(...) beautiful (...)” (line 129) “(...) dreamy (...)” (line 129) “(...) delicately (...)” and “(...) disciplined (...)” (line 263). By means of the previous elements the narrator characterizes people related to the professional field of music as praiseworthy. There are 5 instances of Negative Quality: “(...) pale and haggard (...)” (line 41), “(...) deeply shadowed (...)” (line 42), “(...) dark, ragged (...)” (line 42), “(...) broken down (...)” (line 48), “(...) short, cropped (...)” (line 145), which diminish the only thing Madame Zilensky is said to be good at. Regarding Composition we singled out only 2 elements which are negative and have to do with Complexity: “(...) incongruously seasoned (...)” (line 182) and “(...) far-fetched places” (line 183). Regarding Balance, we found “(...) long, volatile (...)” (line 187), which has to do with Madame Zilensky’s conversational abilities because, when Madame Zilensky speaks, she seems to make no sense at all and it is difficult to follow her monologues. Valuation includes 2 items: “(...) little (...)” (line 258) and “(...) little, rag end (...)” (lines 259-260). Here the narrator constructs the insignificance, boredom and loneliness that pervades

Madame Zilensky's life. It is important to notice that instances of Composition and Valuation are all negative. We believe that, in general terms, the narrator's use of elements related to the Appraisal category of Appreciation has the effect of allowing the narrator to avoid a more direct assessment of negative Morality, Normality as well as Veracity. Therefore, the narrator construes Madame Zilensky's image in relation to the fact that Mr. Brook does not appreciate the way in which she dresses, her crazy-like behaviour and absent-mindedness of her persona and above all her sad, monotonous and unworthy life.

Our analysis reveals that the narrator is a source of reported Appraisal value who seems to be continuously praising Mr. Brook's reactions to Madame Zilensky's personality and her social and professional life. Through their reported evaluations, the narrator invites the text-receivers to supply their societal praiseworthy or blameworthy assessments regarding Madame Zilensky's impossibility to excel at work, plus have a prolific social life and be a good mother, as well as a good lover. This is done through the use of intensifiers and mostly attitudinal lexis, as in "She taught with fierce insistence" (line 104) and "(...) the little of her existence (...)" (line 258). Another resource present in this story is the use of comparison which is related to Madame Zilensky's pathology in order to highlight the intensity of the narrator's evaluations: "He must look on Madame Zilensky as a doctor looks on a sick patient." (line 239).

2.2.2. *The Order Meister* by E.L. Albán

Regarding this short story, the feelings construed are unhappy ones and they are related to the sadness the woman who cares for a monster feels because “(...) [she is] cursed to love a man who was a tyrant” (lines 28-29) and “(...) who bossed her and ordered her around” (line 29). Judgment and Appreciation are seen as overwhelming feelings which take us out of our everyday common sense world into noncommonsensical worlds of shared community values and they get formalized as rules and regulations administered by the church and state (Martin & White, 2005, p. 45). The narrator in this story uses the lexical item “word” recurrently and refers to it by the pronoun “she”. The narrator’s claim “she is a stranger” (line 9) foregrounds the theme of the story and passes on a strong Judgment of Sanction that has to do with “Veracity” and “how truthful someone is”. Examples of this are: “Words are chameleon-like” (line 1), “(...) beyond recognition (...)” (line 2), “(...) which live double lives” (line 6), “(...) she acts like she doesn’t know you” (lines 8-9), and “(...) she is not the word you knew” (line 9), which portray the female character as a deceitful entity. At the end of the story, in “(...)she was the bossy one (...)” (line 78), there is a Social Sanction of Normality showing how unusual it is for the narrator that a woman holds the power. Moreover, the narrator endorses this idea by overtly saying “(...) it is mentally tortuous because it changes human image so diametrically” (line 76), “(...) the switch was quite ironic (...)” (line 77) and adds that for a man to be bossed around by a woman is a “(...) hellish fate

(...)” (line 83). Appreciation evaluations also diminish women’s aesthetic talent to write songs. This is reflected when the narrator states: “Her song was, in fact a lament (...)” in (lines 29, 30) and it is “(...) a pity to waste such a beautiful melody on a deplorable situation [female harassment and abuse] unworthy of a song” (lines 33-34).

2.2.3. *A Pair of Silk Stockings* by Kate Chopin

In general, the positive and negative evaluations of Attitude in this story are balanced in number (13 in each column). Regarding Affect, there are 2 positive realizations in the subcategory of Satisfaction: “(...) absorbed (...)” (line 7) and “(...) restless and wakeful” (line 22). The other subcategory in the positive column is Security and it also includes 2 realizations: “(...) a feeling of assurance (...)” (line 109) and “(...) a sense of belonging (...)” (lines 109-110). The instances of Satisfaction and Security are all related to money and how having it made Mrs. Sommers feel excited and good about herself. The 3 negative feelings are all cases of Dissatisfaction that are found when Mrs. Sommers goes shopping: “she was a little faint and tired” (line 36), “she was fastidious” (line 84), and “she was not easily pleased” (lines 85-86). Regarding Judgment, the narrator passes on 2 positive social-esteem sanctions related to Capacity in “[she makes] skillful patching” (line 16), and to Tenacity in “[she could hold a piece of goods with] persistence and determination” (line 34). These realizations have to do with Mrs. Sommers’ ability to mend clothes and also with her determination to buy worthy garments on sale. There is only one case of negative Judgment regarding Normality:

“unexpected possessor” (lines 1-2), which means that it was unusual for Mrs. Sommers to have extra money to spend without worrying about the consequences. The most important Appraisal feature in this story is Appreciation because it has the highest number of all, 15 items in total. Out of 15, 5 are positive and belong to the subcategory of Quality. The realizations have to do with shoes and clothes: “(...) new silk ones [stockings]” (line 71), “(...) the polished, pointed-tipped boots” (lines 87-88), “(...) [her] little symmetrical gloved hands” (lines 101-102), “(...) her stockings and boots and well-fitting gloves” (line 108). Only 1 item makes reference to Mrs. Sommers’ physical appearance: “(...) her foot and ankle looked very pretty” (line 88). 5 Instances of Negative Quality are found in: “(...) her worn old porte-monnaie” (line 3), “(...) her pale cheeks” (line 55), “(...) her shabby old shopping bag” (line 67), “her appearance created no surprise” (line 120), and “[her appearance created] no consternation” (lines 120-121). In this case the evaluations make reference to Mrs. Sommers fashion accessories and to her physical appearance. There are also 5 negative evaluations of Valuation: “little Mrs. Sommers” (line 1), “(...) her little brood” (line 21), “(...) blunt edge of her knife” (line 129), “(...) little Mrs. Sommers (...)” (line 153), and “(...) her small, pale face” (line 158). Lines 1, 21 and 153 depict Mrs. Sommers’ life as insignificant. Line 158 has to do with her physical appearance, described as dull, and line 129, with the value of her things, which is portrayed as ineffective and useless like her life.

2.3. Voice

2.3.1. *Madame Zilensky and the King of Finland* by Carson McCullers

In this short story there are three main instances in which the main characters engage in dialogue. The first one is related to the mislaying of Madame Zilensky's metronome at the train station. This incident shows an unbalanced person who overreacts at the loss of a simple element instead of being concerned with losing all her family luggage:

“This was the group he found at the station. The only luggage they had with them was two immense boxes of manuscripts, the rest of their paraphernalia having been forgotten in the station at Springfield when they changed trains. That is the sort of thing that can happen to anyone. When Mr. Brook got them all into a taxi, he thought the worst difficulties were over, but Madame Zilensky suddenly tried to scramble over his knees and get out of the door. 'My God !' she said. 'I left my—how do you say?—my tick-tick-tick——' 'Your watch?' asked Mr. Brook. 'Oh no!' she said vehemently. 'You know, my tick-tick-tick,' and she waved her forefinger from side to side, pendulum fashion.”

'Tick-tick,' said Mr. Brook, putting his hands to his forehead and closing his eyes. 'Could you possibly mean a metronome?'

' Yes! Yes! I think I must have lost it there where we changed trains.'”

In the second dialogue, Mr. Brook and Madame Zilensky speak about her children's fathers. The conversation is really awkward and Madame Zilensky feels disgusted so she decides to end it in a very unconventional way by zipping up her leather jacket and turning away:

“Mr. Brook looked up from his desk and asked, 'Is there anything you want?'

'No, thank you,' said Madame Zilensky. She had a low, beautiful, somber voice. 'I was only just wondering. You recall the metronome. Do you think perhaps that I might have left it with that French?' 'Who?' asked Mr. Brook.

'Why, that French I was married to,' she answered.

'Frenchman,' Mr. Brook said mildly. He tried to imagine the husband of Madame Zilensky, but his mind refused. He muttered half to himself, 'The father of the children.'

'But no,' said Madame Zilensky with decision. 'The father of Sammy.'

Mr. Brook had a swift prescience. His deepest instincts warned him to say nothing further. Still, his respect for order, his conscience, demanded that he ask, 'And the father of the other two?'

Madame Zilensky put her hand to the back of her head and ruffled up her short, cropped hair. Her face was dreamy, and for several moments she did not answer. Then she said gently, 'Boris is of a Pole who played the piccolo.'

'And Sigmund?' he asked. Mr. Brook looked over his orderly desk, with the stack of corrected papers, the three sharpened pencils, the ivory-elephant paperweight. When he glanced up at Madame Zilensky, she was obviously thinking hard. She gazed around at the corners of the room, her brows lowered and her jaw moving from side to side. At last she said, 'We were discussing the father of Sigmund?'

'Why, no,' said Mr. Brook. 'There is no need to do that.'

Madame Zilensky answered in a voice both dignified and final. 'He was a fellowcountryman.'

Mr. Brook really did not care one way or the other. He had no prejudices; people could marry seventeen times and have Chinese children so far as he was concerned. But there was something about this conversation with Madame Zilensky that bothered him. Suddenly he understood. The children didn't look at all like Madame Zilensky, but they looked exactly like each other, and as they all had different fathers, Mr. Brook thought the resemblance astonishing.

But Madame Zilensky had finished with the subject. She zipped up her leather jacket and turned away.

'That is exactly where I left it,' she said, with a quick nod. 'Chez that French.'"

The third dialogue is related to Mr. Brook's rebuttal of what he considers to be Madame Zilensky's "untruths". The reported examples are Mr. Brook's thoughts and feelings also regarding Madame Zilensky's recurrent lies and his necessity to clarify the matter to make peace with himself:

"Mr. Brook was in his office by eight o'clock. He sat hunched up behind his desk, ready to trap Madame Zilensky as she passed down the corridor. He did not have to wait long, and as soon as he heard her footsteps he called out her name. Madame Zilensky stood in the doorway. She looked vague and jaded. 'How are

you? I had such a fine night's rest,' she said. 'Pray be seated, if you please,' said Mr. Brook. 'I would like a word with you.' Madame Zilensky put aside her portfolio and leaned back wearily in the armchair across from him. 'Yes?' she asked.

'Yesterday you spoke to me as I was walking across the campus,' he said slowly. 'And if I am not mistaken, I believe you said something about a pastry shop and the King of Finland. Is that correct?'

Madame Zilensky turned her head to one side and stared retrospectively at a corner of the window sill.

'Something about a pastry shop,' he repeated.

Her tired face brightened. 'But of course,' she said eagerly. 'I told you about the time I was standing in front of this shop and the King of Finland—'

'Madame Zilensky !' Mr. Brook cried. 'There is no King of Finland.'

Madame Zilensky looked absolutely blank. Then, after an instant, she started off again. 'I was standing in front of Bjarne's patisserie when I turned away from the cakes and suddenly saw the King of Finland—'

'Madame Zilensky, I just told you that there is no King of Finland.'

'In Helsingfors,' she started off again desperately, and again he let her get as far as the King, and then no further.

'Finland is a democracy,' he said. 'You could not possibly have seen the King of Finland. Therefore, what you have just said is an untruth. A pure untruth.'

Never afterward could Mr. Brook forget the face of Madame Zilensky at that moment. In her eyes there was astonishment, dismay, and a sort of cornered horror. She had the look of one who watches his whole interior world split open and disintegrate.

'It is a pity,' said Mr. Brook with real sympathy.

But Madame Zilensky pulled herself together. She raised her chin and said coldly, 'I am a Finn.'

'That I do not question,' answered Mr. Brook. On second thought, he did question it a little.

'I was born in Finland and I am a Finnish citizen.'

'That may very well be,' said Mr. Brook in a rising voice.

'In the war,' she continued passionately, 'I rode a motorcycle and was a messenger.'

'Your patriotism does not enter into it.'

'Just because I am getting out the first papers——'

'Madame Zilensky, I.."' said Mr. Brook. His hands grasped the edge of the desk. 'That is only an irrelevant issue. The point is that you maintained and testified that you saw—that you saw——' But he could not finish. Her face stopped him. She was deadly pale and there were shadows around her mouth. Her eyes were

wide open, doomed, and proud. And Mr. Brook felt suddenly like a murderer. A great commotion of feelings—understanding, remorse, and unreasonable love—made him cover his face with his hands. He could not speak until this agitation in his insides quieted down, and then he said very faintly, 'Yes. Of course. The King of Finland. And was he nice?'"

There are a few examples of direct quotations that represent Madame Zilensky's incongruous utterances: "Just because I am getting out the first papers --" (line 334); "I was only just wondering. You recall the metronome. Do you think perhaps that I might have left it with that French?" (lines 130-131). Regarding Modality, the verb "must" expresses obligation and resolution and is attributed to Mr. Brook: "What he must do, he told to himself, was to regard the whole situation impersonally" (lines 236-238). He is represented as being obliged to deal with Madame Zilensky as a person striving with psychological problems. By mostly using the modal operator "would", the narrator represents Madame Zilensky as deliberately capable of lying so as to cope with her

lonely life:

"She would go along for days without opening her mouth, prowling through the corridor with her hands in her pockets of her jacket and her face locked in meditation. Then suddenly she would buttonhole Mr. Brook and launch out on a long, volatile monologue (...)" (lines 183-187).

The narrator's use of positive polarity in lines 242: "That *was* the maddening thing", and in 226 and 227: "The woman was simply a pathological liar (...)" leave no element of doubt regarding Madame Zilensky's mental state, making this claim the core of the story. The recurrent realizations related to the frequency show how unexpectedly the truth

reveals itself to Mr. Brook regarding his nagging apprehension about Madame Zilensky. They also act as quantity intensifiers of these sorts of insights Mr. Brook has about his relation with Madame Zilensky: “Then all at once, out of this delicate stupor, four words came to his mind: ‘The King of Finland.’ The words seemed familiar, but for the first moment he could not place them. Then at once he tracked them down” (lines 207-209). It may be expected that Mr. Brook finally manages to deal with Madame Zilensky’s children as well as with her deceiving personality. Instead, text-receivers find Mr. Brook confused with and overwhelmed by the opposite feelings of anger and love.

2.3.2. *The Order Meister* by E.L. Albán

In *The Order Meister* there are very few examples of Projection. Two of them give voice to the female singer. The first one concerns the narrator’s first impression of a patriarchal love relationship:

“It seemed that a young woman was cursed to love a man who was a tyrant, who bossed her around and ordered her around. Her song was, in fact, a lament for being trapped in the conflicts of reluctant love, caring for an ogre, or an ‘order meister’, as she called him” (lines 28-31).

The narrator describes this relationship as one between a submissive woman and a bossy, abusive man, who only gives her orders. Through the direct quote, the textreceiver hears the voice of the singer just expressed to name none other than the male character.

With the second instance, the text-receiver hears the voice of the singer who again speaks about the male character.

“The matter would have ended there -with my discarding the song to the bin of oblivion and throwing away the key- except that towards the end of the song the lady said something that jolted me; it simply didn’t square with the picture I had formed. she said sadly: ‘Yesterday my order meister committed suicide’” (lines 36-40).

The narrator expresses confusion because they did not understand the following:

if he was the abuser, how come he -and not she- committed suicide?

In another quote, the text-receivers get to hear the voice of the computer, which is personified as a man:

“She sensed he was acting like a man; she felt watched by him; she felt embarrassed by his stares, feeling naked at times, even to the point that she had to turn him off. The computer got progressively worse, acting not only as if he were a man but a man in love, giving all the usual male signs (according to her): talking silly, laughing, messing up on the job, and even lying. At times he also exhibited signs of jealousy, and when she asked him to explain himself he would say: ‘Love, love, love.’” (lines 59-66).

By saying the previous, the machine justifies its actions, exposing its emotional state and itself as the one to be blamed. Most cases of direct reported speech have to do with the retelling of thoughts and feelings coming from the narrator and the singer. However, there is a particular case in which the narrator explicitly resolves that the words and thoughts only come from the female singer, by overtly saying: “(according to her)” (lines 63-64).

As regards Modality, there are several cases of negative Polarity mostly challenging other voices, among them, the position of the singer through the lyrics of the song. We consider it proper to mention that according to Martin and Rose (2007, p. 53) “(...) modality can be used as a resource for introducing additional voices into a text and this includes polarity.”¹ Negative Polarity in many cases establishes an opposition given the fact that the picture the narrator had in mind was different from the “true” meaning of the lyrics: “(...) it simply did not square with the picture I had formed” (lines 38-39). There are a few examples of positive Polarity in which the narrator sounds assertive about their position but not the singer’s: “Such things do happen” (lines 4344). Some other examples of Modality represent the capacity of doing certain things for love, which is realized by mainly using the modal verb “can”: “(...) because people in love can be like that, sentimental and irrational” (lines 47-48).

With the use of the verb “have to”, the narrator represents a high degree of necessity with respect to certain actions that turned out to be essential for the woman, since the computer started to act in a strange way: “(...) even to the point she had to turn him off” (line 61).

¹ Martin and Rose (2007, p.53, emphasis in the original) offer the following example: “so is amnesty being given at the cost of justice being done? This is *not* a frivolous question, but a serious issue, one which challenges the integrity of the entire Truth and Reconciliation of the entire process.” The interpretation offered by the analysts is the following: “He (the text-producer) uses a negative clause to pre-empt this position before it can cloud the discussion. Negation places his voice in relation to a potential opposing one; two voices are implicated. In this respect negative polarity is different from positive polarity; all things being equal, positive polarity invokes one voice whereas negative polarity invokes two.”

As regards Concession, some examples with Continuatives indicate sudden changes in the development of the story which go against the expectations of the text receiver. There are other Continuatives that express time relationships among the events narrated in the story, such as “just” in “Just when you think you know the word she suddenly reveals a different connotation that leaves you completely clueless” (lines 2-4), “at first” in “At first, I did not pay attention to the lyrics” (line 23), “(...) once and for all” in “(...) and listen to it through and through once and for all.” (line 51), and “One day, in the end, he simply blew a circuit” (line 67), among others. They express the ordering of the chain of events that make up the story, as the narrator retells the facts in chronological order.

2.3.3. *A Pair of Silk Stockings* by Kate Chopin

In this short story the narrator chooses to quote the main character, Mrs. Sommers, only a few times and while she was shopping. The text-receivers can only know about the existing clash between her feelings and what she knew she should do through the narrator’s voice and their use of reported speech.

Modality realizations reveal Mrs. Sommers’ obligation (indicated by the use of “should”) about what must be done in the household: “a dollar or two should be added to the price usually paid for Janie’s shoes (...)” (lines 12). Moreover, there are instances of modal verbs like “could” that express ability, for example in: “Mrs. Sommers was one

who knew the value of bargains; who could stand for hours making her way inch by inch towards the desired object that was being sold below cost. She could elbow her way if need be (...) (lines 30-32).

By means of Negation the narrator evokes a voice which supports an idea that is opposite to what is actually expressed. The following excerpt illustrates this:

“The neighbors sometimes talked of certain ‘better days’ that little Mrs. Sommers had known before she had ever thought of being Mrs. Sommers. She herself indulged in no such morbid retrospection. She had no time -no second of time- to devote to the past. The need of the present absorbed her every faculty”. (lines 22-26).

Through this voice the text-receivers have access to what Mrs. Sommers would like to have but cannot buy.

Concession is realized mostly as contrast using “but”: “A vision of the future like some dim, gaunt monster sometimes appalled her, but luckily tomorrow never comes” (lines 27-29). The narrator anticipates resistance on the part of the text-receivers and then defends a perspective that is contrary to what would be typically expected. This can be noticed in the fact that mothers had no time and no right to enjoy themselves, no money for buying beautiful things for themselves because their children’s needs are always first: “Now she rested her elbow on the cushion of the glove counter (...) but there were other places where money might be spent” (lines 97-102). The ordering of events expressed through Continuatives also goes against readers’ anticipation that Mrs. Sommers might feel guilty about her shopping spree and her day out enjoying a wonderful meal in a fancy restaurant and a play at the theatre: “There was still money

in her purse, and her next temptation presented itself in the shape of a matinee poster” (line 139).

2.4. Findings

Regarding the first research question, “What are the recurrent social representations of women in the corpus?”, the analysis shows that female characters are mainly depicted as housewives, mothers and objects of desire and, only in one of the stories, there is a female character who is a career woman.

Considering the second research question, “Are these representations of women positive or negative?”, the ones being detected are mainly negative and have to do with how resentful and disinclined the female characters are when performing the social roles mentioned above. Nevertheless, these negative portrayals work to make text-receivers aware of the subordinate roles women must play and constitute a critique of patriarchal societies. We consider that these texts function as an exhortation to stop turning a blind eye on the patriarchal ideas of what was praiseworthy or blameworthy about women’s roles in the private and the public spheres at the moment these stories were published.

Regarding the third research question, “What discursive strategies are used in the portrayal of women?”, these texts portray female characters as incapable of performing social roles other than the ones imposed onto them. Most of the Material processes relate to “doings” which are connected to the private sphere. The Mental processes represent the female characters as immersed in their own thoughts and feelings. Dreaming -or even

day-dreaming- is a recurrent mental action these female characters carry out. They are seldom actors that perform socially significant actions which could be interpreted as manifestations of resistance. Regarding Relational processes, they are used to represent the alienation and dissatisfaction of female characters, their lives and the relations they establish with men. As regards Appraisal, the emotions and feelings women experience include unhappiness, dissatisfaction and insecurity. All narrators also pass negative Judgment on the female characters' behavior and personality. Women in these stories are presented as solitary and leading extremely monotonous routines. These assessments are connected to our fourth research question:

“What attitudes about gender roles are manifested in the chosen corpus?”. In this respect, we argue that there are negative attitudes overtly conveyed in the surface of the texts analyzed, mainly through the voice of male characters. However, this constitutes a crude picture of what the authors present as the harsh reality female characters have to face. The women in the stories are regular housewives and the boring lives they live are representative of the lives of the entire social category “housewife”. On the other hand, male characters are represented as their heartless counter-parts, who are unable to understand women's alienation and subordination.

In connection with the last research question, “Who are the ones evaluating female characters?”, the evaluators in the stories are the narrators who express their negative opinions about women. Also other characters evaluate female characters through commentaries. An example of the previous is: Mr. Brook, the antagonist in *Madame Zilensky and the King of Finland*, openly criticizes Madame Zilensky.

Therefore, we can see that the ones criticizing female characters are male subjects. In the three stories analyzed, there are no female subjects criticizing other female subjects. Only female subjects constitute the target of criticism, which is a manifestation of the ideological assumption that women can be criticized because they are flawed. However, it is fair to say that these texts contest this ideological assumption by exposing unequal relations between the gender groups and consequently contributing to the denaturalization of ideas that are detrimental to women.

CHAPTER III: DISCUSSION AND CONCLUSIONS

3.1. Discussion

Previous research studies, which we discussed in Chapter I, informed that women and men are differentially represented in texts of various genres and that this is not innocently done. By simply omitting female characters, representing them in powerless positions, and referring to them by their marital status, or with stereotyped words and semantic roles which undermine female characters have a detrimental effect which impacts on how we reason and speak about members of both gender groups. The present study confirms the manifestation of recurrent negative representations of female characters. However, we have shown that, even when a particular character is represented as weak or alienated, such a representation may function as a social critique of the unequal relations established between women and men in society at large. In the cases of *Madame Zilensky and the King of Finland* (published in 1897) and *A Pair of Silk Stockings* (published in 1941), we believe that the authors overtly criticize women's alienation and inability to act. Between 1897 and 1941, women were expected to conform to men's expectations and to get their permission to perform activities outside of the household, which is exactly what does not happen in these stories and what makes them subversive. These authors show women tired of raising children, running houses and neglecting their needs, capacities and desires. Before the 1950's the American society considered reproduction as women's most important purpose in life and their merit depended mostly on housekeeping, how well their bodies looked and how educated their children were (Siebel Newsome, 2011). However, this has started to change with the passing of time and it is shown in *The Order Meister* (published in 2007), in which the author explores other themes such as autonomy, sexuality and freedom of speech. What we find curious about this story is that the narrator rejects women's harassment and abuse, but abhors the idea of men being victims of women's

harassment and abuse, which is indicative of the constant tension between both gender groups.

We also believe it is necessary to highlight that, in none of the analyzed stories, men are ever questioned regarding their skills as fathers, husbands, colleagues and partners. On the contrary, they are given voice and they are still represented as the norm. This may show that ideas regarding the assumed superiority of men still circulate in the society where the literary texts were produced.

3.2. Conclusions

As we have shown in the preceding chapter, there is not gender equality in the analyzed texts. However, the representation of situations in which female participants are exposed to criticism in a patriarchal context is still a manner of contributing to raising awareness about sexism.

The representation of women's personality and behaviour in the analyzed stories may be taken as evidence of the fact that ideas about women have changed with the passing of time. In this respect, the findings are somewhat paradoxical since there is a blurred line distinguishing what may be considered a positive social representation and a negative one.

We think that more research on this matter is necessary as our study has triggered new queries. We have also realized that there have been changes in the representations of male characters, too. They no longer are self-confident, invincible and determined. Therefore, it would be interesting to further explore the representation of male characters in the analyzed stories.

3.3. Potential Contributions

Regarding the chosen methodology, it is necessary to indicate that what was described in the preceding section is not to be regarded as a blueprint, as we had initially thought. We now realize that there is no set procedure for doing discourse analysis. However, we think that it would be fruitful to share our experience with the members of the educational community in which the analyzed texts are used. Ways in which the systems of Transitivity and Appraisal are realized are of interest to EFL teachers for different reasons. First, getting training in detecting textual resources and interpreting the effect that derives from their use only contributes to the development of both linguistic and communicative competences in the foreign language. Second, carrying out this type of functional analysis helps to develop critical reading skills. Third, once EFL teachers become knowledgeable in Systemic-Functional Grammar, they can design activities aimed at developing reading-comprehension skills.

When we started this study, one of our aims was to raise awareness regarding the potential damages of a sexist discourse. As text selection is a task in EFL teaching, we believe this research study may also be the starting point for further investigations aimed at determining whether teachers recognize or not the positive or negative representations of women in textbooks. Future research is needed in order to explore the role of EFL teachers and activities in the contestation, reproduction, etc. of discriminatory discourses. Students' reactions to the representation of gender roles in selected readings may also be another object for further analysis.

We do believe in the need to contribute to the spread of attitudes and behaviour that fosters gender equality in the community where we live and work. By establishing a dialogue with the teachers who actually use the selected texts, we might be able to encourage them to adopt a critical attitude towards the material they use.

APPENDIX 1. Appendix Processes

1.1. Appendix Processes *Madame Zilensky and the King of Finland*

Line	clauses/discourse realizations	Me	B	V	Ma	R	Role of Female p.	Participants ER/ED
2-3	[He] (...) for getting Madame Zilensky on the faculty							
4-5	(...)her reputation was impressive, both as a composer and as a pedagogue.					x	carrier	-
10-11	No one in Westbridge had known Madame Zilensky before	x					phenomenon	ED
11	she came				x		actor	ER
11-12	Mr. Brook had seen her pictures in musical journals,	x					phenomenon	-
12	(...)and once he had written to her (...)				x		goal	ED
14	(...) she was to join the faculty				x		actor	ED
16	She wrote in a clear, square hand, (...).				x		actor	ER
38-39	Mr. Brook met Madame Zilensky at (...).				x		goal	ED
40	He recognized her instantly.	x					phenomenon	ED
40-41	She was a tall, straight woman with a pale and haggard face.					x	carrier	ER
41-42	Her eyes were deeply shadowed (...)					x	carrier	ED

42-43	(...)and she wore her dark, ragged hair pushed back from her forehead				x		actor	ER
43-45	She had large, delicate hands, which were very grubby.					x	carrier	ED
48-49	(...) she made an impression of vague elegance.				x		actor	ER
60-61	(...) but Madame Zilensky suddenly tried to scramble over his knees				x		actor	ER
61-62	and [she] get out of the door.				x		actor	ER
62	(...) she said.			x			sayer	ER
66	(...) she said vehemently.			x			sayer	ER
67	(...) she waved her forefinger from side to side, pendulum fashion.				x		actor	ER
74	Mr. Brook managed to quiet her.				x		goal	ED
75-76	(...) he would get her another one [metronome] the next day				x		goal	ED
97-98	(...) and Madame Zilensky seemed to make no effort				x		actor	ER
98	(...) [she seemed to make no effort] to get settled				x		actor	ER
98-99	or [she seemed to make no effort] to furnish the house (...)				x		actor	ER

103	The college had every reason to be satisfied with Madame Zilensky.							
104	She taught with a fierce insistence.				x		actor	ER
105	She could become deeply indignant if (...)					x	carrier	ER

107	She got hold of four pianos for her college studio					x	carrier	ER
108-109	(...) and [she] set four dazed students to playing Bach fugues together.				x		actor	ER
110-111	(...) but Madame Zilensky did not seem to have a nerve in her (...)					x	carrier	ER
113-114	At night Madame Zilensky worked on her twelfth symphony.				x		actor	ER
114	She seemed never to sleep (...)				x		actor	ER
120-121	He had lunched with Madame Zilensky (...)				x		goal	ED
122-123	(...) she had given him a very detailed account of an African safari (...)			x			sayer	ER
123	(...) she had made [an African safari] in 1928.				x		actor	ER
124	(...) she stopped in at his office (...)				x		actor	ER
124-125	(...) and [she] stood rather abstractly in the doorway.				x		actor	ER

128	(...) said Madame Zilensky.			x			sayer	ER
128-129	She had a low, beautiful, somber voice.					x	carrier	ER
133	(...) she answered.			x			sayer	ER
138	(...) said Madame Zilensky with decision.			x			sayer	ER
144	Madame Zilensky put her hand to the back of her head (...)				x		actor	ER

145	(...) and [she] ruffled up her short, cropped hair.				x		actor	ER
145-146	Her face was dreamy,					x	carrier	ER
146-147	(...) she did not answer.			x			sayer	ER
147	Then she said gently,			x			sayer	ER
152	When he glanced up at Madame Zilensky,	x					phenomenon	ED
152-153	(...) she was obviously thinking hard.	x					senser	ER
153-154	She gazed around at the corners of the room (...)		x				behavior	ER
155	(...) she said,			x			sayer	ER
159	Madame Zilensky answered (...)			x			sayer	ER
170	But Madame Zilensky had finished with the subject.			x			sayer	ER
171	She zipped up her leather jacket (...)				x		actor	ER

171	(...) and [she] turned away.				x		actor	ER
172	(...) she said,			x			sayer	ER
181	(...) she was a great globe-trotter,					x	carrier	ER
183- 184	She would go along for days without opening her mouth,		x				behavior	ER
184- 185	[she would go along] prowling through the corridor (...)				x		actor	ER
186- 187	(...) she would buttonhole Mr. Brook (...)				x		actor	ER

187- 188	(...) and [she] launch out on a long, volatile monologue,			x			sayer	ER
189	She would talk about anything			x			sayer	ER
189	or [she would talk about] nothing at all.			x			sayer	ER
191- 192	(...) every episode she ever mentioned.			x			sayer	ER
192	If she spoke of taking Sammy to the barbershop			x			sayer	ER
193	(...) the impression she created (...)				x		actor	ER
193- 194	(...) as if she were telling of an afternoon in Baghdad.			x			sayer	ER
210- 211	(...) when Madame Zilensky stopped him (...)				x		actor	ER

211	and [she] began some preposterous rigmarole,			x			sayer	ER
215-216	Madame Zilensky had started off with the following remark:			x			sayer	ER
220-221	The woman was a pathological liar.					x	carrier	ER
221-222	Almost every word she uttered outside of class (...)			x			sayer	ER
222	If she worked all night,				x		actor	ER
223	she would go out of her way (...)				x		actor	ER
223	(...) to tell you (...)			x			sayer	ER
223-224	(...) she spent the evening at the cinema.				x		actor	ER
224	If she ate lunch at the Old Tavern,				x		actor	ER

224-225	(...) she would be sure to mention (...)			x			sayer	ER
225-226	(...) she had lunched with her children at home.				x		actor	ER
226	The woman was simply a pathological liar,					x	carrier	ER
230	Madame Zilensky would have the gall (...)					x	carrier	ER
231	[she would have the gall] to sit there in his office (...)				x		actor	ER

231-232	(...) and [she] deluge him with her outrageous falsehoods!			x			sayer	ER
238	(...) [he] look on Madame Zilensky (...)	x					phenomenon	ED
240-241	She did not dissimulate with any intention to deceive,		x				behavior	ER
241	(...) the untruths she told (...)			x			sayer	ER
248	(...) Madame Zilensky has worked at the piano (...)				x		actor	ER
250	(...) she had drudged				x		actor	ER
250	(...) and [she] struggled				x		actor	ER
251	(...) and [she] thrown her soul into her work	x					senser	ER
253	she suffered from this lack	x					senser	ER
253-254	and did what she could to make up for it.				x		actor	ER
254	If she passed the evening bent over a table in the library				x		actor	ER
255	and later [she] declared			x			sayer	ER

255-256	that she had spent that time playing cards,				x		actor	ER
256-257	she had managed to do both those things				x		actor	ER
257-258	she lived vicariously.				x		actor	ER

271- 272	had she simply rounded them up from somewhere?				x		actor	ER
282- 283	[he was] ready to trap Madame Zilensky.				x		goal	ED
283	she passed down the corridor				x		actor	ER
286	Madame Zilensky stood in the doorway				x		actor	ER
286- 287	She looked vagued and jaded					x	carrier	ER
288	(...) she said.			x			sayer	ER
291	Madame Zilensky put aside her portfolio				x		actor	ER
291- 292	[She] leaned back wearily in the armchair across from him				x		actor	ER
293	(...) she asked.			x			sayer	ER
298	Madame Zilensky turned her head to one side				x		actor	ER
298- 299	and [she]stared retrospectively at a corner of the window sill		x				behavior	ER
306	Madame Zilensky looked absolutely blank					x	carrier	ER
307	she started off again			x			sayer	ER
312	she started off again desperately			x			sayer	ER
313	he let her get as far as the King				x		goal	ED
321	She had the look of (...)					x	carrier	ER

324	But Madame Zilensky pulled herself together		x					behavior	ER
324-325	She raised her chin					x		actor	ER
325	and [she] said coldly			x				Sayer	ER
331	she continued passionately			x				Sayer	ER
339	She was deadly pale						x	carrier	ER

1.2. Appendix Processes *The Order Meister*

Line	clauses/discourse realizations	Me	B	V	Ma	R	Role of Female p.	Participants ER /ED
3-4	she suddenly reveals a different connotation that leaves you completely clueless.	x					senser	ER
4-5	She is a different word sporting the same trappings and spelling of a word you knew.					x	carrier	ER
8-9	she acts like she doesn't know you.		x				behavior	ER
9	She is not the word you knew.					x	carrier	ER
9	She is a stranger.					x	carrier	ER
9-10	She has changed so much					x	carrier	ER
10	that you cannot even make out her meaning from context.	x					phenomenon	ER

11	you are left befuddled	x					phenomenon	ER
13	She makes a fool of you		x				behavior	ER
13	and jars you.		x				behavior	ER
15-16	The well known Spanish singer Paloma San Basilio sang it.			x			sayer	ER
28-29	a young woman was cursed to love a man					x	carrier	ED
29	who bossed her			x			receiver	ED
29	and ordered her around.			x			receiver	ED
30	for being trapped in the conflicts of reluctant love	x					senser	ED
31	caring for an ogre	x					senser	
31	an order meister, as she called him.			x			sayer	ER
38-39	the lady said something that jolted me			x			sayer	ER
39	She said sadly			x			sayer	ER
42	Why in the first place would a woman love a tyrant	x					senser	ER
42-43	who ordered her around?			x			receiver	ED
45	she rue his death?	x					senser	ER
45-46	Why wouldn't she dance with joy instead?				x		actor	ER

58-59	A young woman....noticed that her computer began to act strangely.	x						senser	ER
59	She sensed he was acting like a man;	x						senser	ER
60	she felt watched by him;	x						senser	ER
60	she felt embarrassed by his stares,	x						senser	ER
60-61	feeling naked at times,	x						senser	ER
61	she had to turn him off.				x			actor	ER
65-66	when she asked him to explain himself			x				sayer	ER
68	In her heart she just knew that he had committed suicide	x						senser	ER
68-69	and she was very, very sad.					x		carrier	ER
77-78	She, it turned out, was the bossy one.					x		carrier	ER
78-79	She was not the one pining with love for a tyrant,					x		carrier	ER
79	nor was she the one ordered about					x		carrier	ER

1.3. Appendix Processes *A Pair of Silk Stockings*

Line	Clauses/discourse realizations	Me	B	V	Ma	R	Role of Female p.	Participants ER/ ED
1, 2	Little Mrs. Sommers one day found herself the unexpected possessor of fifteen dollars.				x		actor	ER

2	It seemed to her a very large amount of money	x					mental	ED
4	(the money) gave her a feeling of importance	x					senser	ED
4	such as she had not enjoyed for years.	x					senser	ER
5	The question of investment was one that occupied her greatly.	x					senser	ED
5, 6	For a day or two she walked about apparently in a dreamy state,				x		actor	ER
6, 7	but really absorbed in speculation and calculation							
7	She did not wish to act hastily,	x					senser	ER
8	to do anything she might afterward regret.	x					senser	ER
8, 9	But it was during the still hours of the night when she lay awake revolving plans in her mind				x		actor	ER
9 -11	that she seemed to see her way clearly toward a proper and judicious use of the money.	x					senser	ER

14, 15	She would buy so and so many yards of percale for new shirt waists for the boys and Janie and Mag.				x		actor	ER
15, 16	She had intended to make the old ones do by skilful patching.				x		actor	ER
17, 18	She had seen some beautiful patterns, veritable bargains in the shop windows.	x					senser	ER

19, 20	She would get caps for the boys and sailor-hats for the girls.				x		actor	ER
20-22	The vision of her little brood looking fresh and dainty and new for once in their lives excited her	x					phenomenon	ER
22	and made her restless and wakeful with anticipation.	x					phenomenon	ED
23, 24	(better days that) little Mrs. Sommers had known	x					senser	ER
24, 25	before she had ever thought of being Mrs. Sommers.	x					senser	ER
25	She herself indulged in no such morbid retrospection.	x					senser	ER
25, 26	She had no time—no second of time to devote to the past.					x	carrier	ER
26, 27	The needs of the present absorbed her every faculty.	x					phenomenon	ED
27, 28	A vision of the future like some dim, gaunt monster sometimes appalled her	x					senser	ED

30	Mrs. Sommers was one who knew the value of bargains					x	carrier	ER
30- 32	who could stand for hours making her way inch by inch toward the desired object that was selling below cost.				x		actor	ER
32	She could elbow her way if need be				x		actor	ER
32, 33	she had learned to clutch a piece of goods		x				behavior	ER
33	(she) ...hold it				x		actor	ER

33	and (she) stick to it				x		actor	ER
36	But that day she was a little faint and tired.					x	carrier	ER
36, 37	She had swallowed a light luncheon				x		actor	ER
37	when she came to think of it	x					senser	ER
37, 38	between getting the children fed				x		actor	ER
38	and the place righted				x		actor	
38, 39	and preparing herself for the shopping bout				x		actor	ER
39	she had actually forgotten to eat any luncheon at all!	x					senser	ER
40, 41	She sat herself upon a revolving stool before a counter that was comparatively deserted,				x		actor	ER

41- 43	trying to gather strength and courage to charge through an eager multitude that was besieging breastworks of shirting and figured lawn.	x						senser	ER
43	An all-gone limp feeling had come over her	x						phenomenon	ED
43, 44	and she rested her hand aimlessly upon the counter.				x			actor	ER
44	She wore no gloves.				x			actor	ER
44- 46	By degrees she grew aware that her hand had encountered something very soothing, very pleasant to touch.	x						senser	ER

46, 47	She looked down to see that her hand lay upon a pile of silk stockings.		x					behavior	ER
49, 50	and a young girl who stood behind the counter asked her			x				receiver	ED
50	if she wished to examine their line of silk hosiery.	x						senser	ER
50	She smiled,		x					behavior	ER
51, 52	just as if she had been asked to inspect a tiara of diamonds with the ultimate view of purchasing it.			x				receiver	ED
52, 53	But she went on feeling the soft, sheeny luxurious things—with both hands now,	x						senser	ER
53	holding them up				x			actor	ER

53, 54	to see them glisten,	x					senser	ER
54	and to feel them glide serpent-like through her fingers.	x					senser	ER
55	Two hectic blotches came suddenly into her pale cheeks.				x		goal	ED
55, 56	She looked up at the girl.		x				behavior	ER
60, 61	Mrs. Sommers selected a black pair				x		actor	ER
61, 62	and looked at them very long and closely.		x				behavior	ER
62	She pretended to be examining their texture		x				behavior	ER
62, 63	which the clerk assured her was excellent.			x			receiver	ED

64	"A dollar and ninety-eight cents," she mused aloud.			x			sayer	ER
65	She handed the girl a five-dollar bill				x		actor	ER
65, 66	and waited for her change and for her parcel.				x		actor	ER
68, 69	Mrs. Sommers after that did not move in the direction of the bargain counter.				x		actor	ER
69	She took the elevator				x		actor	ER

69, 70	which carried her to an upper floor into the region of the ladies' waiting-rooms.				x		goal	ED
70, 71	Here, in a retired corner, she exchanged her cotton stockings for the new silk ones				x		actor	ER
71, 72	which she had just bought.				x		actor	ER
72, 73	She was not going through any acute mental process or reasoning with herself,	x					senser	ER
73, 74	nor was she striving to explain to her satisfaction the motive of her action.	x					senser	ER
74	She was not thinking at all.	x					senser	ER
74, 75	She seemed for the time to be taking a rest from that laborious and fatiguing function	x					senser	ER
76	and to have abandoned herself to some mechanical impulse	x					senser	ER
76, 77	that directed her actions	x					phenomenon	ED

77	and freed her of responsibility.	x					phenomenon	ED
78, 79	She felt like lying back in the cushioned chair and	x					senser	ER
79, 80	reveling for a while in the luxury of it.	x					senser	ER
80	She did for a little while.				x		actor	ER

80	Then she replaced her shoes,				x		actor	ER
80, 81	rolled the cotton stockings together				x		actor	ER
81	and thrust them into her bag.				x		actor	ER
81, 82	After doing this she crossed straight over to the shoe department				x		actor	ER
82, 83	and took her seat to be fitted.				x		actor	ER
84	She was fastidious.					x	carrier	ER
84, 85	The clerk could not make her out; he could not reconcile her shoes with her stockings	x					phenomenon	ED
85, 86	and she was not too easily pleased.					x	carrier	ER
86	She held back her skirts				x		actor	ER
86, 87	and turned her feet one way and her head another way				x		actor	ER
87, 88	as she glanced down at the polished, pointed-tipped boots.		x				behavior	ER
88, 89	She could not realize that they belonged to her and were a part of herself.	x					senser	ER

89, 90	She wanted an excellent and stylish fit,	x					senser	ER
90	she told the young fellow who served her,			x			sayer	ER

90, 91	and she did not mind the difference of a dollar or two more in the price	x						senser	ER
91, 92	so long as she got what she desired.					x		possessor	ER
93	It was a long time since Mrs. Sommers had been fitted with gloves.				x			goal	ED
94- 96	On rare occasions when she had bought a pair they were always "bargains," so cheap that it would have been preposterous and unreasonable to have expected them to be fitted to the hand.				x			actor	ER
97	Now she rested her elbow on the cushion of the glove counter,				x			actor	ER
98, 99	...drew a long wristed kid over Mrs. Sommers hand				x			goal	ED
99,100	She smoothed it down over the wrist				x			actor	ER
100	and buttoned it neatly,				x			actor	ER
100- 102	and both lost themselves for a second or two in admiring contemplation of the little symmetrical gloved hand	x						senser	ER
104, 105	Mrs. Sommers bought two highpriced magazines				x			actor	ER

105	she had been accustomed to read in the days					x		carrier	ER
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105, 106	when she had been accustomed to other pleasant things.					x	carrier	ER
106, 107	She carried them without wrapping.				x		actor	ER
107	As well as she could				x		actor	ER
107	she lifted her skirts at the crossings.				x		actor	ER
118, 109	Her stockings and boots and well fitting gloves had worked marvels in her bearing-				x		goal	ED
109, 110	had given her a feeling of assurance, a sense of belonging to the well-dressed multitude.	x					phenomenon	ED
111	She was very hungry.					x	carrier	ER
111, 112	Another time she would have stilled the cravings for food until reaching her own home,		X				behavior	ER
112, 113	where she would have brewed herself a cup of tea				x		actor	ER
113, 114	and taken a snack of anything that was available.				x		actor	ER
114	But the impulse that was guiding her	x					phenomenon	ED
114, 115	would not suffer her to entertain any such thought.	x					phenomenon	ED
116, 117	She had never entered its doors;				x		actor	ER

117 - 119	from the outside she had sometimes caught glimpses of spotless damask and shining crystal, and soft-stepping waiters serving people of fashion.		x					behavior	ER
120	When she entered				x			actor	ER
120, 121	her appearance created no surprise, no consternation,				x			actor	ER
121	as she had half feared it might.	x						senser	ER
121, 122	She seated herself at a small table alone,				x			actor	ER
122, 123	and an attentive waiter at once approached to take her order.				x			goal	ED
123	She did not want a profusion;	x						senser	ER
123 - 126	she craved a nice and tasty bite—a half dozen blue-points, a plump chop with cress, a something sweet—a creme-frappee, for instance; a glass of Rhine wine, and after all a small cup of black coffee.	x						senser	ER
127	While waiting to be served				x			actor	ED
127	she removed her gloves very leisurely				x			actor	ER
127, 128	and laid them beside her.				x			actor	ER
128	Then she picked up a magazine				x			actor	ER
128, 129	and glanced through it,		x					behavior	ER

129	cutting the pages with a blunt edge of her knife.				x		actor	ER
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129, 130	It was all very agreeable							
132	who did not notice her	x					phenomenon	ED
133- 134	A soft, pleasing strain of music could be heard, and a gentle breeze was blowing through the window.							
134	She tasted a bite,				x		actor	ER
134, 135	and she read a word or two,		x				behavior	ER
135	and she sipped the amber wine				x		actor	ER
135, 136	and wiggled her toes in the silk stockings.				x		actor	ER
136, 137	She counted the money out to the waiter				x		actor	ER
137	and left an extra coin on his tray,				x		actor	ER
138	he bowed before her as before a princess of royal blood				x		goal	ED
139, 140	Her next temptation presented itself in the shape of a matinée poster	x					senser	ER
141	It was a little later when she entered the theatre				x		actor	ER

142	and the house seemed to her to be packed.	x					senser	ER
143	and into one of them she was ushered,				x		goal	ED
143, 144	brilliantly dressed women who had gone there to kill time				x		actor	ER
144	and eat candy				x		actor	ER
145	and display their gaudy attire.				x		actor	ER
147, 148	the attitude(...)Mrs. Sommers did to her surroundings.		x				behavior	ER
148, 149	She gathered in the whole—stage and players and people in one wide impression,	x					senser	ER
149	and absorbed it	x					senser	ER
149	and enjoyed it.	x					senser	ER
149, 150	She laughed at the comedy		x				behavior	ER
150	and wept		x				behavior	ER
150, 151	she and the gaudy woman next to her wept over the tragedy.		x				behavior	ER
151	And they talked a little together over it.			x			sayer	ER
153	and passed little Mrs. Sommers her box of candy.				x		goal	ER

155, 156	Mrs. Sommers went to the corner				x		actor	ER
156	and waited for the cable car.				x		actor	ER
157, 158	(the man) seemed to like the study of her small, pale face	x					phenomenon	ED
160, 161	the cable car would never stop anywhere, but go on and on with her forever.				x		goal	ED

2. Appendix Appraisal

2.1. Appendix Appraisal *Madame Zilensky and the King of Finland*

LINE	SAMPLE LINE	AFFECT		JUDGEMENT		APPRECIATION	
		POSITIVE	NEGATIVE	POSITIVE	NEGATIVE	POSITIVE	NEGATIVE
4, 5	(...)her reputation was impressive as a composer and pedagogue			SEACAP			
16	She wrote in a clear, square hand, (...).					PAQ	
40-41	She was a tall, straight woman with a pale and haggard face.						NAQ
41-42	Her eyes were deeply shadowed (...)						NAQ

42,43	(...) and she wore her dark, ragged hair pushed back from her forehead						NAQ
43,44	She had large, delicate hands, which were very grubby.					PAQ	
44,45	About her person as a whole there was something noble and abstract that [...]					PAQ	

48,49	in spite of her clothes, a long, black skirt and a broken-down old leather jacket						NAQ
48,49	(...) she made an impression of vague elegance.					PAQ	
66	(...) she said vehemently.				SECNORM		
104	She taugth with a fierce insistence.			SEATEN			
105	She could become deeply indignant if some Mary Owens [...]				SSCPROP		

128,129	She had a low, beautiful, somber voice.					PAQ	
145	(...) and [she] ruffled up her short, cropped hair.						NAQ
145,146	Her face was dreamy,					PAQ	
159,160	Madame Zilensky answered in a voice both dignified and final.				SECNORM		
181	(...) she was a great globe-trotter				SSCPROP		

181,182	her conversations were incongruously seasoned with references to farfetched places.						NAC
185,186	her face locked in meditation		ANINSEC				
187	a long, volatile monologue						NAC
187,188	her eyes reckless and bright		ANINSEC				
189	and her voice warm with eagerness	APHAP					

220,221	The woman was a pathological liar				SSCVER		
226	The woman was simply a pathological liar				SSCVER		
258	(...) the little of her existence (...)						NAV
259,260	(...) the little rag end of her personal life						NAV
262	a severe face		ANUNHAP				
263	with dark, weary eyes		ANUNHAP				
263	and delicate ly disciplined mouth.					PAQ	
286-287	She looked vague and jaded		ANDISSAT				
301	Her tired face brightened	APHAP					
339	She was deadly pale		ANINSEC				
340,341	Her eyes were wide open, doomed,		ANINSEC				

TOTAL REALIZATIONS		
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REFERENCES AFFECT	POSITIVE	NEGATIVE
APHAP=AFFECT POSITIVE HAPPINESS	2	
APSEC= AFFECT POSITIVE SECURITY		
APSAT= AFFECT SATISFACTION		
ANUNHAP=AFFECT NEGATIVE UNHAPPINESS		2
ANINSEC=AFFECT NEGATIVE INSECURITY		4
ANDISSAT=AFFECT NEGATIVE DISSATISFACTION		1
TOTAL	2	7
REFERENCES JUDGEMENT		
SEANORM= SOCIAL ESTEEM ADMIRE NORMALITY		
SEACAP= SOCIAL ESTEEM ADMIRE CAPACITY	1	
SEATEN=SOCIAL ESTEEM ADMIRE TENACITY	1	
SSPVER=SOCIAL SANCTION PRAISE VERACITY		
SSPPROP=SOCIAL SANCTION PRAISE PROPRIETY		
SECNORM=SOCIAL ESTEEM CRITICIZING NORMALITY		2
SECCAP=SOCIAL ESTEEM CRITICIZING CAPACITY		
SECTEN=SOCIAL ESTEEM CRITICIZING TENACITY		
SSCVER=SOCIAL SANCTION CONDEMNING VERACITY		2
SSCPROP=SOCIAL SANCTION CONDEMNING PROPRIETY		3
TOTAL	2	7
REFERENCES APPRECIATION	TOTAL REALIZATIONS	
PAQ=POSITIVE APPRECIATION QUALITY	7	
PAC=POSITIVE APPRECIATION COMPOSITION		
PAV=POSITIVE APPRECIATION VALUATION		
NAQ=NEGATIVE APPRECIATION QUALITY		4

NAC=NEGATIVE APPRECIATION COMPOSITION		2
NAV=NEGATIVE APPRECIATION VALUATION		2
TOTAL	7	10

Metaphors, Similes and Personifications as intensifiers.

L.196. The truth came to him very suddenly.

L.214-215. The inflections of her voice came back to him.

L.239. He must look at Madame Zilensky as a doctor looks at a sick patient.

L.339. Her face stopped him.

L.341-342. He felt like a murderer.

L.342-344. A great commotion of feelings made him cover his face with his hands.

L.344-345. He couldn't speak until this agitation in his insides quieted down.

2.2. Appendix Appraisal *The Order Meister*

LINE	SAMPLE LINE	AFFECT		JUDGEMENT		APPRECIATION	
		POSITIVE	NEGATIVE	POSITIVE	NEGATIVE	POSITIVE	NEGATIVE
9	She is a stranger				SSCOVER		
28	a young woman					PAQ	
28	[a young woman] was cursed		ANUNHAP				
29,30	her song was[...] a lament						NAQ
58	a young woman					PAQ	

68,69	she was very, very sad		ANUNHAP				
77,78	she was the bossy one				SECNORM		

TOTAL REALIZATIONS		
REFERENCES AFFECT	POSITIVE	NEGATIVE
APHAP=AFFECT POSITIVE HAPPINESS		
APSEC= AFFECT POSITIVE SECURITY		
APSAT= AFFECT SATISFACTION		
ANUNHAP=AFFECT NEGATIVE UNHAPPINESS		2
ANINSEC=AFFECT NEGATIVE INSECURITY		
ANDISSAT=AFFECT NEGATIVE DISSATISFACTION		
REFERENCES JUDGEMENT	POSITIVE	NEGATIVE
SEANORM= SOCIAL ESTEEM ADMIRE NORMALITY		
SEACAP= SOCIAL ESTEEM ADMIRE CAPACITY		
SEATEN=SOCIAL ESTEEM ADMIRE TENACITY		
SSPVER=SOCIAL SANCTION PRAISE VERACITY		1
SSPPROP=SOCIAL SANCTION PRAISE PROPRIETY		
SECNORM=SOCIAL ESTEEM CRITICIZING NORMALITY		1
SECCAP=SOCIAL ESTEEM CRITICIZING CAPACITY		
SECTEN=SOCIAL ESTEEM CRITICIZING TENACITY		

SSCVER=SOCIAL SANCTION CONDEMNING VERACITY		
SSCPROP=SOCIAL SANCTION CONDEMNING PROPRIETY		
REFERENCES APPRECIATION	POSITIVE	NEGATIVE
PAQ=POSITIVE APPRECIATION QUALITY	2	
PAC=POSITIVE APPRECIATION COMPOSITION		
PAV=POSITIVE APPRECIATION VALUATION		
NAQ=NEGATIVE APPRECIATION QUALITY		1
NAC=NEGATIVE APPRECIATION COMPOSITION		
NAV=NEGATIVE APPRECIATION VALUATION		
TOTALS	2	5

Metaphors, Similes and Personifications as intensifiers.

L.1- Words are chameleon like, changing according to their environment, (...)

L.2- (...) and camouflaging themselves beyond recognition at times.

L.3- (...) she suddenly reveals a different word sportings the same trappings and spelling of a word you knew.

L.4- She is a different word you knew.

L.6- This is especially true of those words which live double lives:(...)

L.8, 9- (...) she acts like she doesn't know you.

L.9- She is not the word you knew.

L.9- She is a stranger.

L. 9,10-She has changed so much that you cannot even make out her meaning from context.

L.12,13- The word is not your old friend anymore.

L.13- She makes a fool of you and jars you.

L. 29,30- Her song was, in fact, a lament for being trapped in the conflicts of reluctant love (...)

L.44- (...) because love can be perverse, as a curse.

L.59,60- She sensed he (the computer) was acting like a man; she felt watched by him

- (the computer); she felt embarrassed by his (the PC) stares(...) L.
 62, 63 (...) acting not only as if he were a man but a man in love (...)
 L.66- (...) he (the PC) would just say: “love, love, love”.
 L. 67- (...) he (the computer) simply blew a circuit.
 L. 68- In her heart she just knew that he (PC) had committed suicide(...)

2.3. Appendix Appraisal A *Pair of Silk Stockings*

LINE	SAMPLE LINE	AFFECT		JUDGEMENT		APPRECIATION	
		POSITIVE	NEGATIVE	POSITIVE	NEGATIVE	POSITIVE	NEGATIVE
1	Little Mrs. Sommers						NAV
1, 2	unexpected possessor				SECNORM		
3	her worn old porte-monnaie						NAQ
6,7	really absorbed	APSAT					
16	[she makes] skillful patching			SEACAP			
21	her little brood						NAV
22	restless and wakeful	APSAT					
34	persistence and determination			SEATEN			
36	she was a little faint and tired		ANDISSAT				
55	her pale cheeks						NAQ
67	her shabby old shoppingbag						NAQ
71	new silk ones [stockings]					PAQ	

84	she was fastidious		ANDISSAT				
86	she was not easily pleased		ANDISSAT				
87	the polished, pointed-tipped boots					PAQ	
88	her foot and ankle looked very pretty					PAQ	
101, 102	[her] little symmetrical gloved hand					PAQ	
108	her stockings and boots and well fitting gloves					PAQ	
109	a feeling of assurance	APSEC					
110	a sense of belonging	APSEC					
120	her appearance created no surprise						NAQ
121	no consternation						NAQ
129	blunt edge of her knife						NAV
139	her next temptation				SSCPROP		
153	little Mrs. Sommers						NAV
158	her small, pale face						NAV

TOTAL REALIZATIONS		
REFERENCES AFFECT	POSITIVE	NEGATIVE

APHAP=AFFECT POSITIVE HAPPINESS		
APSEC= AFFECT POSITIVE SECURITY	2	
APSAT= AFFECT SATISFACTION	2	
ANUNHAP=AFFECT NEGATIVE UNHAPPINESS		
ANINSEC=AFFECT NEGATIVE INSECURITY		
ANDISSAT=AFFECT NEGATIVE DISSATISFACTION		3
REFERENCES JUDGEMENT	POSITIVE	NEGATIVE
SEANORM= SOCIAL ESTEEM ADMIRE NORMALITY		
SEACAP= SOCIAL ESTEEM ADMIRE CAPACITY	1	
SEATEN=SOCIAL ESTEEM ADMIRE TENACITY	1	
SSPVER=SOCIAL SANCTION PRAISE VERACITY		
SSPPROP=SOCIAL SANCTION PRAISE PROPRIETY		
SECNORM=SOCIAL ESTEEM CRITICIZING NORMALITY		1
SECCAP=SOCIAL ESTEEM CRITICIZING CAPACITY		
SECTEN=SOCIAL ESTEEM CRITICIZING TENACITY		
SSCVER=SOCIAL SANCTION CONDEMNING VERACITY		
SSCPROP=SOCIAL SANCTION CONDEMNING PROPRIETY		1
REFERENCES APPRECIATION	POSITIVE	NEGATIVE
PAQ=POSITIVE APPRECIATION QUALITY	7	
PAC=POSITIVE APPRECIATION COMPOSITION		
PAV=POSITIVE APPRECIATION VALUATION		

NAQ=NEGATIVE APPRECIATION QUALITY		6
NAC=NEGATIVE APPRECIATION COMPOSITION		
NAV=NEGATIVE APPRECIATION VALUATION		2
TOTALS	13	13

Metaphors, Similes, Personification as intensifiers

L.27, 28- A vision of the future like some dim, gaunt monster sometimes appalls her
[...].

L.43, 44- An all-gone limp feeling had come over her and she rested her hand aimlessly
upon
the counter.

L.108- Her stockings [...] had given her a feeling of assurance, a sense of belonging to
the well
dressed multitude.

L. 114- But the impulse that was guiding her would not suffer her to entertain any such
thought.

L. 138- He [the waiter] bowed before her as before a princess of royal blood.

L.139, 140- Her next temptation presented itself in the shape of a matinée poster.

3. Appendix Voice

3.1. Appendix Voice *Madame Zilensky and the King of Finland*

PROJECTION QUOTED

L.63- “My God! I left my-how do you say? my tick-tick-tick-” (Madame Zilensky).

L.65- “Your watch?” (Mr.Brook).

L.66, 67- “Oh, no! You know, my tick-tick-tick-” (Madame Zilensky).

L.69, 71- “Tick-tick” Could you possibly mean a metronome?”

L.72, 73- “Yes! Yes! I think I have lost it there where we changed trains.” (Madame Zilensky). [This dialogue takes place when Mr. Brook meets Madame Zilensky and her family at the train station. These are the first few lines quoted in the story and the image readers get of Madame Zilensky is that of someone unable to manage her emotions as opposed to Mr. Brook who readers infer is a calm and composed man.]

L.126, 127- “Is there anything you want?” (Mr. Brook).

L. 128- “No, thank you” (Madame Zilensky).

L.129, 131- “I was only just wondering. You recall the metronome. Do you think perhaps that I might have left it with that French?”. (Madame Zilensky). L. 132- “Who?” (Mr. Brook).

L.133- “Why that French I was married to” (Madame Zilensky)..

L.134- “Frenchman,” [...] (Mr. Brook).

L.136, 137- “The father of the children.” (Mr. Brook).

L.138- “But no,” (Madame Zilensky).

L.138, 139- “The father of Sammy.” (Madame Zilensky).

L.142, 143- “And the father of the other two?” (Mr. Brook).

L.147, 148- “Boris is of a Pole who played the Piccolo.” (Madame Zilensky).

L.149- “And Sigmund?” (Mr. Brook).

L.155, 156- “We were discussing the father of Sigmund?” (Madame Zilensky).

L. 157, 158- “Why, no”, “There is no need to do that.” (Mr. Brook).

L.172-174- “That is exactly where I left it,” “Chez that French”. [This dialogue takes place one afternoon in Mr. Brook office after having lunch the same day. In this conversation neither Mr. Brook nor Madame Zilensky follow social conventions. Mr. Brook in his pretended attempt to understand Madame Zilensky starts asking her questions about her personal life which have nothing to do with the lost metronome at all. This behaviour may be interpreted by readers as an abuse of authority].

L.304, 305- 'There is no King of Finland.' [Mr. Brook’s takes Madame Zilensky’s voice and denies it meaning that what she says is not true]

L.310, 311- 'Madame Zilensky, I just told you that there is no King of Finland.' [Mr. Brook acknowledges Madame Zilensky’s voice for rebuttal].

L.326, 327- 'That I do not question,' answered Mr. Brook. On second thought, he did question it a little. [Mr. Brook questions not only her origin and, but also her patriotism]

L.334- 'Just because I am getting out the first papers—' [The narrator quotes Madame Zilensky’s words to show that she tries to change the subject desperately].

REPORTED

L.220, 221- The woman was a pathological liar. [The positive polarity implies that nobody would think different].

L.236-239- What he must do, he told himself, was to regard the whole situation impersonally [This example also implies obligation].

L. 315-317- 'Finland is a democracy,' he said. [There is no other possible voice here]. "You could not possibly have seen the King of Finland. Therefore, what you have just said is an untruth. A pure untruth." [Mr. Brooks here allows a benefit of doubt by saying that there almost no possibility of this to happen due to Madame Zilensky's pathology].

L. 335-338- 'Madame Zilensky, I.'" said Mr. Brook. His hands grasped the edge of the desk. 'That is only an irrelevant issue. The point is that you maintained and testified that you saw—that you saw——' [In this example readers can infer Mr. Brook impossibility to confront Madame Zilensky anymore. His emotions do not let him continue].

OTHER

L.16, 17- [...] the only thing out of the ordinary in these *letters* was the fact that [This is an example of projection attribution of text to source via semiotic nouns like *letters* called speech acts in this case].

L. 216-218- Madame Zilensky had started off with the following remark: "One day, when I was standing in front of a pâtisserie, the King of Finland came by in a sled." [Same explanation as above].

L.18-20- [the letters] contained an occasional reference to objects and persons altogether unknown to Mr. Brook, such as, "*the yellow cat in Lisbon*" or "*poor Heinrich*". [This narrator signals here another voice than their own to disown the evaluation embodied in the text].

MODALITY

L. 190-192- *Yet, without exception, there was something queer, in a slanted sort of way, about every episode she ever mentioned.* [The weirdness was present all the time without discussion. It is a modalization that shows how usual something is].

L.221, 222- *Almost every* word she uttered outside of class was an untruth. [Here there is little chance that Mr. Brook could believe what Madame Zilensky says].

L.226, 227- The woman was simply a pathological liar, and that accounted for everything. [Using positive polarity nobody would deny this].

L. 229-232- His first reaction was one of exasperation. That day after day Madame Zilensky would have the gall to sit there in his office and deluge him with her outrageous falsehoods! [This represents how often Madame Zilensky lie to Mr. Brook].

L. 236, 237- *What he must do, he told himself, was to regard the whole situation impersonally* [This represents how obliged Mr. Brook thinks he is to clarify the situation -the constant lying of Madame Zilensky].

L. 240-243- *She did not dissimulate with any intention to deceive, and the untruths she told were never used to any possible advantage. That was the maddening thing; there was simply no motive behind it all.* [The use of negative polarity means that people actually lie for a reason which the narrator denies and intensifies by saying how unusual or strange it is to lie if people don't have any reason to do it. In this way the narrator tries to align readers with his evaluation of Madame Zilensky].

L. 88-90- *It was not* any one thing that the Zilenskys did or said that made Mr. Brook uneasy.

L. 97-99- Madame Zilensky seemed to *make no effort* to get settled or to furnish the house with anything more than a table and some beds. [This reveals Mr. Brook's surprise at the lack of obligation Madame Zilensky feels about getting settled or furnishing the house].

L. 110, 111- [...] but Madame Zilensky *did not seem to have* a nerve in her,

L. 111-113- [...] and if pure will and effort can get over a musical idea, then Ryder College *could not have done* better.

L.117, 118- *No, it was not* because of any professional consideration that Mr. Brook became so dubious. [This kind of rhetoric has the effect of reinforcing the idea that there is something wrong with Madame Zilensky which has nothing to do with her personal life].

L.161- Mr. Brook really *did not care* one way or the other.

L.161, 162- He *had no* prejudices;

L.162, 163- (...) people *could marry* seventeen times and have Chinese children so far as he was concerned.

L.175-177- Mr. Brook did not have any serious embarrassments to deal with, such as the harp teacher last year who had finally eloped with a garage mechanic.

L.179- He could not make out what was wrong in his relations with her or why his feelings were so mixed.

L. 183-189- She would go along for days without opening her mouth, prowling through the corridor with her hands in the pockets of her jacket and her face locked in meditation. Then suddenly she would buttonhole Mr. Brook and launch out on a long, volatile monologue, her eyes reckless and bright and her voice warm with eagerness.

She would talk about anything or nothing at all. [The narrator uses modalization as an assumption Madame Zilensky].

L.242- That *was* the maddening thing;

L. 243- there *was* simply *no* motive behind it all.

L. 251, 252- *there was not much of her left over for anything else*. [except working].

L. 253, 254- She *did what she could to make up for it*. [What she usually could do was to lie].

L. 268- He *must* be practical.

L. 274-276- He *must* come to an immediate understanding with her. [These lines together with the one above represent how obliged Mr. Brook is to understand Madame Zilensky]. Otherwise, there would exist in the department a situation which could become most problematic. [This means that chances are that Mr. Brook might have problems at University if Madame Zilensky pathology becomes known].

L. 279, 280- *Mr. Brook got into bed, made terrible faces in the dark, and tried to plan what he would say the next day*. [There is a possibility that he would ask Madame Zilensky for an explanation].

L. 304, 305- "There is no king of Finland" [Mr. Brook denies Madame Zilensky's voice].

L. 318, 319- *Never* afterward could Mr. Brook forget the face of Madame Zilensky at that moment. In her eyes there was astonishment, dismay, and a sort of cornered horror. She had the look of one who watches his whole interior world split open and disintegrate. [Reveals he was unable to see a colleague in such predicament].

L. 326, 327- "That I *do not* question," answered Mr. Brook. On second thought, he did question it a little.

L. 329- "That *may* very well be," said Mr. Brook in a rising voice. [Mr. is almost certain about Madame Zilensky's origin].

L. 333- "Your patriotism *does not enter* into it.

CONCESSION CONJUNCTION

L. 10, 11- *No one in Westbridge has known Madame Zilensky before she came* [The use of negative polarity let us know that Mr. Brook was the first and only person who contacted her before she became part of the college staff].

L. 31-33- *He had a few eccentricities himself and was tolerant of the peculiarities of others; indeed, he rather relished the ridiculous*. [The reader thinks Mr. Brook is a pastel person. However, he shares some aspects of Madame Zilensky's eccentric personality that foreshadows the development of the story].

L. 164-171- *But there was something about this conversation with Madame Zilensky that bothered him. [regarding the fathers of Madame Zilensky's children]. Suddenly he understood. The children didn't look at all like Madame Zilensky, but they looked exactly like each other, and as they all had different fathers, Mr. Brook thought the resemblance astonishing. But Madame Zilensky had finished with the subject. She zipped up her leather jacket and turned away.* [At this point of the story, the readers might think that Mr. Brook accepts the fact that Madame Zilensky has got children who come from different fathers, but actually it really bothers him. Moreover, when Mr. Brook realizes that the children do not look like her but to each other he gets suspicious of her. He thinks that what Madame Zilensky is saying is again an untruth. The readers might expect Mr. Brook to continue with the conversation but he couldn't because she doesn't follow the expected social convention of ending conversation politely. She just turned away and left which is something very odd to do if you are speaking to a superior].

L. 190-192- *Yet, without exception, there was something queer, in a slanted sort of way, about every episode she ever mentioned.* [The reader assumes that Mr. Brook is accustomed to Madame Zilensky's unusual talks but here the narrator makes clear that Mr. Brook is always surprised by the events she tells and that this happens more than Mr. Brook wishes to].

L. 208, 209- *Then all at once, out of this delicate stupor, four words came to his mind: 'The King of Finland.' The words seemed familiar, but for the first moment he could not place them. Then all at once he tracked them down.* [The readers expect Mr. Brook to realise quickly about her lies].

L. 281-285- *Mr. Brook was in his office by eight o'clock. He sat hunched up behind his desk, ready to trap Madame Zilensky as she passed down the corridor. He did not have to wait long, and as soon as he heard her footsteps he called out her name.* [Mr. Brook expected Madame Zilensky to come a bit late because she was up until 2 o'clock in the morning].

L. 323-325- *It is a pity,' said Mr. Brook with real sympathy. But Madame Zilensky pulled herself together. She raised her chin and said coldly, 'I am a Finn.'* [The readers might expect Madame Zilensky admits her lies but instead of doing that she continues saying them].

L. 337-339- *The point is that you maintained and testified that you saw—that you saw—' But he could not finish.* [There was a little possibility of finishing the sentence but he couldn't do it out of pity].

L. 344, 345- *He could not speak until this agitation in his insides quieted down* [The expectation of readers might have been that he loses his temper but that didn't happen].

L. 346, 347- *'Yes. Of course. The King of Finland. And was he nice?'* [This indicates a variation of theme].

CONTINUATIVES

- L. 12, 13- [...] *and once he had written to her about the authenticity of a certain Buxtehude manuscript.* [The narrator predicts the readers' idea that the amount of times that Mr. Brook contacts her is less than expected].
- L. 177, 178- *There was only this nagging apprehension about Madame Zilensky.* [The narrator here tracks the reader's expectation that Mr. Brook might be annoyed or uneasy about Madame Zilensky's behaviour outside class].
- L. 210-212- *Madame Zilensky began some preposterous rigmarole, to which he had only half listened.* [The readers' expectations here would be that Mr. Brook must have listened to Madame Zilensky not only because he was his superior, but also because he was puzzled about her. He pays less attention than expected to her].
- L. 278, 279- *The light in Madame Zilensky's workroom was still on.* [He expected Madame Zilensky to be sleeping at that hour but she isn't].
- L. 310, 311- *'Madame Zilensky, I just told you that there is no King of Finland.'* [Tracks the readers' prediction that Madame Zilensky lies would persist].
- L. 334. *'Just because I am getting out the first papers——'* [This means that the papers are taking longer than expected].
- L. 336-338- *'That is only an irrelevant issue. The point is that you maintained and testified that you saw—that you saw—'* [This means that what Madame Zilensky is making reference is not really important].

3.2. Appendix Voice *The Order Meister*

PROJECTION QUOTED

- L. 31- (...) *caring for an ogre, "order meister," as she called him.* [This quotation gives voice to the female singer of "Mi ordenador". The narrator quotes the singer's words with irony in order to express their dissatisfaction with the real meaning of the phrase].
- L. 39, 40- *She said sadly: "Yesterday my order meister committed suicide"* [These are the singer's words in the song quoted by the narrator].
- L. 66- (...) *he would just say "love, love, love."* [In this case, "he" is the personification of the computer as a human uttering these words. As if it were a man foolishly in love].

REPORTED

- L. 26- *The song seemed to deal with female harassment and abuse*

L. 28, 29- *It seemed that a young woman was cursed to love a man who was a tyrant.*
[The first two examples report the narrator's thoughts. By using the verb "seem" the narrator gives account of his/her first impression of the lyrics which turned out to have a different connotation].

L. 31, 32- *At least, so it seemed to me.* [Same explanation as above].

L. 34, 35- *What will they think of next?* [The narrator is reporting his/her own feelings and by using the pronoun "they" he acknowledges other unknown sources of evaluation].

L. 38- (...) *the lady said something that jolted me* (...) [Here the narrator introduces the idea that new information will be given and creates and introduces an additional source of evaluation].

L. 58, 59- *A young woman (...) noticed that her computer began to act strangely.*

L. 59- *She sensed he was acting like a man.*

L. 60- *She felt watched by him; she felt embarrassed by his stares* (...) [In these last three examples the narrator reports what the woman felt and experienced].

L. 63, 64- (...) *(according to her): talking silly, laughing, messing up on the job, and even lying.* [By saying "according to her" the narrator establishes a clear boundary between his/her words and hers, he/she reports the singer's thoughts implying he does not agree].

MODALITY

L. 9- *She is not the word you knew.* [The use of negative polarity represents the fact that familiar words turn into strange ones whenever you realize it means something different; in this case, "*ordenador*" has another connotation in some other countries].

L. 12, 13- *The word is not your old friend anymore.* [By denying this the narrator does not allow other positions to speak and has the final word. the other voice is acknowledged but denied].

L. 18, 19- *The problem was that the Castilian connotation of this word did not figure in my South American vocabulary.* [This negative polarity exposes the idea that the representation the narrator had in mind was different from the picture other voices seem to have].

L. 23- *At first, I did not pay attention to the lyrics.* [Here, negative polarity makes the reader focus on the fact that the narrator was not aware of the lyrics content, in contrast to other people who might have paid attention].

- L. 36- *The matter would have ended there.* [The narrator would normally not care that much but there was still something disquieting].
- L. 38, 39- (...) *it simply did not square with the picture I had formed.* [The use of the adverb shows that there was definitely something wrong with the song for him/her and the negative polarity emphasizes the fact that the picture he had in mind was not that one].
- L. 43, 44- *Such things do happen* [This positive polarity reinforces the fact that love can be perverse and denies other voices which might claim these “things” are unlikely to happen. The narrator sounds assertive in his position].
- L. 44- *Because love can be perverse, as a curse.* [Love is capable of being perverse and the narrator assures it, probably from his/her experience].
- L. 42, 43- Why, in the first place, would a woman love a tyrant who ordered her around? [The narrator acknowledges different points of view might circulate around this state of affairs but does not understand the woman’s case and proposes that the reader questions her behavior].
- L. 45, 46- *Why wouldn’t she dance with joy instead?* [The use of this negative polarity questions the reasons why she is not happy, stating that her reaction is rather unlikely to happen in most of the cases but there is still an element of doubt].
- L. 46, 47- *On reflection I could answer that question also:* [The narrator is capable of explaining the situation, probably from having experienced it].
- L. 47, 48- (...) *because people in love can be like that, sentimental and irrational.* [Love is capable of being perverse and the narrator assures it, probably from his/her experience].
- L. 48, 49- *I had no answer for it.* [This negative places his voice in relation to an opposing one that does not think the same. He/she implies that some other people might find an answer but this was not his case].
- L. 61- (...) *even to the point that she had to turn him off.* [The woman had no other chance than to turn the machine off. It was not a matter of obligation but a matter of necessity].
- L. 65- *At times he also exhibited signs of jealousy (...)* [The narrator tracks the reader through time and states how often the computer would show signs of love].
- L. 66- (...) *he would just say “love, love, love.”* [This modal represents how often the computer would give the same answer].
- L. 78, 79- *She was not the one pining with love for a tyrant* [The negation indicates that there are other cases in which the woman is the one suffering, other situations in which people would have thought the same as the narrator. By denying this he/she does not take these voices on].

L. 80- *He, in turn, had to be the passive one, the driven one, reminiscent of the hapless lover of another age (...)* [This shows how obliged he was to be passive, meaning he had no other choice].

L. 82, 83- (...) *and could find no other solution to his hellish fate than suicide.* [This negation confronts the narrator's voice with an opposing one. He/she affirms that in this situation there would not be other possible way out than committing suicide. Any other contesting position is set aside].

CONCESSION CONTINUATIVES

L. 2-4- *Just when you think you know a word she suddenly reveals a different connotation that leaves you completely clueless.* [The narrator expects the reader to track this part of the story predicting that there is a sudden switch in this situation. As soon as you understand a word, you find out another connotation is given to it].

L. 9,10- *She has changed so much that you cannot even make out her meaning from context.* [It suggests that there is no possibility to figure out the meaning of it, as something very unlikely to happen].

L. 23- *At first, I did not pay attention to the lyrics.* [The narrator expects the reader to track this moment of the story by introducing this expression to demonstrate that the situation would change and attention will be given to the lyrics].

L. 51- (...) *and listen to it through and through once and for all.* [The narrator leads the reader to notice that finally the meaning would become clearer].

L. 53-55- (...) It so happens, in Spain (but only in Spain) an "*ordenador*" is a personal computer. [This continuative resource adjusts the reader's expectancy to understand that exclusively in Spain the denotation for "*ordenador*" is "computadora"].

L. 61- (...) *even to the point that she had to turn him off.* [This word shows the result was worse than expected: The woman got so fed up with his behaviour that she had no other choice than to turn it off].

L. 63, 64- (...) (*according to her*): *talking silly, laughing, messing up on the job, and even lying.* [This continuative resource counters the reader's expectation of what true love means: Lying should not be present among the usual signs of a person in love. Moreover, the computer's behaviour became so human that it gained the human capability to lie, thus, "even" also represents an element of surprise].

L. 66, 67- *One day, in the end, he simply blew a circuit.* [After a period of time or thought the computer finally reacted by blowing a circuit].

L. 68- *In her heart she just knew that he had committed suicide(...)* [By the use of this conjunction in a positive sentence the narrator claims that the singer really knew the computer died].

CONJUNCTIONS

L. 2-4- *Just when you think you know a word she suddenly reveals a different connotation that leaves you completely clueless.* [This adverb predicts a change that will happen sooner than expected as is the case of the word “ordenador” meaning something different all of the sudden].

L. 29-31- *Her song was, in fact, a lament for being trapped in the conflicts of reluctant love (...)* [On the contrary to the reader’s expectation the song was not an ode to love but a lament for being trapped in it].

L. 31, 32- *At least, so it seemed to me.* [The reader presupposes that is not the only meaning the narrator finds for the song].

L. 43- *But that was easy to answer: because, I told myself, such things do happen.* [The reader’s expectation is countered by the fact that the narrator could actually answer those questions that reeled his/her mind].

L. 48- *But the third question completely baffled me.* [The reader expects a contrast to the idea of the narrator understanding the lyrics of the song. The meaning of this idea can also be counted as a modality since it implies that the narrator is incapable of clarifying this situation to the reader].

L. 53-55- (...) It so happens, in Spain (but only in Spain) an *ordenador* is a personal computer - *although I did not know this at the time.* [With the use of this conjunction the narrator introduces a statement that expresses a contrary idea in the past: He was not aware that in another country the connotation of the word was different; otherwise he would not have faced this conflict with meaning].

L. 70- *It is strange, but true, to admit that I actually learned this connotation of the word(...)* [With this conjunction the reader expects a contrast to the first statement. The narrator claims that the significance is peculiar, but confesses he inferred the meaning of the word from a song. Hence, the readers expect the narrator to be confused by that fact].

3.3. Appendix Voice A *Pair of Silk Stockings*

PROJECTION QUOTED

L. 57- “Do you think there are any eights and-and-a-half among these?”

L. 64- “A dollar and ninety-eight cents.”

L. 64,65- “Well I’ll take this pair.”

L. 22-24- The neighbors sometimes talked of certain “better days” that little Mrs. Sommers had known before she had ever thought of being Mrs. Sommers.

REPORTED

L. 1-5- Mrs. Sommers one day found herself the *unexpected* possessor of fifteen dollars. It *seemed to her* a very large amount of money, and the way in which it stuffed and bulged her worn old porte-monnaie gave her a *feeling* of importance such as she had not enjoyed for years. The question of investment was one that occupied her greatly. [Here in the very first paragraph the narrator decides to report Mrs. Sommers feelings and thoughts foregrounding what is to follow in the story].

L. 17-19- She had seen some beautiful patterns, veritable bargains in the shop windows. And still there would be left enough for new stockings—two pairs apiece—and what darning that would save for a while! [This example represents how tired Mrs. Sommers was for living a life without enough money to spend].

L. 78- How good was the touch of the raw silk to her flesh!

L. 89, 90- She wanted an excellent and stylish fit, she *told* the young fellow who served her

L. 146- *It is safe to say* there was no one present who bore quite the attitude which Mrs. Sommers did to her surroundings. She gathered in the whole—stage and players and people in one wide impression, and absorbed it and enjoyed it. [The narrator does not take responsibility for his/her evaluation but uses positive polarity to avoid disagreement regarding this matter. Mrs. Sommers knows about plays and she certainly is capable of enjoying it].

MODALIZATION

L. 7, 8- She *did not* wish to act hastily, to do anything she *might* afterward regret. [The negative polarity implies that she could make an injudicious use of the money but her conscience indicates her otherwise. The presence of the modal “might” entertains the possibility that Madame Zilensky misuses the money she found].

L. 12-20- A dollar or two *should be* added to the price *usually* paid for Janie’s shoes, which *would insure* their lasting an appreciable time longer than they *usually did*. She *would buy* so and so many yards of percale for new shirt waists for the boys and Janie and Mag. She had intended to make the old ones do by skillful patching. Mag *should*

have another gown. She had seen some beautiful patterns, veritable bargains in the shop windows. And still there *would be left* enough for new stockings—two pairs apiece—and what darning that *would save* for a while! She *would get* caps for the boys and sailorhats for the girls. [In this example other voices are acknowledged related to the obligations Mrs. Sommers have to fulfill and the probabilities she has to do it].

L. 19, 20- She *would get* caps for the boys and sailor-hats for the girls. [same explanation as above].

L. 22-24- The neighbors sometimes talked of certain “better days” that little Mrs. Sommers had known before she had *ever* thought of being Mrs. Sommers. [The reader's expectation is that Mrs. Sommers marries a wealthier person: how unusual this is]. L.

25- She herself indulged in no such morbid retrospection.

L. 26- She had no time—

L. 26- no second of time to devote to the past. [These three examples show that Mrs. Sommers actually spends most of her time thinking about her “better times”. The statements are not true].

L. 30-32- Mrs. Sommers was one who knew the value of bargains; who *could* stand for hours making her way inch by inch toward the desired object that was selling below cost. She *could* elbow her way if need be... [This represents her ability to get what she wants or needs]. She wore *no* gloves. [At the time, to wear gloves meant to be fashionable and to be part of high-class society. Someone like Mrs. Sommers should have worn these but she couldn't afford them because of her present situation].

L. 72, 73- She *was not* going through any acute mental process or reasoning with herself, (...)

L. 72, 73- (...) *nor was* she striving to explain to her satisfaction the motive of her action.

L. 74- She *was not* thinking at all. [These last three examples invoke other voices, challenging potential dissenters to disagree because other people would have done exactly the opposite].

L. 84- The clerk *could not* make her out (...)

L. 84, 85- (...) he *could not* reconcile her shoes with her stockings. [These two examples mean that it was unusual that a person wearing her clothes and shoes could be wearing expensive stocking. It was contradictory].

L. 85, 86- She was not too easily pleased. [Most people would have thought, by judging her appearance, that anything would be better than the rags she was wearing and therefore, she would be really pleased].

L. 88, 89- Her foot and ankle looked very pretty. She *could not* realize that they belonged to her and were a part of herself. [This represents the idea that Mrs. Sommers was not sure of who she was and that there was no beauty in her].

L. 90-92- She did not mind the difference of a dollar or two more in the price so long as she got what she desired. [Negative polarity which means that some people would disagree with her shopping spree when she has a whole family to dress and to please].

L. 93- *It was a long time* since Mrs. Sommers had been fitted with gloves.

L. 94, 95- *On rare occasions* when she had bought a pair they were always “bargains,” [These two examples show how unusual it was for Mrs. Sommers to actually buy something of good quality. It is as if the narrator is seeking alignment with the readership].

L. 111- *Another time* she *would* have stilled the cravings for food until reaching her own home, where she *would* have brewed herself a cup of tea and taken a snack of anything that was available. [Readers are positioned to reflect upon all of her sacrifices in order to understand her craving for food that matches her tastes].

L. 120, 121- When she entered her appearance *created no surprise, no consternation*, as she had half feared it might. [This was so because to that restaurant go people of fashion, not her].

L. 123- She *did not* want a profusion. [as readers might expect because it was what she usually has].

L. 129, 130- There were quiet ladies and gentlemen, who *did not notice* her, lunching at the small tables like her own. [There is a possibility that people overtly ignore her because they did not recognize her as being one of them; may be because she is a lowclass citizen].

L. 136- The price of it made *no* difference. [Readers are meant to believe that she may be preoccupied for the price of her meal but she is not].

CONCESSION CONJUNCTION

L. 6, 7- (...) she walked about apparently in a dreamy state, *but* really absorbed in speculation and calculation. [This means that she knew exactly what she wanted to do with the money in spite of superficial image readers might have created about her due to the opening paragraph of the story].

L. 8-11- *But* it was during the still hours of the night when she lay awake revolving plans in her mind that *she seemed* to see her way clearly toward a proper and judicious use of the money. [Same explanation as above].

L. 27-29- A vision of the future like some dim, gaunt monster sometimes appalled her, but luckily tomorrow never comes. [Readers think she would buy what her family needs. Instead, she does not think about it and lives for today].

L. 32-36- She had learned to clutch a piece of goods and hold it and stick to it with persistence and determination till her turn came to be served, no matter when it came. *But* that day she was a little faint and tired. [The writer has created an image incapable of missing a chance to get good things for little money but in fact, it was not always the case].

L. 97-102- *Now* she rested her elbow on the cushion of the glove counter [...] *But* there were other places where money might be spent. [Readers at this point of the story may expect Mrs. Sommers to stop buying things. Instead, she continues thinking what to buy].

L. 141-143- *It was a little later* when she entered the theatre, the play had begun and the house seemed to her to be packed. *But* there were vacant seats [...]. [people usually get play tickets in advance and wear formal clothes to be admitted and this is not Mrs. Sommers' case so it is a situation unlikely to happen].

CONTINUATIVES

L. 17, 18- She had seen some beautiful patterns, veritable bargains in the shop windows. And *still* there would be left enough for new stockings—two pairs apiece—and what darning that would save for a while! [Readers might think here that Mrs. Sommers would spend all of her money at once but actually there is more money than expected].

L. 20-22- The vision of her little brood looking fresh and dainty and new for once in their lives excited her and made her restless and wakeful with anticipation. [The counter expectation is that Mrs. Sommers children are always looking fresh and dainty because she knows the value of good things but her children do not actually look like that at all].

L. 50-53- (...) a young girl who stood behind the counter asked her if she wished to examine their line of silk hosiery. She smiled, *just* as if she had been asked to inspect a tiara of diamonds with the ultimate view of purchasing it. *But* she went on feeling the soft, shiny luxurious things... [The narrator here puts readers in the position of knowing the hybrid subjectivity of the character. She thinks she knows about good quality and expensive things but she is extremely surprised by a pair of silk stockings and other luxurious things].

L. 68, 69- Mrs. Sommers after that did not move in the direction of the bargain counter. [The readers expect Mrs. Sommers to continue buying bargains].

L. 70-72- Here, in a retired corner, she exchanged her cotton stockings for the new silk ones which she had *just* bought. [This counters the readers' prediction that she would wait to get home to wear them].

L. 130- The damask was *even* more spotless than it had seemed through the window, and the crystal more sparkling. [The food is of better quality than she expected].

L. 139- There was *still* money in her purse, and her next temptation presented itself in the shape of a matinée poster. [The narrator uses this source to counter readers' expectations that the money would be no money after such an expensive meal].

4. Appendix Scanned short stories with line numbers.

4.1. Madame Zilensky and the King of Finland

Carson McCullers

Madame Zilensky and the King of Finland

1 To Mr Brook, the head of the music department at
2 Ryder College, was due all the credit for getting Madame
3 Zilensky on the faculty. The college considered itself
4 fortunate; her reputation was impressive, both as a com-
5 poser and as a pedagogue. Mr Brook took on himself the
6 responsibility of finding a house for Madame Zilensky,
7 a comfortable place with a garden, which was conven-
8 ient to the college and next to the apartment house where
9 he himself lived.

10 No one in Westbridge had known Madame Zilensky
11 before she came. Mr Brook had seen her pictures in musi-
12 cal journals, and once he had written to her about the
13 authenticity of a certain Buxtehude manuscript. Also,
14 when it was being settled that she was to join the faculty,
15 they had exchanged a few cables and letters on practical
16 affairs. She wrote in a clear, square hand, and the only
17 thing out of the ordinary in these letters was the fact that
18 they contained an occasional reference to objects and per-
19 sons altogether unknown to Mr Brook, such as 'the yel-
20 low cat in Lisbon' or 'poor Heinrich'. These lapses Mr
21 Brook put down to the confusion of getting herself and
22 her family out of Europe.

23 Mr Brook was a somewhat pastel person; years of
24 Mozart minuets, of explanations about diminished
25 sevenths and minor triads, had given him a watchful
26 vocational patience. For the most part, he kept to him-
27 self. He loathed academic fiddle-faddle and committees.
28 Years before, when the music department had decided
29 to gang together and spend the summer in Salzburg, Mr
30 Brook sneaked out of the arrangement at the last

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31 moment and took a solitary trip to Peru. He had a few
32 eccentricities himself and was tolerant of the peculiarities
33 of others; indeed, he rather relished the ridiculous.
34 Often, when confronted with some grave and incongru-
35 ous situation, he would feel a little inside tickle, which
36 stiffened his long, mild face and sharpened the light in
37 his grey eyes.

38 Mr Brook met Madame Zilensky at the Westbridge
39 station a week before the beginning of the fall semester.
40 He recognized her instantly. She was a tall, straight
41 woman with a pale and haggard face. Her eyes were
42 deeply shadowed and she wore her dark, ragged hair
43 pushed back from her forehead. She had large, delicate
44 hands, which were very grubby. About her person, as a
45 whole there was something noble and abstract that made
46 Mr Brook draw back for a moment and stand nervously
47 undoing his cuff-links. In spite of her clothes - a long,
48 black skirt and a broken-down old leather jacket - she
49 made an impression of vague elegance. With Madame
50 Zilensky were three children, boys between the ages of
51 ten and six, all blond, blank-eyed, and beautiful. There
52 was one other person, an old woman who turned out
53 later to be the Finnish servant.

54 This was the group he found at the station. The only
55 luggage they had with them was two immense boxes of
56 manuscripts, the rest of their paraphernalia having been
57 forgotten in the station at Springfield when they changed
58 trains. This is the sort of thing that can happen to anyone.
59 When Mr Brook got them all into a taxi, he thought the
60 worst difficulties were over, but Madame Zilensky sud-
61 denly tried to scramble over his knees and get out of the
62 door.

63 'My God!' she said. 'I left my - how do you say? -
64 my tick-tick-tick -'

65 'Your watch?' asked Mr Brook.
 66 'Oh, no!' she said vehemently. 'You know, my tick-
 67 tick-tick,' and she waved her forefinger from side to side,
 68 pendulum fashion.
 69 'Tick-tick,' said Mr Brook, putting his hands to his
 70 forehead and closing his eyes. 'Could you possibly mean
 71 a metronome?'
 72 'Yes! Yes! I think I must have lost it there where we
 73 changed trains.'
 74 Mr Brook managed to quiet her. He even said, with
 75 a kind of dazed gallantry, that he would get her another
 76 one the next day. But at the time he was bound to admit
 77 to himself that there was something curious about this
 78 panic over a metronome when there was all the rest of
 79 the lost luggage to consider.

80 The Zilensky ménage moved into the house next door,
 81 and on the surface everything was all right. The boys
 82 were quiet children. Their names were Sigmund, Boris,
 83 and Sammy. They were always together and they fol-
 84 lowed each other around Indian file, Sigmund usually
 85 the first. Among themselves they spoke a desperate-
 86 sounding family Esperanto made up of Russian, French,
 87 Finnish, German, and English; when other people were
 88 around, they were strangely silent. It was not any one
 89 thing that the Zilenskys did or said that made Mr Brook
 90 uneasy. There were just little incidents. For example,
 91 something about the Zilensky children subconsciously
 92 bothered him when they were in a house, and finally he
 93 realized that what troubled him was the fact that the
 94 Zilensky boys never walked on a rug; they skirted it
 95 single file on the bare floor, and if the room was carpeted,
 96 they stood in the doorway and did not go inside. Another
 97 thing was this: weeks passed and Madame Zilensky

98 seemed to make no effort to get settled or to furnish the
 99 house with anything more than a table and some beds.
 100 The front door was left open day and night, and soon the
 101 house began to take on a queer, bleak look like that of a
 102 place abandoned for years.
 103 The college had every reason to be satisfied with
 104 Madame Zilensky. She taught with a fierce insistence.
 105 She could become deeply indignant if some Mary Owens
 106 or Bernadine Smith would not clean up her Scarlatti
 107 trills. She got hold of four pianos for her college studio
 108 and set four dazed students to playing Bach fugues to-
 109 gether. The racket that came from her end of the depart-
 110 ment was extraordinary, but Madame Zilensky did not
 111 seem to have a nerve in her, and if pure will and effort
 112 can get over a musical idea, then Ryder College could
 113 not have done better. At night Madame Zilensky worked
 114 on her twelfth symphony. She seemed never to sleep; no
 115 matter what time of night Mr Brook happened to look
 116 out of his sitting-room window, the light in her studio
 117 was always on. No, it was not because of any professional
 118 consideration that Mr Brook became so dubious.
 119 It was in late October when he felt for the first time
 120 that something was unmistakably wrong. He had
 121 lunched with Madame Zilensky and had enjoyed him-
 122 self, as she had given him a very detailed account of an
 123 African safari she had made in 1928. Later in the after-
 124 noon she stopped in at his office and stood rather ab-
 125 stractly in the doorway.
 126 Mr Brook looked up from his desk and asked, 'Is
 127 there anything you want?'
 128 'No, thank you,' said Madame Zilensky. She had a
 129 low, beautiful, sombre voice. 'I was only just wonder-
 130 ing. You recall the metronome. Do you think perhaps
 131 that I might have left it with that French?'

132 'Who?' asked Mr Brook.
 133 'Why, that French I was married to,' she answered.
 134 'Frenchman,' Mr Brook said mildly. He tried to
 135 imagine the husband of Madame Zilensky, but his mind
 136 refused. He muttered half to himself, 'The father of
 137 the children.'
 138 'But no,' said Madame Zilensky with decision. 'The
 139 father of Sammy.'
 140 Mr Brook had a swift prescience. His deepest instincts
 141 warned him to say nothing further. Still, his respect for
 142 order, his conscience, demanded that he ask, 'And the
 143 father of the other two?'
 144 Madame Zilensky put her hand to the back of her
 145 head and ruffled up her short, cropped hair. Her face
 146 was dreamy, and for several moments she did not an-
 147 swer. Then she said gently, 'Boris is of a Pole who
 148 played the piccolo.'
 149 'And Sigmund?' he asked. Mr Brook looked over his
 150 orderly desk, with the stack of corrected papers, the three
 151 sharpened pencils, the ivory-elephant paperweight.
 152 When he glanced up at Madame Zilensky, she was ob-
 153 viously thinking hard. She gazed around at the corners
 154 of the room, her brows lowered and her jaw moving
 155 from side to side. At last she said, 'We were discussing
 156 the father of Sigmund?'
 157 'Why, no,' said Mr Brook. 'There is no need to do
 158 that.'
 159 Madame Zilensky answered in a voice both dignified
 160 and final. 'He was a fellow-countryman.'
 161 Mr Brook really did not care one way or the other. He
 162 had no prejudices; people could marry seventeen times
 163 and have Chinese children so far as he was concerned.
 164 But there was something about this conversation with
 165 Madame Zilensky that bothered him. Suddenly he under-

166 stood. The children didn't look at all like Madame Zilen-
 167 sky, but they looked exactly like each other, and as they
 168 all had different fathers, Mr Brook thought the resem-
 169 blance astonishing.
 170 But Madame Zilensky had finished with the subject.
 171 She zipped up her leather jacket and turned away.
 172 'That is exactly where I left it,' she said, with a quick
 173 nod. 'Chez that French.'
 174 Affairs in the music department were running
 175 smoothly. Mr Brook did not have any serious embarrass-
 176 ments to deal with, such as the harp teacher last year who
 177 had finally eloped with a garage mechanic. There was
 178 only this nagging apprehension about Madame Zilensky.
 179 He could not make out what was wrong in his relations
 180 with her or why his feelings were so mixed. To begin
 181 with, she was a great globe-trotter, and her conversa-
 182 tions were incongruously seasoned with references to
 183 far-fetched places. She would go along for days without
 184 opening her mouth, prowling through the corridor with
 185 her hands in the pockets of her jacket and her face locked
 186 in meditation. Then suddenly she would buttonhole Mr
 187 Brook and launch out on a long, voluble monologue, her
 188 eyes reckless and bright and her voice warm with eager-
 189 ness. She would talk about anything or nothing at all.
 190 Yet, without exception, there was something queer, in a
 191 slanted sort of way, about every episode she ever men-
 192 tioned. If she spoke of taking Sammy to the barbershop,
 193 the impression she created was just as foreign as if she
 194 were telling of an afternoon in Baghdad. Mr Brook could
 195 not make it out.
 196 The truth came to him very suddenly, and the truth
 197 made everything perfectly clear, or at least clarified the
 198 situation. Mr Brook had come home early and lighted

199 a fire in the little grate in his sitting-room. He felt com-
 200 fortable and at peace that evening. He sat before the fire
 201 in his stockings feet, with a volume of William Blake
 202 on the table by his side, and he had poured himself a
 203 half-glass of apricot brandy. At ten o'clock he was drows-
 204 ing cosily before the fire, his mind full of cloudy phrases
 205 of Mahler and floating half-thoughts. Then all at once,
 206 out of this delicate stupor, four words came to his mind:
 207 'The King of Finland.' The words seemed familiar, but
 208 for the first moment he could not place them. Then all
 209 at once he tracked them down. He had been walking
 210 across the campus that afternoon when Madame Zilen-
 211 sky stopped him and began some preposterous rigmarole,
 212 to which he had only half listened; he was thinking about
 213 the stack of canons turned in by his counterpoint class.
 214 Now the words, the inflections of her voice, came back
 215 to him with insidious exactitude. Madame Zilensky had
 216 started off with the following remark: 'One day, when
 217 I was standing in front of a *pâtisserie*, the King of Fin-
 218 land came by in a sled.'

219 Mr Brook jerked himself up straight in his chair and
 220 put down his glass of brandy. The woman was a patho-
 221 logical liar. Almost every word she uttered outside of
 222 class was an untruth. If she worked all night, she would
 223 go out of her way to tell you she spent the evening at the
 224 cinema. If she ate lunch at the Old Tavern, she would
 225 be sure to mention that she had lunched with her children
 226 at home. The woman was simply a pathological liar,
 227 and that accounted for everything.

228 Mr Brook cracked his knuckles and got up from his
 229 chair. His first reaction was one of exasperation. That
 230 day after day Madame Zilensky would have the gall
 231 to sit there in his office and deluge him with her outrage-
 232 ous falsehoods! Mr Brook was intensely provoked. He

233 walked up and down the room, then he went into his
 234 kitchenette and made himself a sardine sandwich.

235 An hour later, as he sat before the fire, his irritation
 236 had changed to a scholarly and thoughtful wonder. What
 237 he must do, he told himself, was to regard the whole
 238 situation impersonally and look on Madame Zilensky
 239 as a doctor looks on a sick patient. Her lies were of the
 240 guileless sort. She did not dissimulate with any intention
 241 to deceive, and the untruths she told were never used to
 242 any possible advantage. That was the maddening thing;
 243 there was simply no motive behind it all.

244 Mr Brook finished off the rest of the brandy. And
 245 slowly, when it was almost midnight, a further under-
 246 standing came to him. The reason for the lies of Madame
 247 Zilensky was painful and plain. All her life long
 248 Madame Zilensky had worked - at the piano, teaching,
 249 and writing those beautiful and immense twelve sym-
 250 phonics. Day and night she had drudged and struggled
 251 and thrown her soul into her work, and there was not
 252 much of her left over for anything else. Being human,
 253 she suffered from this lack and did what she could to
 254 make up for it. If she passed the evening bent over a
 255 table in the library and later declared that she had spent
 256 that time playing cards, it was as though she had man-
 257 aged to do both those things. Through the lies, she lived
 258 vicariously. The lies doubled the little of her existence
 259 that was left over from work and augmented the little
 260 rag-end of her personal life.

261 Mr Brook looked into the fire, and the face of
 262 Madame Zilensky was in his mind - a severe face, with
 263 dark, weary eyes and delicately disciplined mouth. He
 264 was conscious of a warmth in his chest, and a feeling of
 265 pity, protectiveness, and dreadful understanding. For
 266 a while he was in a state of lovely confusion.

267 Later on he brushed his teeth and got into his pyjamas.
 268 He must be practical. What did this clear up? That
 269 French, the Pole with the piccolo, Baghdad? And the
 270 children, Sigmund, Boris, and Sammy - who were they?
 271 Were they really her children after all, or had she sim-
 272 ply rounded them up from somewhere? Mr Brook
 273 polished his spectacles and put them on the table by his
 274 bed. He must come to an immediate understanding with
 275 her. Otherwise, there would exist in the department a
 276 situation which could become most problematical. It was
 277 two o'clock. He glanced out of his window and saw
 278 that the light in Madame Zilensky's workroom was still
 279 on. Mr Brook got into bed, made terrible faces in the
 280 dark, and tried to plan what he would say next day.
 281 Mr Brook was in his office by eight o'clock. He sat
 282 hunched up behind his desk, ready to trap Madame
 283 Zilensky as she passed down the corridor. He did not
 284 have to wait long, and as soon as he heard her foot-
 285 steps he called out her name.
 286 Madame Zilensky stood in the doorway. She looked
 287 vague and jaded. 'How are you? I had such a fine
 288 night's rest,' she said.
 289 'Pray be seated, if you please,' said Mr Brook. 'I
 290 would like a word with you.'
 291 Madame Zilensky put aside her portfolio and leaned
 292 back wearily in the armchair across from him. 'Yes?'
 293 she asked.
 294 'Yesterday you spoke to me as I was walking across
 295 the campus,' he said slowly. 'And if I am not mistaken,
 296 I believe you said something about a pastry shop and the
 297 King of Finland. Is that correct?'
 298 Madame Zilensky turned her head to one side and
 299 stared retrospectively at a corner of the window-sill.
 300 'Something about a pastry shop,' he repeated.

301 Her tired face brightened. 'But of course,' she said
 302 eagerly. 'I told you about the time I was standing in
 303 front of this shop and the King of Finland -'
 304 'Madame Zilensky!' Mr Brook cried. 'There is no
 305 King of Finland.'
 306 Madame Zilensky looked absolutely blank. Then,
 307 after an instant, she started off again. 'I was standing
 308 in front of Bjarne's *paisserie* when I turned away from
 309 the cakes and suddenly saw the King of Finland -'
 310 'Madame Zilensky, I just told you that there is no
 311 King of Finland.'
 312 'In Helsingfors,' she started off again desperately, and
 313 again he let her get as far as the King, and then no far-
 314 ther.
 315 'Finland is a democracy,' he said. 'You could not pos-
 316 sibly have seen the King of Finland. Therefore, what
 317 you have just said is an untruth. A pure untruth.'
 318 Never afterwards could Mr Brook forget the face of
 319 Madame Zilensky at that moment. In her eyes there was
 320 astonishment, dismay, and a sort of cornered horror.
 321 She had the look of one who watches his whole interior
 322 world split open and disintegrate.
 323 'It is a pity,' said Mr Brook with real sympathy.
 324 But Madame Zilensky pulled herself together. She
 325 raised her chin and said coldly, 'I am a Finn.'
 326 'That I do not question,' answered Mr Brook. On
 327 second thought, he did question it a little.
 328 'I was born in Finland and I am a Finnish citizen.'
 329 'That may very well be,' said Mr Brook in a rising
 330 voice.
 331 'In the war,' she continued passionately, 'I rode a
 332 motor-cycle and was a messenger.'
 333 'Your patriotism does not enter into it.'
 334 'Just because I am getting out the first papers -'

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335 'Madame Zilensky!' said Mr Brook. His hands
336 grasped the edge of the desk. 'That is only an irrele-
337 vant issue. The point is that you maintained and testi-
338 fied that you saw - that you saw -' But he could not fin-
339 ish. Her face stopped him. She was deadly pale and there
340 were shadows around her mouth. Her eyes were wide
341 open, doomed, and proud. And Mr Brook felt suddenly
342 like a murderer. A great commotion of feelings - under-
343 standing, remorse, and unreasonable love - made him
344 cover his face with his hands. He could not speak until
345 this agitation in his insides quietened down, and then he
346 said very faintly, 'Yes. Of course. The King of Finland.
347 And was he nice?'

348 An hour later, Mr Brook sat looking out of the window
349 of his office. The trees along the quiet Westbridge street
350 were almost bare, and the grey buildings of the college
351 had a calm, sad look. As he idly took in the familiar
352 scene, he noticed the Drakes' old Airedale waddling
353 along down the street. It was a thing he had watched a
354 hundred times before, so what was it that struck him as
355 strange? Then he realized with a kind of cold surprise
356 that the old dog was running along backwards. Mr
357 Brook watched the Airedale until he was out of sight,
358 then resumed his work on the canons which had been
359 turned in by the class in counterpoint.

4.2. The Order Meister

Stories That Words Told Me

23 At first I did not pay attention to the lyrics. I listened
24 disconnected interest, catching phrases now and then, forming an
25 incomplete picture. And my first warped impression was disquieting.
26 The song seemed to deal with female harassment and abuse—a subject
27 that distanced me from the song and made me not pay attention to
28 the details. It seemed that a young woman was cursed to love a man
29 who was a tyrant, who bossed her and ordered her around. Her song
30 was, in fact, a lament for being trapped in the conflicts of reluctant
31 love, caring for an ogre, or an “order meister,” as she called him. At
32 least so it seemed to me. My first reaction was one of contempt for
33 the song. What a pity, I told myself, to waste such a beautiful melody
34 on a deplorable situation unworthy of a song. What will they think
35 of next?

36 The matter would have ended there—with my discarding the
37 song to the bin of oblivion and throwing away the key—except that
38 towards the end of the song the lady said something that jolted me; it
39 simply did not square with the picture I had formed. She said sadly:
40 “Yesterday my order meister committed suicide.”

41 What? How could he? My mind then reeled with questions.
42 Why, in the first place, would a woman love a tyrant who ordered
43 her around? But that was easy to answer: because, I told myself, such
44 things do happen, because love can be perverse, as a curse. Second,
45 why—if he was a tyrant—would she rue his death? Why wouldn't she
46 dance with joy instead? On reflection I could answer that question
47 also: because people in love can be like that, sentimental and irratio-
48 nal. But the third question completely baffled me. I had no answer
49 for it. Why would the “order meister” commit suicide? That was
50 implausible, and out of character. I decided to pay attention to the
51 song and listen to it through and through once and for all, digest-
52 ing it word for word till it made sense. As I did so the lyrics became
53 weirder before they became clear because, it so happens, in Spain (but

The Order Meister

1 Words are chameleon-like, changing according to their environ-
2 ment, and camouflaging themselves beyond recognition at times. Just
3 when you think you know a word, she suddenly reveals a different
4 connotation that leaves you completely clueless. She is a different
5 word sporting the same trappings and spelling of a word you knew.
6 This is especially true of those words which live double lives: one life
7 in your country, and another beyond the border, beyond the sea.
8 When you run into one such word, she acts like she doesn't know
9 you. She is not the word you knew. She is a stranger. She has changed
10 so much that you cannot even make out her meaning from context.
11 You are left befuddled, unable to reconcile its usage with your un-
12 derstanding of the word's meaning. The word is not your old friend
13 anymore. She makes a fool of you and jars you.

14 So it was with the Spanish word “ordenador.” I encountered its
15 strange new meaning in the lyrics of a song in the 1980s. The well-
16 known Spanish singer Paloma San Basilio sang it. Musically, the
17 song was sweet and melodious, with the plaintive feel of a romantic
18 ballad. The problem was that the Castilian connotation of this word
19 did not figure in my South American vocabulary. To my mind the
20 title of the song, “Mi Ordenador,” translated as: “My Order Giver,”
21 or, “My Order Meister.” I took it to be about a man who was bossy,
22 demanding, and abusive.

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E. L. Albán

only in Spain) an *ordenador* is a personal computer—although I did not know this at the time. In the rest of the Spanish-speaking world a PC is known as a *computadora*, which is closer to the American word “computer.” Here is a synopsis of the song.

A young woman living alone in her apartment noticed that her computer began to act strangely. She sensed he was acting like a man; she felt watched by him; she felt embarrassed by his stares, feeling naked at times, even to the point that she had to turn him off. The computer got progressively worse, acting not only as if he were a man but a man in love, giving all the usual male signs (according to her): talking silly, laughing, messing up on the job, and even lying. At times he also exhibited signs of jealousy, and when she asked him to explain himself he would just say: “love, love, love.” One day, in the end, he simply blew a circuit and turned off his screen for good. In her heart she just knew that he had committed suicide, and she was very, very sad.

It is strange, but true, to admit that I actually learned this connotation of the word by inferring it from a song in the late 1980s. Up to then, as far as I was concerned, an *ordenador* stood for an order-giver, period! It was difficult for me to accept the word as an order-taker. The transition from order-giver to order-taker that the song required was mentally tortuous because it changed the human image so diametrically, from a tyrant to the servile character of a subservient factotum. Moreover, for me the switch was quite ironic. She, it turned out, was the bossy one. She was not the one pining with love for a tyrant, nor was she the one ordered about but the order-giver. He, in turn, had to be the passive one, the driven one, reminiscent of the hapless lover of another age, the poor eunuch slave who fell in love with his boss, his queen, Cleopatra, and could find no other solution to his hellish fate than suicide.

4.3. A Pair of Silk Stockings

27 present absorbed her every faculty. A vision of the future like some dim,
28 gaunt monster sometimes appalled her, but luckily to-morrow never
29 comes.

30 Mrs. Sommers was one who knew the value of bargains; who could
31 stand for hours making her way inch by inch toward the desired object
32 that was selling below cost. She could elbow her way if need be; she
33 had learned to clutch a piece of goods and hold it and stick to it
34 with persistence and determination till her turn came to be served, no
35 matter when it came.

36 But that day she was a little faint and tired. She had swallowed a light
37 luncheon — not when she came to think of it, between getting the chil-
38 dren fed and the place righted, and preparing herself for the shopping
39 bout, she had actually forgotten to eat any luncheon at all!

40 She sat herself upon a revolving stool before a counter that was com-
41 paratively deserted, trying to gather strength and courage to charge
42 through an eager multitude that was besieging breast-works of shirting
43 and figured lawn. An all-gone limp feeling had come over her and
44 she rested her hand aimlessly upon the counter. She wore no gloves. By
45 degrees she grew aware that her hand had encountered something very
46 soothing, very pleasant to touch. She looked down to see that her hand
47 lay upon a pile of silk stockings. A placard near by announced that they
48 had been reduced in price from two dollars and fifty cents to one dollar
49 and ninety-eight cents; and a young girl who stood behind the counter
50 asked her if she wished to examine their line of silk hosiery. She smiled,
51 just as if she had been asked to inspect a tiara of diamonds with the
52 ultimate view of purchasing it. But she went on feeling the soft, sheeny
53 luxurious things — with both hands now, holding them up to see them
54 glisten, and to feel them glide serpent-like through her fingers.

55 Two hectic blotches came suddenly into her pale cheeks. She
56 looked up at the girl.

57 "Do you think there are any eights-and-a-half among these?"

58 There were any number of eights-and-a-half. In fact, there were
59 more of that size than any other. Here was a light-blue pair; there were
60 some lavender, some all black and various shades of tan and gray. Mrs.
61 Sommers selected a black pair and looked at them very long and
62 closely. She pretended to be examining their texture, which the clerk
63 assured her was excellent.

64 "A dollar and ninety-eight cents," she mused aloud. "Well, I'll take
65 this pair." She handed the girl a five-dollar bill and waited for her
66 change and for her parcel. What a very small parcel it was! It seemed
67 lost in the depths of her shabby old shopping-bag.

68 Mrs. Sommers after that did not move in the direction of the bargain
69 counter. She took the elevator, which carried her to an upper floor into

A PAIR OF SILK STOCKINGS

Kate Chopin

1 LITTLE MRS. SOMMERS one day found herself the unexpected posses-
2 sor of fifteen dollars. It seemed to her a very large amount of money,
3 and the way in which it stuffed and bulged her worn old *porte-monnaie*
4 gave her a feeling of importance such as she had not enjoyed for years.

5 The question of investment was one that occupied her greatly. For a
6 day or two she walked about apparently in a dreamy state, but really
7 absorbed in speculation and calculation. She did not wish to act hastily,
8 to do anything she might afterward regret. But it was during the still
9 hours of the night when she lay awake revolving plans in her mind that
10 she seemed to see her way clearly toward a proper and judicious use of
11 the money.

12 A dollar or two should be added to the price usually paid for Janie's
13 shoes, which would insure their lasting an appreciable time longer
14 than they usually did. She would buy so and so many yards of percale
15 for new shirt waists for the boys and Janie and Mag. She had intended
16 to make the old ones do by skilful patching. Mag should have another
17 shop windows. And still there would be left enough for new stockings
18 — two pairs apiece — and what darning that would save for a while! She
19 would get caps for the boys and sailor-hats for the girls. The vision of
20 her little brood looking fresh and dainty and new for once in their lives
21 excited her and made her restless and wakeful with anticipation.

22 The neighbors sometimes talked of certain "better days" that little
23 Mrs. Sommers had known before she had ever thought of being Mrs.
24 Sommers. She herself indulged in no such morbid retrospection. She
25 had no time — no second of time to devote to the past. The needs of the

70 the region of the ladies' waiting-rooms. Here, in a retired corner, she
 71 exchanged her cotton stockings for the new silk ones which she had
 72 just bought. She was not going through any acute mental process or
 73 reasoning with herself, nor was she striving to explain to her satisfaction
 74 the motive of her action. She was not thinking at all. She seemed for
 75 the time to be taking a rest from that laborious and fatiguing function
 76 and to have abandoned herself to some mechanical impulse that
 77 directed her actions and freed her of responsibility.
 78 How good was the touch of the raw silk to her flesh! She felt like
 79 lying back in the cushioned chair and reveling for a while in the lux-
 80 ury of it. She did for a little while. Then she replaced her shoes, rolled
 81 the cotton stockings together and thrust them into her bag. After doing
 82 this she crossed straight over to the shoe department and took her seat
 83 to be fitted.

84 She was fastidious. The clerk could not make her out; he could not
 85 reconcile her shoes with her stockings, and she was not too easily
 86 pleased. She held back her skirts and turned her feet one way and her
 87 head another way as she glanced down at the polished, pointed-tipped
 88 boots. Her foot and ankle looked very pretty. She could not realize that
 89 they belonged to her and were a part of herself. She wanted an excel-
 90 lent and stylish fit, she told the young fellow who served her, and she
 91 did not mind the difference of a dollar or two more in the price so long
 92 as she got what she desired.

93 It was a long time since Mrs. Sommers had been fitted with gloves.
 94 On rare occasions when she had bought a pair they were always "bar-
 95 gains", so cheap that it would have been preposterous and unreason-
 96 able to have expected them to be fitted to the hand.

97 Now she rested her elbow on the cushion of the glove counter, and
 98 a pretty, pleasant young creature, delicate and deft of touch, drew a
 99 long-wristed "kid" over Mrs. Sommers' hand. She smoothed it down
 100 over the wrist and buttoned it neatly, and both lost themselves for a sec-
 101 ond or two in admiring contemplation of the little symmetrical gloved
 102 hand. But there were other places where money might be spent.

103 There were books and magazines piled up in the window of a stall a
 104 few paces down the street. Mrs. Sommers bought two high-priced mag-
 105 azines such as she had been accustomed to read in the days when she
 106 had been accustomed to other pleasant things. She carried them with-
 107 out wrapping. As well as she could she lifted her skirts at the crossings.
 108 Her stockings and boots and well fitting gloves had worked marvels in
 109 her bearing—had given her a feeling of assurance, a sense of belong-
 110 ing to the well-dressed multitude.

111 She was very hungry. Another time she would have stilled the

112 cravings for food until reaching her own home, where she would have
 113 brewed herself a cup of tea and taken a snack of anything that was avail-
 114 able. But the impulse that was guiding her would not suffer her to
 115 entertain any such thought.

116 There was a restaurant at the corner. She had never entered its
 117 doors; from the outside she had sometimes caught glimpses of spotless
 118 damask and shining crystal, and soft-stepping waiters serving people
 119 of fashion.

120 When she entered her appearance created no surprise, no conster-
 121 nation, as she had half feared it might. She seated herself at a small
 122 table alone, and an attentive waiter at once approached to take her
 123 order. She did not want a profusion; she craved a nice and tasty bite—
 124 a half dozen blue-points, a plump chop with cress, a something sweet
 125 —a *crème-frappée*, for instance; a glass of Rhine wine, and after all a
 126 small cup of black coffee.

127 While waiting to be served she removed her gloves very leisurely and
 128 laid them beside her. Then she picked up a magazine and glanced
 129 through it, cutting the pages with a blunt edge of her knife. It was all
 130 very agreeable. The damask was even more spotless than it had seemed
 131 through the window, and the crystal more sparkling. There were quiet
 132 ladies and gentlemen, who did not notice her, lurching at the small
 133 tables like her own. A soft, pleasing strain of music could be heard, and
 134 a gentle breeze, was blowing through the window. She tasted a bite, and
 135 she read a word or two, and she sipped the amber wine and wiggled her
 136 toes in the silk stockings. The price of it made no difference. She
 137 counted the money out to the waiter and left an extra coin on his tray,
 138 whereupon he bowed before her as before a princess of royal blood.

139 There was still money in her purse, and her next temptation pre-
 140 sented itself in the shape of a *matinée* poster.

141 It was a little later when she entered the theatre, the play had begun
 142 and the house seemed to her to be packed. But there were vacant seats
 143 here and there, and into one of them she was ushered, between bril-
 144 liantly dressed women who had gone there to kill time and eat candy
 145 and display their gaudy attire. There were many others who were there
 146 solely for the play and acting. It is safe to say there was no one present
 147 who bore quite the attitude which Mrs. Sommers did to her surround-
 148 ings. She gathered in the whole—stage and players and people in one
 149 wide impression, and absorbed it and enjoyed it. She laughed at the
 150 comedy and wept—she and the gaudy woman next to her wept over the

1 Blue-points] a type of oyster from Blue Point, Long Island.

151 tragedy. And they talked a little together over it. And the gaudy woman
152 wiped her eyes and sniffed on a tiny square of filmy, perfumed lace
153 and passed little Mrs. Sommers her box of candy.

154 The play was over, the music ceased, the crowd filed out. It was like
155 a dream ended. People scattered in all directions. Mrs. Sommers went
156 to the corner and waited for the cable car.

157 A man with keen eyes, who sat opposite to her, seemed to like the
158 study of her small, pale face. It puzzled him to decipher what he saw
159 there. In truth, he saw nothing—unless he were wizard enough to
160 detect a poignant wish, a powerful longing that the cable car would
161 never stop anywhere, but go on and on with her forever.

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